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UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

TEACHING AT THE FOUNDATION: ROLE DEVELOPMENT AND IDENTIFICATION AMONG ELEMENTARY GENERAL MUSIC TEACHERS

A Dissertation

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the

degree of

Doctor of Philosophy

By

ANNE LOUISE MILLER SCHONAUER
Norman, Oklahoma
2002

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TEACHING AT THE FOUNDATION: ROLE DEVELOPMENT AND IDENTIFICATION AMONG ELEMENTARY GENERAL MUSIC TEACHERS

A DISSERTATION
APPROVED FOR THE SCHOOL OF MUSIC

BY

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Stephen J. Paul
1954-2001
Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.

TABLE OF CONTENTS

Acknowledgements.... iv
Abstract.... vii

CHAPTER I - THE PROBLEM
Introduction.... 1
Purpose of the Study.... 4
Need for the Study.... 5
Procedures.... 6
Overview of the Dissertation.... 7

CHAPTER II - RELATED LITERATURE
Introduction.... 9
Sociology of Role Development.... 9
Sociology and Role Development of Teachers.... 13
Sociology and Role Development of Music Educators.... 16
Summary.... 20

CHAPTER III - METHODOLOGY
Introduction.... 21
Participants.... 21
Quantitative Research Tools.... 23
Qualitative Research Tools.... 24

CHAPTER IV - QUANTITATIVE RESULTS
Introduction.... 27
Research Results Related to Study Question 1.... 30
Research Results Related to Study Question 2.... 36
Research Results Related to Study Question 3.... 40
Discussion.... 52
Summary.... 55

CHAPTER V - QUALITATIVE RESULTS
Introduction.... 56
Participant Profiles.... 56
Discussion of Emergent Themes.... 60
Summary.... 77

CHAPTER VI - SUMMARY, SUGGESTIONS FOR FURTHER RESEARCH, AND IMPLICATIONS
Summary 80
Suggestions for Further Research 87
Implications 89

REFERENCES 98

APPENDICES
Appendix A: Course Requirements of Selected Universities 101
Appendix B: Ratios of Elementary Music Teachers to High School Directors 102
Appendix C: Questionnaire Cover Letter 103
Appendix D: Informed Consent Form 104
Appendix E: Questionnaire 105
Appendix F: Scheduled Interview Questions 112
Appendix G: Questionnaire and Interview Questions by Topic 113
Appendix H: Interview Transcripts
Coding Key 114
Denise Anderson 115
Maria Campbell 133
LaDonna Clark 154
Naomi Hubbard 168
Nancy Milton 182
Erin Petty 193
Cathy Phillips 206
Sherri Richardson 219
Rachel Vaughan 233
Taylor Williamson 255

ABSTRACT

TEACHING AT THE FOUNDATION: ROLE DEVELOPMENT AND IDENTIFICATION AMONG ELEMENTARY GENERAL MUSIC TEACHERS

By : Anne Louise Miller Schonauer

Major Professor: Nancy H. Barry, Ph.D.

The purpose of this study was to analyze the role development and career commitment of selected Oklahoma elementary general music teachers. Sixty-nine elementary general music teachers from the Oklahoma public school districts of Edmond, Mid-Del, Moore, Norman, and Oklahoma City participated. Quantitative data describing respondents' career goals in music and attitudes toward their present positions were collected by questionnaire. Respondents were requested to provide a personal interview. The transcripts of ten personal interviews provided qualitative data further illuminating the role development and career commitment of these teachers.

When analyzed for frequencies of responses, the questionnaires revealed most of the respondents decided upon music education as a career either during high school or university. Their personal musical experiences were very important factors in choosing music as a career, and cooperating teachers during student teaching were very influential in the choice of elementary music. Elementary music was the top career goal for the majority, they were satisfied in their current position, and would not leave it except for personal reasons.

The analysis of the data with regards to elements of role development showed a preference for specific, education related job titles, a high commitment to classroom tasks, high commitment to the institutional position of elementary music teacher, and a higher regard for their profession than the respondents felt society in general held.

The qualitative portion of the study revealed several themes through code and retrieve analysis. These themes included importance of preparation for teaching, professionalism, personal fulfillment, and philosophies of music education.

The study contains six chapters and several appendices. Chapter One defines the problem. Chapter Two is an overview of related literature in the following areas: sociology of role development, sociology and role development of teachers, and sociology and role development of music educators. Chapter Three outlines the methodology of the study. Chapter Four discusses the quantitative data of the study. Chapter Five presents the qualitative data. Chapter Six offers a summary of the study, suggestions for further research, and implications of the research results. The appendices include several tables, the questionnaire and scheduled interview questions and the interview transcripts.

CHAPTER ONE
THE PROBLEM

Introduction

The investigation of role development and career commitment has its roots in sociological studies of the 1950's. The work of Becker and Carper (1956b) identified four major elements of role identification: occupational title, commitment to task, commitment to particular organizations or institutional positions, and significance of one's position in the larger society. As individuals associate themselves with particular careers, they develop a role for themselves that is expressed in terms of these four elements. The more strongly an individual identifies with the role, the more definite and developed are these expressions.

Indeed, the case can be made that identification of one's self as a member of a particular profession is at the root of success in that profession. Foote (1951, p.18) declares that "(w)hen doubt of identity creeps in, action is paralyzed." An inability to see one's self in a professional role produces confusion and conflict. These conflicts can be evidenced in a lack of motivation to excel in the chosen profession and a lack of commitment to the actions defining the profession (Hughes, 1958).

The role perceptions of teachers have been explored using metaphor (Bullough, 1992) and measures of commitment (Gordon, 1955). Commitment to the tasks of the teacher as expressed in occupational choice was the focus of a

1962 study by Biddle, Twyman and Rankin. Getzels and Guba (1955) found conflicts in the role perceptions of teachers in secondary schools. These studies, while valuable in their measures of role identification, do not address the central role conflicts of the music educator.

In recent studies, the role of music educator has exhibited a specific ambiguity. L'Roy (1983) demonstrated that college students training to be music educators tend to identify highly with the role of performer, sometimes almost to the exclusion of the role of educator. She determined that, by emphasizing the performance role of the music student rather than the educator role of the future teacher, the curriculum of the university created this ambiguity. Clinton (1991) found that secondary fine arts educators as a whole struggle with the role of artist versus the role of educator.

While the secondary music educator and the music student have been the focus of investigation, the elementary general music teacher has not. This role is problematic in several ways. First, the role of general music teacher is often not stressed in the preparation of music educators. An informal survey of large, regional institutions shows that the current university training tends to emphasize the conducting of ensembles. Music education students enroll in conducting courses, methods courses that emphasize the secondary performing ensemble, and materials courses that focus on literature for the performing ensemble. General music, in the usual K-12 instrumental or vocal certification track, is examined in one, possibly two courses, and these courses often focus on general music in all grades, with no special attention paid to the elementary experience. (See Appendix A for a comparison of course requirements.)

The elementary general music classroom is not often the socialized goal of the music education major. When compared with the student's recent performing ensemble experience, the elementary music experience is remote.

Cox (1994) found that high school ensemble directors were significant influential persons for music educators; indeed they were considered much more influential than the elementary general music teacher. This study supported the premise that the most recent significant person was the strongest influence in the socialization of music educators.

The identification with the role of secondary ensemble director, specifically high school director, often leads to conflict when facing the actual job market. In the state of Oklahoma, many more positions exist for classroom general music teachers than for high school ensemble directors. In some cities, the ratio of elementary music teachers to high school ensemble directors is as high as 4 to 1 (See Appendix B for specific examples). In the rural areas, the music educator is often asked to teach all music classes, kindergarten through twelfth grade, general and ensemble. The reality of employment in Oklahoma is therefore at odds with the exclusive role preference of secondary ensemble director.

In a hierarchical view, the elementary general music teacher can be perceived as a less prestigious position than the secondary ensemble conductor. Clinton (1991) observed a preference among secondary music educators for the title "conductor" over that of "teacher," indicating that the leader of an ensemble is perceived to be a more celebrated position than that of mere "teacher." The perception that the elementary teacher is a lowly position with little influence and power can also cause role conflict.

Yet despite the role conflicts identified in these studies, many successful elementary general music teachers are active in Oklahoma. Their students can demonstrate learning, their classrooms are positive, nurturing environments, and these teachers choose to stay in their positions. Their success speaks of highly developed role identification and great career commitment. The lack of

research into the role development of the elementary general music teacher has led to a hazy perception of this group of music educators, their goals and their self perception. A better understanding of these aspects of the elementary general music educator would complement the current research. As the first teacher most music students have, the elementary general music educator can be an important influence on a great many students. Understanding the development of this role can help the music education profession cultivate the next generations of educators to serve this important facet of music education.

Purpose of the Study

The purpose of this study was to examine the role development and attendant career commitment of a group of Oklahoma elementary general music educators. The research questions were:

1) How did a selected group of elementary music educators come to choose elementary general music as their area of music education?

2) What career goals did these elementary music educators have upon entering their music education degree and how do those goals differ from their present teaching situation?

3) What are the role identification and career commitment of these teachers as expressed by Becker and Carper's (1956b) elements of role identification?

4) What are these elementary general music educators' attitudes toward their current occupation and future goals?

Need for the Study

If "excellence in music education begins with a competent teacher" (Eshleman, 1995, p. 7) then one must identify those factors which are the bedrock of competency. According to Foote (1951, p. 18)

> Faith in one's conception of one's self is the key which unlocks the physiological resources of the human organism, releases the energy (or capacity, as Dewey would say) to perform the indicated act. Doubt of identity, or confusion, where it does not cause complete disorientation, certainly drains action of its meaning. . .

The identification with, and commitment to, the role of elementary general music educator lies at the heart of purposeful and competent teaching. A teacher who is simply marking time in the elementary school until a high school ensemble position presents itself may not be able to concentrate on the needs of the elementary student. Neither can a band director adequately serve a high school population when his/her career commitment actually more closely matches that of an elementary generalist. A correct match of goals and role identification with actual teaching situation should produce a more committed and effective teacher.

According to L'Roy (1983), Wolfgang (1990), and Broyles (1997), helping undergraduate music education majors develop their role identification as teachers is an extremely important step in the development of music educators. The researcher hoped to identify the significant experiences and persons that influence the role development of elementary music educators. With this knowledge, undergraduate curricula could be adjusted to provide more

experiences that encourage students to see themselves as teachers in general, and to specify what area and age group they can envision themselves teaching.

The present research examined the goals and role identification of a group of elementary general music teachers. Specific evidence of the need for such a study can be found in the limited number of qualitative studies in the area of elementary general music teaching and the lack of studies focusing on the role development and career commitment of elementary general music teachers as a group.

Procedures

This study involved the elementary general music teachers of the Oklahoma public school districts of Edmond, Mid-Del, Moore, Norman, and Oklahoma City. An elementary general music teacher was understood to be a person possessing Oklahoma teacher certification, teaching general music in a classroom setting, and teaching in some combination of grades K-6. The school districts were chosen for their large number of elementary schools, their representation of urban and suburban settings, and their proximity to the researcher. Private schools in this geographic area were not included because they generally do not adhere to the certification requirements of the public schools.

The main study combined both quantitative and qualitative techniques to triangulate data in order to arrive at the most complete picture of the role development of this population. According to Fielding and Fielding (1986), triangulation improves the rigor of qualitative studies and serves to insure against bias toward a particular or expected outcome. A questionnaire, developed from the results of a pilot study, provided the quantitative data (see

Appendix E) A semi-scripted interview provided the qualitative data (see Appendix F) The questionnaire and the semi-scripted interviews focus on the following information:

1) questions of role perception: title preference, occupational goals, teaching experience;
2) questions of task commitment: tasks necessary to the performance of assigned duties, task preference, advanced degrees and/or training, preferences for mobility within the profession;
3) questions of organization and institutional position: significant others, peer
understanding, membership in professional organizations;
4) questions of social position: perceived position in society as a whole, perceived position in educational society, preferences for mobility outside the profession.

Overview of the Dissertation

The first chapter discusses the problem and the research goals. A review of literature follows in Chapter 2, and focuses on the following areas: (a) research on role identification and career commitment as can be generalized to all fields, (b) role development and socialization of educators and students of education, and (c) the specific role development and socialization of music educators. The methodology of the study is discussed in Chapter 3. Chapter 4 presents the quantitative data and interpretation. Chapter 5 presents the qualitative data and interpretation. Conclusions and suggestions for further research appear in Chapter 6. Appendices include a survey of course requirements at selected 'Big 12' universities (Appendix A), the ratios of secondary ensemble positions to elementary general positions in the

participating school districts (Appendix B), questionnaire cover letter (Appendix C), the advised consent form (Appendix D), the questionnaire (Appendix E), the scheduled interview questions (Appendix F), a breakdown of survey and interview questions by topic (Appendix G), and the interview transcripts from the qualitative portion of the study (Appendix H).

CHAPTER TWO
RELATED LITERATURE

Introduction

The review of related literature centers on three avenues of research: (a) the sociology of role development and career commitment as can be generalized to all fields, (b) the socialization and role development of teachers in the general field of education, and (c) the specific case of the music educator.

The Sociology of Role Development

Following the Symbolic Interaction theories of George Herbert Mead and others, Becker and Carper (1956 a, b, 1957) developed a theory of identification with occupation. They presented their theory in three articles, setting forth the theory (1956b), charting stages of development within identification with an occupation (1956a), and identifying adjustments to conflicting expectations within occupational identity (1957). According to Becker and Carper (1956b), individuals identify themselves in terms of groups to which they feel they belong. For instance, a man may identify himself as a member of various groups, such as husband, father, Democrat or Republican. One of the strongest identifications for adults in our society is occupation. This being a strong part of identity, the components of occupational identity are an important study.

Becker and Carper (1956b) broke occupational identity into four component parts: "1) occupational title, 2) commitment to task, 3) commitment to particular organizations or institutional positions, and 4) significance for one's position in the larger society" (Becker & Carper, 1956b, p. 341). Occupational title is often the first glimpse an individual gives of his/her occupational identity. A title can carry with it much symbolic meaning; it places an individual within an occupation, displays his/her prominence within the field, implies knowledge or expertise. The title "administrative assistant" implies much more than the title "secretary," however similar the job description of each may truly be. Likewise, the title "conductor" often implies a more celebrated position, with more control of one's destiny, than the title "teacher."

Commitment to the tasks of the profession also shows how much an individual identifies with the occupation. A person who dislikes the day to day tasks associated with his/her occupation will not develop a strong identification with that occupation. A teacher who dislikes lesson planning, for example, may neglect this task, thereby ensuring limited success in the classroom. A lack of success then may become an indication to this person that he/she is unsuited for this profession, weakening his/her commitment.

Occupational identity tends to dictate the kinds of organizations in which one would expect to work and what position one would expect to hold. These expectations may be limited or wide ranging. A teacher would expect to work in a school and perhaps specialize in a certain subject or grade level. The identification as "teacher" would necessarily narrow the expectations, whereas an identification as "writer" or "scientist" might include other fields besides public school. Commitment to organization and position also describes mobility within an occupation. Faulkner (1973) found that orchestral musicians, while committed to the identity of professional musician, were very concerned with

upward mobility and advancement from section player to section leader or from regional orchestra to first tier orchestra. Fears of entrapment in one strata caused some role conflict as these musicians struggled to define their place in the organization.

Social position is most often defined in terms of socio-economic class. An occupation may be preferable because it is deemed to hold entry into a higher class. Conversely, an occupation may be avoided if it seems to be a regression into a lower class. At times, the perceived rewards of the occupation will outweigh class considerations. Artists are known to choose freelance work over steady commercial employment, because they deem the autonomy they gain to be worth the monetary stability they lose.

Becker and Carper (1956a) also identified factors of the development of identification with an occupation. Individuals may come to an occupation with a strong wish for entrance into all that occupation entails, or they may fall into an occupation, feeling it is their only option. Along this continuum of initial commitment, various factors will serve to enhance commitment, should the person choose to stay in the occupation. Personal investment, acquisition of skill, acquisition of ideology, internalization of motive, and sponsorship from significant others in the occupation all serve to move a person into a greater identification with that occupation.

Simpson (1967) also found phases of socialization in an occupation. In her research with student nurses, she described three stages: a) a shift of attention from broad, society driven goals for the occupation to goals of proficiency in the specific work tasks of the occupation, b) a reliance upon significant others in the occupation as a main reference group, and c) an internalization of the values and behaviors of the group. In the first stage, a person shifts from the goals and expectations that society has for the occupation

and into the "technical orientations of the insider," akin to Becker and Carper's task commitment. As one enters the second stage, the occupational group becomes a main reference group.

Simpson observed that most of the student nurses in her study tended to stay at this second stage, when the peer group is the most important reinforcer of occupational identity. The third stage, that of internalization, seemed to be the most 'professional' stage. Student nurses who achieved this stage seemed to be the most independent, most committed practitioners. They knew the techniques and gestures of the occupation and moved easily within them, without constant approval from a peer group to reinforce their occupational identity.

As one moves into an occupational identity, conflict can arise when the expectations of society, one's own expectations, and the expectations of the occupation do not agree (Becker & Carper, 1957.) In another study of nursing, Corwin (1971) explored the conflict that arose when nursing students' expectations of the occupation did not match the realities. Corwin theorized that the conflict could be illuminated by three competing ideas of nursing: nursing as office, as profession, or as calling. If nursing were an office, the identity would be kin to bureaucrat, and the nurse would owe loyalty to his/her superiors, the doctors and hospital administrators. Nursing as a profession would be more independent, owing allegiance to the principles of the occupation, not to superiors in the workplace. As a calling, the nurse would be loyal to the patients. As these ideas came into conflict, competing loyalties would bring identity conflict. For instance, if what was good for the patient was in opposition to the instructions of an administrator, the ideas of office and calling would compete, bringing identity into conflict.

One of the most striking role conflicts studied was the case of military chaplains described by Burchard (1954). In all cases, the religious beliefs espoused by the chaplains were in diametric opposition to the military goals of superiority in armed combat. Burchard theorized that all people have a "hierarchy of role obligations" (Burchard, 1954, p. 528), and conflicts between roles would be resolved in favor of the role that is more important to the individual. Conflicts could be resolved in one of three ways: a) abandonment of one role, most often the lower esteemed, b) rationalization, or c) compartmentalization. The military chaplains most often compartmentalized their roles, expressing their religious role when comforting soldiers' families, then expressing their military role in keeping up the morale of troops at the front. They also rationalized, citing the difference between the need for national defense and the scriptural injunction to "love thine enemy." The greater the dilemma, the greater the withdrawal of identity from one of the competing roles.

Occupational identity can be seen from these studies to be an integral part of one's idea of self. A mismatch between career and expectations can lead to conflict, which must be resolved to maintain integrity of self. An exploration of the role of teacher displays many of the same themes of identity, expectation, and conflict.

Socialization and Role Development of Teachers

The development of the teacher role can display conflict between expectations and realities. Biddle, Twyman, and Rankin (1962) discovered significant divisions in the role expectations of teachers in the field, students of education, and university students not studying education. Given sets of teacher behaviors and pupil expectations, the teachers disapproved of more behaviors

(i.e., drinking alcohol in public, grading papers during class) and expected more pupil discipline than the university students. The education students approved of more teacher behaviors and approved of more student freedom than did teachers in the field. The non-education university students saw teachers as a negative role, approved of more personal behaviors than the teachers or the education students, and approved of more pupil freedom than the teachers. The negative outlook from general university students and the disconnect between the education student's expectations and the teacher in the field create an atmosphere of conflict for the education student.

This atmosphere of conflict was found by Getzels and Guba (1955) to extend beyond teacher preparation and into the professional teaching environment. Teachers in this study displayed three areas of role conflict; socio-economic, citizenship, and expertise. The teachers surveyed felt they were expected to maintain, or at least present the image of, a lifestyle that their pay could not support. They felt expectations of dress and social standing in the community that they could not afford on the salary of a teacher. Many had second jobs in order to meet these perceived expectations.

The teacher as citizen was seen to be someone who must be above reproach. Many teachers surveyed felt pressure to refrain from some personal behaviors (attending certain social events, staying 'out late') and towards others (attendance at church, volunteerism.) Although some social expectations may have changed since the date of this study (1955), one may argue that teachers are still held to an uncommonly high standard of personal deportment. All teachers in Oklahoma must sign a loyalty oath to the state as a condition of employment, and may be dismissed on grounds of moral turpitude. The teacher as citizen is still expected to volunteer or vote, while the parents of his/her students may not live under that same expectation.

The teacher as expert in the classroom was a role in great conflict. Generally, the teachers surveyed had been told they were hired for their expertise. What they perceived, however, was that as soon as they entered the classroom they were told what they could teach and how they were to teach it. Pressures from parents' groups, administration, and school boards were perceived to dictate content of classroom instruction. District policies and peer expectations dictated classroom management and presentation. The teachers felt increasingly out of control in their own classroom, a place where they had been told they would be the expert.

Not only have studies pointed out a role conflict, but some studies suggest that teaching does not provide many of the qualities that insure satisfaction and career committment. Geer (1966) posits that many of these qualities, the "valuables" that come from a career, that make us wish to stay in a career, are not strongly satisfied by teaching. Teachers generally do not increase the knowledge of their field. Their skills increase with time, but can tend to self-limit to particular situations. Children, the clientele of the teacher, have low social status, each teacher must share them with other teachers, and they come to the teacher without being sought. (Although this is not the case of the performing ensemble, this last item is true of the general music teacher.) The teacher's job is done behind the closed door of the classroom, limiting the audience to the clientele. To advance in the field of education, one must give up the job of teaching and move into administration, effectively making teaching a terminal position.

Geer suggests that the most important valuables for commitment to teaching are the length of the work day and the vacation time. Aside from this, the usual valuables of a profession seem to be absent in teaching. Geer's conclusion is that teachers would be more committed to the field if they could

enjoy more of these valuables, but the structure of the profession would have to change too drastically in order to provide those valuables.

The literature seems to suggest that the role of teacher is one that carries some significant conflict. Biddle, Twyman, and Rankin (1962) and Geer (1966) point out that retention in the profession can be problematic, and can be traced to some of the role conflicts they described. The roles of arts teacher and music educator have the added dimension of the role of artist. These two roles, artist and educator, create a conflict unique to the art and music educator.

Socialization and Role Development of Music Educators

The early studies of role development in art education are illuminating to similar study of music educators. Anderson (1981) identified a "crisis" in art education; the identity conflict of artist versus teacher. He defined the artist role as specializing in the production of art, whereas the teacher role specialized in the production of students. Although an art teacher was expected to be a master of his/her subject, the primary motive of the teacher should be thought about art, and the transmission of method, rather than the production of his/her own art. The obligation of the teacher, therefore, is to be skilled at both art production and art teaching.

Anderson's "crisis" can be seen in the art education literature of the 1970's. Szekely (1978, p.17) advocates "(u)niting the roles of artist and teacher" with an emphasis on keeping one's individual skills as an artist while serving the public schools. He sees conflict when the "pressures of teaching" keep the artist from his/her own artistic fulfillment, a conflict of product (art vs. student, in Anderson's terms). Szekely encourages art teachers to maintain contact with other artists and to continue their growth as artists who just happen to teach.

Foley and Templeton (1970), however, see the conflict as a question of professional versus craftsman. The emphasis upon production of art that Szekely prefers translates for Foley and Templeton to an emphasis upon the role of employee-craftsman. Quoting the work of Corwin, Foley and Templeton define the craftsman as one who specializes in the techniques and methods of an endeavor. A professional must posses the techniques and methods of a craftsman, but his/her main emphasis is the "organized body of theoretical knowledge" (Foley & Templeton, 1970, p.8). Professionals, therefore, can not only do the work of the craftsman, but know the reasons for their work and can operate with more autonomy and independence. The craftsman, possessing only skill, not a body of knowledge about that skill and its function in the organization, will forever be a supervised employee, not an independent actor.

Foley and Templeton called for more professionalism in art education. They acknowledged that professionals create more conflict as they resist the control of a bureaucracy, and that a craftsman-employee would have less conflict. But they pointed out that a professional can more easily join in dialogue with colleagues from other disciplines, can more effectively "permeate" the curriculum with art, and can thus create a situation in which art is considered a part of the life of the school. A craftsman, arguing from a personal point of view rather than entering into dialogue from a body of professional knowledge, is often a voice alone, and as such, unheard or marginalized.

Musicians have struggled with the roles of artist versus teacher just as artists have. Cox (1994) found that Arkansas music educators as a group had many experiences in early childhood and public school that encouraged them to think of themselves as performing artists. Their parents and other significant persons showed approval of their performance and complimented them for their skills. Such encouragement was not as strongly expressed for the choice of

music educator. The approval and encouragement towards artistry continued through the university years, but the role of educator did not seem to be supported until it had been assumed, and then was supported by peers within the field.

The institutional disconnect between socialization as artist and socialization as teacher during university training was the focus of several studies, including L'Roy (1983), Roberts (1990), and Wolfgang (1990). L'Roy found that music education students spent much more time developing their musical artistry than their educational techniques. They chose their applied studio professors as their most significant influences rather than their educational methods professors. Their peer groups were more involved in ensemble and personal performance than educational practice. A significant number held the goal of professional performer and were in education classes merely as a guarantee of gainful employment, a "fall back" security just in case a performing career did not materialize.

L'Roy's findings were at an American university. Roberts (1990) found the same conditions in Canada. In fact, one university in Roberts' study proudly proclaimed its motto to "make musicians first, teachers second" (Roberts, 1990, p. 3). This thinking separated the music students from all other education students. In fact, the faculty of all the schools of music in Roberts' study tended to retain more control over the training of music teachers than any other discipline, enforcing the view that one must first be a musician, then a teacher.

While many musicians may see nothing wrong with the idea of requiring teachers of music to be master performers, the socialization as artist at the expense of socialization as teacher is a common trend that runs through many studies of the university experience. Roberts found, as did L'Roy, that not only did the school of music faculty support this role of artist, the student peer group

was also much more interested in matters of performance position (i.e. who is first chair? section leader?) than in development of teaching skills. Students identified themselves in terms of their applied study, as in 'I'm a clarinet major,' not in terms of their academic program, as in 'I'm a music education major,' even when the latter would be more descriptive of the actual degree pursued.

Wolfgang (1990) found the same socialization gap between the role of artist and the role of educator among undergraduate music education students. He theorized that more exposure to the role of teacher would begin to close this gap. He observed a current trend towards early field experience in the music classroom. A field experience, as defined by Wolfgang, is not a student teaching experience. The student is not in charge of a classroom, but rather observes and helps the cooperating public school teacher. If the student feels ready, he/she will lead an activity, then receive feedback from the cooperating teacher. Wolfgang found that those students who had more and earlier field experiences developed a stronger socialization in the role of teacher.

While many studies have focused upon the undergraduate music education student, few have examined the role identities of music educators in the field. One notable study was carried out by Clinton (1991). He surveyed secondary level fine arts teachers in Oklahoma to discover their self perceptions of their roles as artist versus teacher. His findings show that the disconnect observed in undergraduates carries on into the practicing teacher. The teachers in his study showed a very strong preference for the title "artist" rather than "teacher." The music educators were slightly more inclined towards "teacher" than educators of other disciplines, but they tended to prefer the title "conductor." When interviewed, a few teachers expressed outright distress over the title of "teacher." One felt the role of teacher to be so far from her perceived

and preferred identity that if she accepted that title, her esteem among her peers (artists) would plummet.

The significance of "conductor" rather than "teacher" among the music educators reinforces the idea of artist/performance musician before music educator. Throughout secondary schooling and the undergraduate experience, a music educator has been under the direction of a conductor. The conductor is seen as charismatic, powerful, and in control. The relatively new role of teacher, in contrast, is not as comfortable to a music educator socialized as a artist. To prefer the title "conductor" is to prefer the more powerful position, the position perceived as most in control and most in line with the role of "musician."

Summary

The literature of role development and career commitment is rich and complex. The ideas of identity and the place of one's occupation in one's self view are important to an understanding of self and motivation. Occupations as diverse as military chaplain, nurse, and orchestral musician are represented in the literature. Research in education is well represented in this vein, including music education, both preservice and in the field.

And yet, the special case of the elementary general music teacher appears to be absent from the literature. Professional musicians, student teachers, and secondary teachers have been studied, but the elementary generalist has not. This study addresses this avenue of research. The results of this study add another description of the important identity constructs associated with role and occupation.

CHAPTER THREE
METHODOLOGY

Introduction

This study included both quantitative and qualitative research methods. The first three research questions, dealing with role development and career commitment as described by Becker and Carper (1956b) were addressed in a quantitative format with a questionnaire. The fourth research question, investigating the goals of elementary music teachers and their attitudes towards their present positions, was addressed in a qualitative format with individual interviews.

Participants

The initial questionnaire was sent to 114 elementary music educators in the Oklahoma public school districts of Edmond, Mid-Del, Moore, Norman, and Oklahoma City. An elementary music educator was understood to be a person holding certification to teach music in the state of Oklahoma, and currently teaching music in any combination of grades pre-Kindergarten to sixth grade. Private schools were not contacted to participate in this study due to the practice of allowing the employment of uncertified instructors.

The six school districts were contacted for permission to disseminate the questionnaire to their teachers. These school districts were chosen for their large number of elementary schools, their representation of urban and suburban settings, and their proximity to the researcher. One of the school districts contacted declined to participate in the study. Of the five districts participating, one school district requested that all questionnaires be administered through the Director of Fine Arts. The other four school districts gave the researcher permission to mail questionnaires directly to the music teachers at each school. Three of the participating school districts provided the researcher with a list of personnel at each school site.

The questionnaires were mailed in two separate stages. In the first mailing, 114 questionnaires were mailed and 56 were returned. This 49% rate of return was deemed insufficient by the researcher. In the first mailing, each questionnaire was accompanied by a statement of informed consent and ended with a request for an interview and a phone number at which the subject could be reached. (See Appendices D, E) The questionnaire had no identifying marks, other than the request for interview, therefore the researcher could not discern which teachers had returned the questionnaire unless they volunteered to give an interview. The researcher decided to send another copy of the questionnaire to teachers in the participating districts who had not volunteered to provide an interview. The researcher removed the request for an interview to increase the appearance of confidentiality, hoping thus to increase the rate of return. The second questionnaire included instructions to disregard the second mailing if the recipient had responded to the first. Six new teachers who were employed after the date of the original mailing and had not received the first mailing were added to the second, bringing the number of possible respondents to 120. Of the 120 possible responses, 69 questionnaires were returned, 56

from the first mailing and 13 from the second. The final return rate was 57.5%. These 69 returned questionnaires form the basis of the quantitative portion of the study.

Nineteen of the 69 respondents expressed a willingness to grant an interview. The researcher was able to contact 17 respondents, and interviewed 14. The interviews were conducted from a schedule of questions and taped for analysis. (See Appendix F) Due to technical difficulties with recording equipment, four of the tapes were not usable. The remaining ten interviews were transcribed for coding and analysis, and form the basis of the qualitative portion of the study. (See Appendix H)

Quantitative Research Tools

The questionnaire was developed by the researcher and was based upon several music education/role development dissertations (Clinton,1991; Cox, 1994; Gray, 1998; L'Roy, 1983) with Clinton (1991) as the primary model. Question types included multiple choice, Likert scale, ranking, and open ended. There were a total of 30 questions on the questionnaire. The questions were based upon Becker and Carper's elements of role development (1956b), and addressed the following areas: career goals, commitment to task, institutional position, occupational title, personal information, professional identity, professional information, the role of significant others, and significance in society . (See Appendix G)

The survey was pilot tested with ten elementary general music educators who were not teaching in the participating school districts. These teachers were asked to comment on the clarity of the questions and suggest other avenues of

investigation. Their suggestions were incorporated into the final questionnaire, in which several original questions were reworded, rearranged, or omitted.

Questionnaire data were analyzed using SSPS Base 10.0 software. Frequencies of responses and cross tabulation of responses were deemed the most appropriate quantitative analysis tools for this portion of the study.

Qualitative Research Tools

According to Lincoln and Guba (1985), qualitative and naturalistic inquiry are enhanced by the practice of purposive sampling. Random or representative sampling, while serving as control for some aspects of sample reliability, do not give the researcher the opportunity to explore the entire scope of the data that may emerge. Random sampling by definition tends to suppress extreme cases, those cases that would be the most rich in information for a qualitative study. Purposive sampling allows the researcher to examine data that will illustrate the maximum diversity of a population.

The questionnaire was used as a sieve to provide the most diverse population possible for the interview portion of the study. However, only white females agreed to be interviewed and provided contact phone numbers. Those participants interviewed were chosen to represent as many different aspects of the population as possible. Factors used in this purposive sampling were age, highest degree attained, certification type, number of years taught, and initial goals in music education.

The researcher drafted a schedule of interview questions intended to elaborate upon the themes of the questionnaire. These questions were modeled upon other music education dissertations (Clinton, 1991; Gray, 1988; Wolfgang, 1990). The respondents were each asked the same schedule of questions, but

allowed latitude to refuse any question or elaborate upon any question. None of the respondents refused to answer a question, though many elaborated upon the questions. Respondents were also asked at the end of the interview to provide their thoughts upon music education and music teaching aside from the questions asked by the researcher.

The interviews were taped and transcribed by the researcher. To increase the trustworthiness of the data, the transcripts were analyzed using a method called Code and Retrieve. This method of analysis, outlined by Richards and Richards (1994), assigns a label, or code, to data based upon content. Through this technique, themes common to the different interviews were established and could be compared across the interviews. This cross case analysis established similarities between the interview subjects, allowing the researcher to develop a construct of the experience of teaching elementary general music in central Oklahoma.

The coding was submitted to peer review by another music educator familiar with the process of Code and Retrieve. To further increase the trustworthiness of the data, the transcripts were also sent to the participants for member checking. Member checking allows the participants to review the data, their interview responses, prior to analysis in order to ensure there has been no misrepresentation. Member checking also allows the subjects to elaborate upon the data, if they so desire.

In order to provide some measure of transferability, thick descriptions of the interview participants were employed. A thick description, as described by Lincoln and Guba (1985), is a detailed profile of a research subject used to establish the context of the subject in the research. Although all the names of the participants were changed to ensure confidentiality, thick descriptions of these teachers and their circumstances enable the reader, to some extent, to

generalize from their specific circumstances to a larger view of elementary general music education in Oklahoma. Qualitative research does not promise external validity, but this kind of thick description can guide the reader to logical transfer, and therefore some logical conclusions (Lincoln & Guba, 1985).

CHAPTER FOUR
QUANTITATIVE RESULTS

Introduction

The purpose of this study was to examine the role development and career commitment of a group of Oklahoma elementary general music educators. The research questions addressed in the quantitative portion of the study were:

1) How did a selected group of elementary music educators come to choose elementary general music as their area of music education?

2) What career goals did these elementary music educators have upon entering their music education degree and how do those goals differ from their present teaching situation?

3) What are the role identification and career commitment of these teachers as expressed by Becker and Carper's (1956b) elements of role identification?

A questionnaire was sent to 120 elementary music educators in the Oklahoma public school districts of Edmond, Mid-Del, Moore, Norman, and Oklahoma City. The rate of return was 69 of 120, or 58%. Nineteen of the 69 respondents indicated a willingness to provide a personal interview. The researcher contacted 17 of those 19 respondents, and conducted 14 interviews.

The majority of these music educators taught multiple grades, either Kindergarten through fifth grade or first grade through sixth grade. Seven respondents reported certifications other than music, while 13 respondents reported instrumental certification and 57 reported vocal certification. Many had taught other levels of public school music in previous teaching positions (see Table 1). A third of these teachers accepted their first teaching position because it was the only position offered (see Table 2). When they accepted their current position, most did so for personal reasons that were not specified by the questionnaire (see Table 3).

Table 1

Public school music courses other than elementary music taught by respondents during their careers

Music course	Frequency	Percent
middle school band	13	18.8
middle school choir	28	40.6
high school band	8	11.6
high school choir	21	30.4
music appreciation	13	18.8
music theory	10	14.5

Table 2

Reasons given for accepting first music teaching position

Reason for acceptance	Frequency	Percent
only position offered	25	36.2
hoped to enter district and work up to preferred position	10	14.5
compensation better than other positions	1	1.4
other	33	47.8

Table 3

Reasons for accepting current position

Reason for acceptance	Frequency	Percent
only position offered	11	18.0
hoped to enter district and work up to preferred position	8	13.1
compensation better than other positions	2	3.3

table continues

Table 3

Reasons for accepting current position

Reason for acceptance	Frequency	Percent
first position did not match career goals	5	8.2
other	35	57.4

Research Results Related to Study Question 1

The choice of elementary general music as the preferred area of music education was influenced by many factors. Music itself became a career option for 45% of the respondents while they were in high school, with another 26% deciding upon music as a career during undergraduate study. Music education became the career goal of 35% while in high school, with another 39% deciding to enter music education while in undergraduate study (see Tables 4, 5).

Table 4

Age when music became a career option

Response	Frequency	Percent
in elementary school	10	14.5

table continues

Table 4

Age when music became a career option

Response	Frequency	Percent
in middle school	9	13.0
in high school	31	44.9
during undergraduate study	18	26.1
after receiving undergraduate degree	1	1.4

Table 5

Age when music education became a career option

Response	Frequency	Percent
in elementary school	4	5.8
in middle school	6	8.7
in high school	24	34.8
during undergraduate study	27	39.1
after receiving undergraduate degree	5	7.2
other	3	4.3

When asked to rank the significance other people had in influencing these career choices, the importance of elementary music teachers paled to that of high school directors. Elementary music teachers were ranked as not important by 39% of respondents, whereas high school directors were ranked as very important by 59% of respondents.

Parents had a strong influence on 65% of respondents. They were cited as very important by 35%, and fairly important by 31% of respondents. The university music methods instructor was very important or fairly important to 52% of respondents. Friends seemed to be almost equally spread in all responding categories, with 25% reported as very important, 27% reported as fairly important, 27% reported as less important, and 21% reported as not important. More important than any significant person were the music experiences the respondents had in public school (see Table 6).

Table 6

Importance of significant persons and experiences on decision to enter music education as a career.

	Ranking (valid percent)			
Significant person/experience	Very important	Fairly important	Less important	Not important
elementary music teacher *n*=68	24.6	18.8	17.4	39.1

table continues

Table 6

Importance of significant persons and experiences on decision to enter music education as a career.

	Ranking (valid percent)			
Significant person/experience	Very important	Fairly important	Less important	Not important
high school director *n*=67	59.1	21.2	12.1	7.6
university methods teacher *n*=66	26.2	26.2	33.8	13.8
parents *n*=65	34.3	31.3	17.9	16.4
friends *n*=63	25.4	25.4	26.9	20.9
music experiences in public school *n*=67	72.1	17.6	4.4	5.8
other *n*=17	18.8	2.9	0.0	1.4

When asked to cite the most important person or factor in choosing music as a career, the results of the questionnaire were unclear. The response "other" was chosen by 31% of respondents, with a childhood piano teacher or a church choir director the most often supplied answers. The high school ensemble director was cited as most important by 25% of respondents. Music experiences in school were the most important factor for 20% of respondents.

As the respondents decided upon their goals within music education, the importance of the musical experiences declined. The cooperating teacher was a very important influence for 44% of respondents. Musical experiences were very important to 46% of respondents, and the high school director remained a strong influence (see Table 7).

Table 7

Importance of significant persons and experiences in initial choice of teaching field within music education.

	Ranking (valid percent)			
Significant person/experience *n*=65	Very important	Fairly important	Less important	Not important
elementary music teacher	21.7	15.9	18.8	42.0
high school director	52.2	15.9	13.0	15.9
university methods teacher	27.5	34.8	26.1	7.2
cooperating teacher during student teaching	43.5	21.7	14.5	15.9
parents	27.5	30.4	23.2	13.0
friends	20.3	24.6	27.5	18.8
music experiences in university	46.4	29.0	18.8	2.9
other	18.8	2.9	0.0	1.4

The most important influences on the choice of teaching field were the high school ensemble director, the university methods teacher, and the cooperating teacher during student teaching. The "other" category was reported as most important with the same frequency as the university methods teacher, both being cited as most important by15% of the respondents. The high school director was the most important influence to 19% of the respondents. The cooperating teacher was the most important influence to 23% of respondents.

For the overwhelming majority of respondents, their current teaching position was not their first. Although multiple age levels were reported for many of the respondents' first teaching positions, 74% reported elementary music as at least part of their teaching responsibilities. Middle school choir was the next most reported first teaching position, with 32% of respondents (see Table 8). More respondents left their first teaching position for personal or family reasons than any other reason listed. Only two respondents left their first position because it did not match the career goals they had in entering music education.

Table 8

Music classes taught by respondents in their first teaching position

Music class	Frequency	Percent
Elementary general music	51	73.9
Middle school band	10	14.5
Middle school choir	22	31.9
High school band	8	11.6
High school choir	13	18.8

Research Results Related to Study Question 2

The goals of the music educators in this study varied greatly with age. For those respondents 40 years or older, 54% considered elementary music their main career goal. For those younger than 40, elementary music was ranked almost equally as a first, second, or third career choice, or unranked altogether. A factor that may effect these results is the age distribution of the sample. Respondents 40 years and older accounted for 62% of the population, outnumbering the younger respondents almost two to one (see Tables 9, 10).

Table 9

Age of respondents

Age	Frequency	Percent
20-25	7	10.1
26-30	5	7.2
31-35	8	11.6
36-40	6	8.7
41-45	14	20.3
46-50	14	20.3
over 50	15	21.7

Table 10

Age compared to Career Goal - Elementary General Music

	Elementary music - ranked by respondents			
Age of respondents	1st	2nd	3rd	Not ranked
below 40	8	6	6	6
above 40	24	5	8	6

This age discrepancy not withstanding, elementary music was the first career choice of 46% of the entire population. Showing a distant second as a first career choice was high school choir director, with 25% of the population reporting this as their primary career goal. As would be expected in a population with only 19% of respondents reporting an instrumental certification, very few respondents indicated high school or middle school band as a primary career goal (see Table 11).

Table 11

Initial career goals of respondents

Career field	Ranking (percent)			
	1st Choice	2nd Choice	3rd Choice	Not ranked
elementary general music	46.4	15.9	20.3	17.4

table continues

Table 11

Initial career goals of respondents

Career Field	Ranking (percent)			
	1st Choice	2nd Choice	3rd Choice	Not ranked
middle school band	2.9	10.1	4.3	82.6
middle school choir	10.1	18.8	20.3	50.7
high school band	10.1	7.2	1.4	81.2
high school choir	24.6	24.6	14.5	36.2
university ensemble	0.0	4.3	4.3	91.3
university lecture	2.9	5.8	7.2	84.1
university studio	5.8	5.8	10.1	78.3

Since 82% of these teachers had left their first teaching positions, the question of why each left that first job had bearing upon their career goals. An overwhelming 97% did not leave their first teaching position because it did not match their career goals. The most cited reason for leaving that first position was a change in family status, i.e. the transfer of a spouse, or the birth of children. When asked what would entice them to leave their current situation, 32% responded that they would not leave voluntarily. Personal reasons, such as retirement, staying home with children, moving with a spouse's job, would cause 65% to leave their current teaching situation. No other reason supplied in the survey appealed to more than 19% of respondents (see Tables 12, 13).

Table 12

Factors in decision to leave first teaching position

Factor	Frequency	Percent
first position did not match career goal	2	2.9
not comfortable with the age group	5	7.2
not comfortable with colleagues	7	10.1
wanted a new challenge	13	18.8
life factors outside of music education	37	53.6
not applicable - still in first position	14	20.3

Table 13

Situations that would entice respondents to leave current position

Situation	Frequency	Percent
I would not leave my present job.	22	31.9
I would leave to teach older students.	2	2.9
I would leave to teach younger students.	3	4.3
I would leave to teach only vocal music.	3	4.3
I would leave to teach in a university.	13	18.8

table continues

Table 13

Situations that would entice respondents to leave current position

Situation	Frequency	Percent
I would leave to teach in a private school.	5	7.2
I would take an administrative position.	4	5.8
I would leave for personal reasons.	45	65.2
I would leave music education altogether.	10	14.5

Research Results Related to Study Question 3

Occupational title is the first of Becker and Carper's (1956b) four elements of role identification. When asked to rank six titles, the survey respondents showed a marked preference for "elementary music specialist" and "music educator" over less specific titles such as "music teacher" or "educator." The title "musician" was ignored by 22% of the respondents, and was ranked in the top three choices by only 35% of respondents. In contrast, the title "music educator" was ranked in the top three choices for 74% of respondents, and "elementary music specialist" was ranked in the top three choices by 64% of respondents (see Table 14).

Table 14

Title preference

Title	Ranking (percent) 1st	2nd	3rd	4th	5th	6th	Not ranked
educator	8.7	13.0	8.7	21.7	18.8	8.7	20.3
elementary music specialist	33.3	17.4	13.0	13.0	7.2	7.2	8.7
music educator	27.4	33.3	15.9	11.6	2.9	1.4	10.1
music teacher	17.4	20.3	24.6	14.5	10.1	4.3	8.7
musician	13.0	1.4	20.3	11.6	11.6	20.3	21.7
teacher	8.7	8.7	8.7	10.1	17.4	23.2	23.2

Commitment to task is Becker and Carper's second element of role development. Several questions in the study were designed to address different aspects of commitment. The number of years spent in elementary music education was deemed an important measure of role commitment. Almost half of all respondents had taught elementary music for longer than 15 years. While one third of respondents had only taught in their current school for 1-3 years, 49% had taught in their current school for 7 years or more (see Tables 15, 16).

Table 15

Number of years respondents have taught elementary music

Years	Frequency	Percent
1-3	11	15.9
4-6	7	10.1
7-10	11	15.9
11-15	11	15.9
longer than 15	29	42.0

Table 16

Number of years respondents have taught in current school

Years	Frequency	Percent
1-3	25	36.2
4-6	10	14.5
7-10	14	20.3
11-15	16	23.2
longer than 15	4	5.8

The pursuit of advanced degrees and additional curricular certifications such as Orff, Kodály, and Dalcroze were expected to be indicators of commitment. However, only 34% reported a degree beyond the Bachelors of Music Education required for state certification. Kodály certification was held by 28% of the respondents, and Orff certification was held by 17% of respondents. No respondents reported Dalcroze certification.

An 83% majority of respondents held vocal certification. A small number of respondents held both vocal and instrumental certification, as evidenced by the 20% who indicated instrumental certification. Seven respondents reported degrees other than music, and these degrees varied widely, from social studies to physical education. In the state of Oklahoma, music certification is all level, therefore it is not unusual for an instrumental major to enter the elementary general music field. The survey response suggests, however, that more vocal majors enter the elementary music field.

The importance respondents attached to the daily responsibilities of teaching is another indicator of commitment to task. Given a list of these responsibilities, the respondents were asked to rate the relative importance of each task, and rank which three would be their top priorities. Teaching and writing lesson plans were highly ranked by most respondents, with student supervision (lunch duty, playground duty) ranked the lowest. Those activities that were most directly tied to life in the classroom received the highest priority, while those which were required by administration but fell outside the classroom (faculty meetings, staff development, lunch duty) were ranked the lowest (see Tables 17, 18).

Table 17

Importance respondents place on daily teaching tasks

Task / responsibility	Ranking (valid percent) Very important	Fairly important	Less important	Not important
attending faculty meetings *n*=68	30.9	42.6	23.5	2.9
attending workshops *n*=69	79.7	18.8	1.4	0.0
communication with parents *n*=65	56.9	36.9	6.2	0.0
conducting programs after school hours *n*=68	39.7	44.1	13.2	2.9
staff development (provided by the district) *n*=67	31.3	50.7	17.9	0.0
student supervision (duties) *n*=69	11.6	13.0	37.7	37.7
teaching *n*=69	98.6	1.4	0.0	0.0
writing lesson plans *n*=69	56.5	34.8	8.7	0.0

Table 18

Respondents' ranking of most important daily teaching tasks

Task / responsibility	Ranking (percent) 1	2	3	Not ranked
attending faculty meetings	1.4	0.0	1.4	97.1
attending workshops	15.9	21.7	24.6	37.7
communication with parents	5.8	5.8	8.7	79.7
conducting programs after school hours	10.1	20.3	20.3	49.3
staff development (provided by the district)	2.9	7.2	15.9	73.9
student supervision (duties)	0.0	0.0	2.9	97.1
teaching	34.8	24.6	7.2	33.3
writing lesson plans	33.3	17.4	18.8	30.4

The overwhelming majority of respondents to this survey were happy in their current positions. One respondent indicated a wish to teach in a different field of music education, and two respondents wished to leave music education altogether. All other respondents indicated they were happy in their current positions. When asked if this position was what they expected it to be, 64% said yes. In the space provided for comment, many respondents took the opportunity

to explain some of the challenges they faced. The problems of overcrowding, traveling to different schools during the work week, the expectations of the curriculum, and the interaction with faculty and parents were all concerns voiced in answering this question. A similar question, "has your career in music education been what you expected," drew mixed responses. A small majority, 57%, responded no, that their career had taken a different path than they expected. Of these 57%, the comment most often given for this difference between reality and expectation was the fact that they were teaching elementary music and enjoyed it much more than they expected. Some respondents indicated that they expected to teach at the high school level, but, after teaching at the elementary level, could not imagine leaving the elementary level, even if a high school level job were offered to them.

The commitment to institutional position describes one's sense of place within a profession. Concerns of upward mobility, from a supervised position to one of supervising others, or from one post to a more prestigious one are encompassed in this commitment to institutional position. Becker and Carper (1956b) surmised that greater satisfaction in a career would come from satisfaction with one's institutional position. The teachers in this survey showed very little interest in administrative positions or university positions, even though they thought of those positions as more prestigious to society. As shown previously, 32% would not choose to leave their current position. Only 6% were interested in an administrative positions, and around 19% were interested in a university position. The most overwhelming reason they could see for ever leaving their current positions was to fulfill personal or family needs. Some respondents volunteered retirement and caring for young children as their only reasons to leave their current position (see Table 19).

Table 19

Reasons for leaving current teaching position

Reason for leaving	Frequency	Percent
another situation would be more rewarding	17	24.6
another situation would have better pay	16	23.2
another situation would be more prestigious	4	5.8
another situation would better fulfill personal needs	46	66.7

The social group these teachers would choose for themselves also speaks to their commitment to institutional position. Those people with whom we choose to surround ourselves, those with whom we are comfortable, are more likely to be those who mirror our own institutional position. Given a range of social groups, the respondents chose other elementary music teachers as those with whom they would socialize. Elementary classroom teachers were also a preferred group, with all other categories falling far behind. The respondents also felt that other elementary music teachers understood their work, but few other groups did (see Tables 20, 21).

Table 20

Respondents' preference for different social groups

Group	Ranking (valid percent) 1st	2nd	3rd
other elementary music teachers *n*=61	66.7	17.4	2.9
elementary classroom teachers *n*=53	40.6	29.0	2.9
middle school instrumental directors *n*=14	2.9	4.3	2.9
middle school vocal directors *n*=22	7.2	0.0	5.8
high school instrumental directors *n*=14	2.9	2.9	2.9
high school vocal directors *n*=20	5.8	2.9	2.9
your principal *n*=22	7.2	2.9	14.5
other administrators *n*=21	7.2	1.4	4.3
university music education faculty *n*=33	14.5	1.4	11.6
other *n*=12	14.5	0.0	2.9

Table 21

Respondents' assessment of others' ability to understand the music profession

Group	Ranking (valid percent) 1st	2nd	3rd
other elementary music teachers *n*=67	89.9	4.3	2.9
elementary classroom teachers *n*=46	1.4	21.7	7.2
middle school instrumental directors *n*=30	0.0	5.8	5.8
middle school vocal directors *n*=34	0.0	10.1	8.7
high school instrumental directors *n*=25	0.0	1.4	5.8
high school vocal directors *n*=32	0.0	1.4	7.2
your principal *n*=48	4.3	15.9	26.1
other administrators *n*=42	0.0	15.9	14.5
university music education faculty *n*=48	4.3	21.7	14.5
other *n*=7	2.9	4.3	1.4

The perceived significance of one's position in the larger society is Becker and Carper's final element of role identification. Although a certain career may not be seen as highly important by society at large, if those in that career feel themselves important to society, they will be satisfied with their role. This seems to be the case with the teachers in this survey. Although they ranked their careers as less important to society than their principal or the high school ensemble director, they ranked themselves very highly in their own perceived social importance (see Tables 22, 23).

Table 22

Respondents view of societal importance of significant groups

	Rankings (valid percent)								
Group	1st	2nd	3rd	4th	5th	6th	7th	8th	9th
elementary music teachers *n*=60	0.0	5.0	8.3	6.7	0.0	3.3	16.7	11.7	48.3
elementary classroom teachers *n*=61	21.3	14.8	9.8	9.8	1.6	16.4	6.6	19.7	0.0
middle school instrumental directors *n*=57	0.0	3.5	7.0	10.5	17.5	25.6	15.8	15.8	5.3
middle school vocal directors *n*=56	0.0	1.8	1.8	7.1	10.7	10.7	33.9	26.8	7.1
high school instrumental directors *n*=62	12.9	8.1	14.5	29.0	24.2	9.7	0.0	1.6	0.0
high school vocal directors *n*=59	3.4	10.2	10.2	13.6	30.5	22.0	8.5	0.0	1.7
your principal *n*=62	43.5	32.3	14.5	1.6	4.8	1.6	1.6	0.0	0.0
other administrators *n*=60	13.3	26.7	30.0	5.0	3.3	0.0	3.3	13.3	5.0
university music education instructors *n*=57	24.6	14.0	15.8	21.1	1.8	0.0	3.5	0.0	19.3

Table 23

Societal importance respondents place on significant groups

	Rankings (valid percent)								
Group	1st	2nd	3rd	4th	5th	6th	7th	8th	9th
elementary music teachers *n*=64	28.1	39.1	14.1	9.4	6.3	1.6	1.6	0.0	0.0
elementary classroom teachers *n*=62	52.2	24.2	1.6	6.5	4.8	1.6	0.0	0.0	3.2
middle school instrumental directors *n*=55	5.5	1.8	12.7	18.2	18.2	7.3	9.1	14.5	12.7
middle school vocal directors *n*=59	5.1	5.1	11.9	16.9	18.6	20.3	10.2	8.5	3.4
high school instrumental directors *n*=56	5.4	3.6	0.0	8.9	16.1	25.0	17.9	14.3	8.9
high school vocal directors *n*=58	5.2	1.7	6.9	13.8	13.8	25.9	19.0	12.1	1.7
your principal *n*=59	18.6	23.7	32.2	1.7	1.7	0.0	13.6	8.5	0.0
other administrators *n*=56	10.7	12.5	10.7	23.2	0.0	3.6	3.6	12.5	23.2
university music education instructors *n*=57	14.0	3.5	10.5	17.5	12.3	1.8	7.0	12.3	21.1

Discussion

Consistent with Becker and Carper's elements of role development and career commitment, this population of elementary music educators is highly committed to elementary music education and has a strong identification with the role of elementary music educator. The intimate tasks of teaching and writing lesson plans are the most important of their daily tasks. Enhancing one's teaching skills by attending workshops is also important to these respondents. While 25 of the 69 respondents were in their first three years of teaching, 34 had been teaching seven years or longer, and 20 had been teaching 11 years or longer. This willingness to spend so much of one's career in elementary music suggests a great commitment to the role of elementary music educator.

The occupational title preferred by the majority of respondents was "elementary music specialist" or "music educator." This is in marked contrast to Clinton's (1991) findings, in which secondary music educators indicated a preference for the title "director" rather than "educator." L'Roy (1983) found that music education students were drawn more to the title "musician" than any other. In preferring titles of "music educator" or "music specialist," these respondents aligned themselves as educators first, emphasizing the aspect of teaching over the individual role of artist or musician. Although "musician" was more popular than simply "teacher" or "educator," titles that combined musicianship with teaching far outdistanced the artist role of "musician."

These respondents showed little aspiration to move upwards in the educational profession. The overwhelming majority were happy in their current positions, and few indicated any wish to enter the administrative level. Positions teaching older children were not seen as desirable, even though they were assigned greater social status by most respondents. This adherence to their

present institutional position, even if that position was of lesser social standing than others, is another indication of strong role identification.

The questions of social standing yielded very interesting results. Although the respondents believed that society as a whole would rank their occupation much lower than ensemble directors, university professors, or building principals, this population saw itself as much more important. It could be argued that these respondents displayed an inflated sense of their own importance. However, such positive self appraisal at least denotes a high degree of career commitment in Becker and Carper's hierarchy. Indeed, as will be shown in the qualitative portion of the study, the sense of mission that these teachers describe seems to give them an intangible satisfaction that makes up for the perceived lack of social standing. Becker (1970) termed these intangibles "side bets;" factors other than such readily assessed items as monetary compensation and supervisory position which enhance one's role development and career commitment.

Inferring from the work of L'Roy (1983) and Roberts (1990), the researcher expected to find that this population had other goals than elementary music when first entering the profession. The cited studies concluded that music education students were more socialized towards the performing musician role than the teacher role, leading them to career preferences in performance or conducting. The results of the current study run counter to this supposition. Those respondents over 40 were far more likely to indicate elementary music as their most preferred career goal. Respondents below the age of 40 were evenly split in their ranking of elementary music as a first, second, or third career goal. Regardless of age, the majority of this population indicated a strong preference for elementary music, with 46% of the entire population considering it their first career choice.

Virtually all of these respondents were happy with their current positions. Only personal factors such as retirement, care of family members, or the transfer of a spouse would cause the majority of them to leave their current positions. This fact made it difficult for the researcher to find extreme cases to illustrate the variations within the population. However, the majority of respondents were not currently teaching in their first and only position. Their reasons for leaving that first position were usually personal in nature, and the same reasons that would cause them to leave their current positions.

When asked which persons encouraged them to choose music as a profession, the high school ensemble director and parents had the most influence. When the choice became music education, the cooperating teacher during the student teaching phase and the university methods instructor became more important than parents, although the high school director was still a great influence. The elementary music teacher was ranked as unimportant to both decisions. Some respondents volunteered that they had never had an elementary music teacher, a fact that surely had bearing on the unimportance of the elementary music teacher as a role model. These findings are consistent with the work of Cox (1994). In that study the most recent socialization, the high school director, was found to have the most influence on career goals in music education.

More important in this study than any significant person, however, were the music experiences the respondents had in public school. These experiences were cited as very important by 72% of respondents, and fairly important to 18% of respondents. The importance of these music experiences continued in university training, cited by 46% of respondents as very important, and fairly important by another 30%. These results are consistent with the findings of L'Roy (1983). They also correspond to Elliott's view in his 1995 book, *Music*

Matters. According to Elliott (1995, p. 121), involvement in making music is a "unique and major source of self-growth, self-knowledge." Such experiences proved very powerful to the respondents in this research, and were important factors in their career choices.

Summary

The majority of teachers responding to this survey held a Bachelor's degree in Music Education, vocal emphasis. These teachers were happy in their current position, and would leave it only for personal or family reasons. Typical respondents were not in their first teaching position and had left that first position for family or personal reasons. Advancement within education, such as moving into a principalship or other administrative position, or movement from elementary general music to a middle school or high school ensemble, was not a goal of these teachers. They believed themselves to be more important than society in general was apt to see them, and were devoted to those teaching tasks most closely related to daily life in the classroom. Their musical experiences in public school and the university setting were very important to their choice of music education as a career. Their first choice of career goal was often elementary music, and they chose to see themselves as specialists in music education rather than just teachers or just musicians.

As will be presented in the next chapter, the qualitative portion of this study was built upon the themes introduced in the quantitative portion. By interviewing a selected group of respondents, the researcher was able to explore the rationale behind the career choices made by these teachers. Their answers illuminate several points that the questionnaire could not measure in a quantitative fashion.

CHAPTER FIVE
QUALITATIVE RESULTS

Introduction

The fourth research question, concerning the attitudes held by a group of elementary general music educators toward their current occupation and their future goals, was addressed in a qualitative fashion by interview. Respondents to the questionnaire were invited to participate in a personal interview with the researcher. Of the 19 respondents who volunteered, the researcher successfully contacted 17. Fourteen respondents agreed to be interviewed, and the interviews were taped for transcription and analysis. Due to technical difficulties, four of the interview tapes were unusable. The remaining 10 interviews were included in the present study. In order to enhance the transferability of the study, the researcher distilled pertinent information about each participant into a profile. These thick description profiles provide a basis for comparison with other elementary music teachers, allowing the reader to apply the conclusions of this study to other populations of elementary music teachers in similar circumstances.

Participant Profiles

All the participants in the interview phase of this study were certified music teachers teaching music in Oklahoma public schools. All taught some

combination of grades pre-Kindergarten to sixth. The name of each teacher has been changed, and none is identified by school district.

Profile #1, Denise Anderson

Denise is in her early 40's and has been teaching music for 14 years. Her first goal was vocal performance, but a day observing an elementary music teacher convinced her to change her major to music education. She has taught only elementary general music, and took several years hiatus from the profession when her children were small. She holds a Master of Music Education degree and Kodály certification. Her state certification is vocal/general music. She teaches in a suburban school of close to 500 students, which serves a middle to lower middle class clientele. She teaches Kindergarten through 5th grade, and there is a second music teacher at her school who teaches only part time. She is married and her children are now of high school age.

Profile #2 - Maria Campbell

Maria has been teaching music for eight years and is in her late 30's. She holds a Bachelor of Music Education degree with vocal certification, Kodály certification, and Orff certification. She teaches in a suburban school with a lower middle class clientele. She is the only music teacher at her site, and the school census is between 300 and 400 students. She, too, was a performance major, but decided that her personal life goals were more compatible with a career in teaching than a career on stage. She began her teaching career in a high school position, and now teaches pre-Kindergarten through 5th grade. She is married but has no children.

Profile #3 - LaDonna Clark

LaDonna has been teaching music for 17 years, and, like Denise, has taught only elementary general music. She is in her early 40's and has never

married. She holds a Bachelor of Music Education degree with vocal certification, Kodály certification, and Orff certification. She teaches in two suburban schools, one serving a middle to upper income population, and one serving a middle to lower middle income population. She is a half time teacher at each site, and coordinates with a different full time teacher at each site. The upper income school has a census of just over 500, of which 170 are her students. The lower income school has a census of 470, of which 50 are her students. She commutes between these two schools each day, and her teaching load at each school varies from year to year.

Profile #4 - Naomi Hubbard

Naomi also commutes between two schools. She is the only music teacher at one school, serving a population of a little more than 200 in a lower middle class area. She is a part time teacher at her second school, serving 100 of 700 students in an upper middle class area. Her load at the second school changes from year to year, depending upon the census in each grade. She is in her late 40's and has been teaching music for 18 years, first in junior high, then elementary school. She holds a Bachelor of Music Education degree with vocal certification and has taken some course work in Kodály and Orff methodology. She is married and has grown children.

Profile #5 - Nancy Milton

Nancy is the only music teacher at her school, serving over 500 students in an upper class suburban neighborhood. She was a band director for three years before her first child was born. After staying home with her children for several years, she came back to music education, this time in the elementary general music classroom. She has been teaching elementary music for 15 years. She holds a Bachelor of Music Education degree with a double major of

instrumental and vocal concentration. She also holds Kodály certification. She teaches first grade through sixth grade, and her children are now grown.

Profile #6 - Cathy Phillips

Cathy began her career as a physical education teacher and has taught many academic and sports classes from high school to elementary school. She earned a music minor during her university studies and always enjoyed music. When she moved into the central Oklahoma metropolitan area, music teachers were more in demand than physical education teachers, so she changed her career focus. She eventually moved into a supervisory position with her school district and currently divides her time in her urban district between teaching and administration. She is in her late 40's and has been teaching for 17 years.

Profile #7 - Erin Petty

Erin is the full time teacher at a suburban school with a census of over 500. She coordinates with a half time teacher who commutes between two schools. She is in her early 30's, and has been teaching for eight years. She holds a Master of Music degree and is certified in instrumental/general music. She teaches first grade through sixth grade. Her husband is also a musician, and she came to Oklahoma with him as he pursued an advanced degree.

Profile #8 - Sherri Richardson

Sherri is the only music teacher for an urban school of 700 low income students, teaching 1st through 6th grades. She began her career as a band director in a rural school district where she taught 2nd grade through 12th grade. She left that position because of poor working conditions, and found an elementary position after a year working outside music education. She holds a Bachelor of Music Education degree with instrumental/general certification. She has taught for five years and is in her late 20's. She is married but has no children.

Profile #9 - Rachel Vaughan

Rachel also began her career in a rural school district. She taught vocal music, Kindergarten through 12th grade. She is currently the only music teacher in a school of a little more than 300 students in an upper middle class suburban area. She holds a Master of Music Education degree, vocal/general certification, and Kodály certification. She teaches Kindergarten through 5th grade and has been teaching music longer than 15 years. She is in her late 40's, is married, and has a young child.

Profile #10 - Taylor Williamson

Taylor teaches 1st through 5th grades in an upper middle class suburban school. A half time teacher was recently hired to ease her load at this school, which has expanded to a census of more than 500 students. She is in her late 20's and has been teaching for three years. She holds a Bachelor of Music Education degree with vocal certification. She is not married.

Discussion of Emergent Themes

The interviews were transcribed and coded for analysis. The researcher used a technique outlined by Richards and Richards (1994) called Code and Retrieve. This analysis technique assigns a code to qualitative data based upon content. The content codes were compared from interview to interview as a cross case analysis. Themes common to the interviews emerged during this cross case analysis. The themes that emerged from this analysis were the importance of preparation for teaching, issues of professionalism, the personal fulfillment associated with elementary general music teaching, and philosophies of teaching. In the following discussion, these themes are illuminated in the

respondents' own words. The researcher made no attempt to correct the syntax or grammar of any responses. The full transcripts can be found in Appendix H.

Preparation for teaching

One's own preparation for teaching, and the preparing of others to enter the field, contributed to these respondents' role development as elementary general music teachers. Music experiences in public school and at the university were very important factors for these respondents in their choice of music education as a career. They mentioned junior high band, elementary school musical performances, and high school band and choir as the most important experiences leading to their career choice.

Within these music experiences, significant role models emerged. The band or choir director was remembered often as an influential person; a role model whom the respondent wanted to emulate. The ability of the director to inspire the best in the ensemble was mentioned by several respondents. Sherri recalled her junior high band director as someone who "pushed us ... to the point where we were working our hardest and we really wanted to please her and we really wanted to do the best that we could do." Nancy remembered her high school band director as having "this amazing gift to be able to connect to kids and his method of inspiring was knowing exactly what would flip your switch as far as your sense of competition was concerned." Nancy also admired the dedication of her high school band director. "(I)f you were there for 7:00 a.m. sectionals, he had probably been there for an hour before hand."

Occasionally, the role model was seen as someone whom the respondent could surpass. Rachel had a "love/hate relationship" with her high school choir director. "I thought I could do better than him ... like I said, I admired many things about him, but I also saw many things he did not do that I thought could be done and wished that I could do." Maria liked her high school choir director,

but now, as a teacher, sees her director's classroom technique as lacking. "Now that I'm a teacher and I reflect back on some of her behaviors as a teacher, I think, gosh, that was kind of strange. 'Cause she used to cry and stuff, when she would get frustrated, and she would do this 'I don't know why you do this' and 'I work so hard.' ... the guilt trip worked on me. And I just really liked her as a person."

Being singled out as a performer was an important memory for some of the respondents. Naomi even remembered the name of the sixth grade play in which she sang a solo. Maria remembered being chosen to sing Gershwin's *Summertime* at a senior concert. Personal encouragement from a choir or band director also inspired respondents to enter music education. "He just really took a big interest in me personally, and encouraged me in choir and suggested that I should take voice lessons," said LaDonna of her church choir director. "She reached out to me and made me feel that I had something of worth to contribute," recalled Naomi of her elementary music teacher.

With these important musical experiences and role models in their minds, the respondents entered music education and eventually came to student teaching. For many of the older respondents, student teaching was not a positive experience. Maria characterizes her student teaching as "worthless." Rachel never student taught in the elementary level. She recalls spending six weeks in a junior high with no effective classroom discipline. Nancy hated her student teaching so much that she vowed if she ever had a student teacher, she would do all in her power to make sure that student had a positive experience. The universal complaint for those whose student teaching was not satisfying was the lack of actual teaching time. Nancy recalled that she "sat there and watched till the last 2 weeks." Maria did paperwork and sectionals for her entire student teaching. Rachel was never completely in charge of her classes.

While student teaching was disappointing for some of the respondents, others found it a time of discovery. Sherri had intended to be a junior high band director. She explained her ambivalence about elementary music:

> I was never big on elementary music. All through college I just wanted to be a junior high band director. And when I student taught, of course you have to teach a little elementary, and I remember telling my mom, specifically, 'you know, if I'm gonna have to do it, I might as well make myself enjoy it. ' And so when I student taught I ended up teaching the whole 12 weeks half a day, half a day.....in the afternoons I was in elementary music and I absolutely loved it.

Her cooperating teacher in the elementary school encouraged her to seek a position in elementary music, but "even though I enjoyed it so much, I still was bound and determined to do band, and after two years of band I just, I was miserable." She left band directing, and worked outside music education for year until she could find an elementary music position.

Erin also wanted to be a junior high band director. Having never had music in her elementary school years, she had no concept of elementary general music teaching until her student teaching experience. When she began to look for a teaching position, she looked for both band and elementary positions, "but I really wanted elementary music, because when I student taught there, I cried when I left the kids. They cried, I cried...I mean I just loved it. It was just great."

Whether they had a positive student teaching experience or not, these respondents acknowledged the importance of the student teaching experience, and wished to create as positive an experience in their own classrooms as possible for any student teachers they mentored. Six of the 11 respondents had mentored student teachers in their classrooms. They reported mixed experiences, with more good student teachers than bad. While emphasizing the importance of making sure the student teacher has ample teaching and lesson

planning experience, four of the five respondents require their student teachers to adhere carefully to the established sequence of learning already in place in the classroom. It is worth noting that these four, Denise, LaDonna, Nancy, and Rachel, all hold Kodály certificates and consider their classroom curricula to be based upon Kodály methodology. The careful sequencing of the Kodály approach was mentioned by each of these respondents, and the continuity of that sequence throughout the year was very important to them. These respondents, though willing to guide the learning of a student teacher, were unwilling to let their goals for their elementary students go unmet. As Denise stated it, she requires student teachers to conform to her curriculum because:

> It's good and they'll learn a lot from doing it. I've tried to give them opportunities to come up with their own stuff, and it's OK for a lesson here and there, but it's not OK for eight weeks. It's just not. 'Cause I've got places I want to go with the kids and things I've got to do, and I can't give them (student teachers) eight weeks of making up their own stuff.

Remembering her uncomfortable student teaching, Nancy makes sure student teachers in her classroom actually teach instead of merely observe. She requires them to adhere closely to her established curriculum, and often has them teach lessons they have first observed her teach. However, she will "try to have at least one time when they just do something totally on their own." LaDonna emphases a Kodály sequence with her student teachers. Rachel expects her student teachers to stay close within her curriculum. Her response to the question was "if they wouldn't do that, I wouldn't take them!"

Maria and Cathy had also had student teachers in their classrooms, but did not require their student teachers to closely follow a prescribed sequence. Maria considered her established curriculum to be "here are the objectives, here are the outcomes, and you have to get there at a certain point." She allowed her

student teachers more latitude than other respondents. Cathy was also not as strict with her student teachers. Since her original degree was physical education, she believed the training her student teachers received was too different from her own for her to prescribe a certain sequence. She and Maria were both mindful of the goals and objectives they held for their students, and as long as a student teacher did no harm in the classroom, they gave student teachers great latitude.

No matter what guidelines each respondent set for her student teachers, all tried to make sure their student teachers had ample teaching time. Several respondents had student teaching experiences that were little more than observation, and all believed in the necessity of letting a student have control of a class, as long as the student teacher was capable. Each respondent had had at least one student teacher she felt was not as capable as others, and generally had not let these marginal student teachers have as much control of a classroom as other student teachers. LaDonna and Rachel both had student teachers they felt needed extra supervision, so they stayed in the classroom while those students taught. Denise spoke for most of the respondents in expressing high expectations for hard work from her student teachers: "I've had a few that I've had to say, 'unless you're going to get a better work ethic, I really don't care about you teaching my classes.'"

Professionalism

The concern for work ethic these five respondents expected in their student teachers was mirrored in the dedication all the respondents showed to their work. As a rule, they did not use much of the sick leave provided by their school districts. Often, when asked to state a good reason for missing school, the reply was a laugh and the phrase "when I'm dead or dying!" Many respondents said they would rather come to school sick than prepare lessons for

a substitute teacher. "I can do more sitting there showing a video than a sub can do showing a video, because I know what questions to ask," Rachel said. The lack of qualified substitutes was cited by many, and some respondents knew that a substitute probably would not be found, leaving their classes to be doubled with Physical Education. As Nancy put it, "between trying to find something for them to do and knowing anymore that, more than likely, a sub won't be there and I'm going to be inconveniencing a lot of other people, I would rather drag through it, even if it means that I sit down and show a video that I would have had a sub do."

All the respondents continued to enhance their skills by attending workshops. Many expressed disregard for workshops required by their school districts which they felt had no bearing on teaching music. "I've been to so many workshops that are over math and writing," said Sherri, "and that's all good and great, but that doesn't benefit me one iota." Instead, they sought out workshops outside their districts which they felt would be beneficial to their continued education. They spoke of workshops as opportunities to find new ideas to bring to their classrooms. "If I can find even one new idea," Denise said, "then it's worth it." Some also found a sense of validation when workshop presenters focus on things the respondents were already doing in the classroom. Nancy commented "it's wonderful when I find even one little thing that I already do, cause it's like validation of, oh yeah, I'm on the right track." Most of the respondents kept files of workshop material, and went through the files often to keep good ideas and activities fresh on their minds.

Many of the respondents broadened their professional perspective by reading professional music journals. The *Music Educators' Journal,* the *Kodály Envoy* , the *Orff Echo*, and the *Choral Journal* were the most often mentioned. Some made it a point to read outside their field, mentioning the multiple

intelligence research of Howard Gardner, the music aptitude research of Edwin Gordon, and other learning styles research. These teachers often felt the press of time dictated how broadly and deeply they could read. "You know, " commented Rachel, "I can't read too many articles on obscure French composers for acappella, cambiata men ... there's priorities and *Goodnight Moon* and *Runaway Bunny* to my daughter are important reading too."

As a corollary to the professional standards held by the respondents, there was a disdain among some of those interviewed towards their peers whom they considered less than professional. Anecdotal references to past teachers whose methods were not what they should have been and shrouded references to current peers occurred in several interviews. Though very careful not to name specific peers, Taylor spoke for many when she described this class of teacher:

> There are people who are teaching music, especially elementary music, who don't have the degree for it. And it's kind of insulting, of course, that we worked so hard, and we train and we go to seminars and we do all of these things to be a good elementary music teacher, but, it's like the administrators can look at this person who likes to sing and think "Oh, well, they can teach kids. It's not like they're teaching high school. That would be too difficult, of course. But we can take this person with any old degree who likes to sing and have him be a music teacher"...and they don't understand all that goes into it.

Cathy's experiences support Taylor's argument. Cathy began her career as a physical education teacher and girls' sports coach. She had earned a music minor, but had not completed any music methods classes as an undergraduate. When she switched to teaching music, it was in an elementary position with responsibilities in both music and physical education. As she remembers, it took her several years to feel successful as a music teacher.

> I got into music through the back door, so I was behind where a successful beginning teacher starts. I didn't have methods courses

> behind me, I didn't have classroom management behind me, I didn't have Orff or Kodály or any of that behind me. I didn't have anything about what's excellent choral literature behind me and it's like, well where do you start? Well, you just kind of bang around. Now, don't get me wrong, I love to do programs. Christmas program was great, I enjoyed it, the community liked it and all that kind of stuff. But as far as actually teaching and having a good grasp of what the classroom is supposed to be like, what I feel I needed to be successful, it was several years.

As Cathy continued to teach music, she took courses in music methodology and attended workshops. She recognized her deficiencies and made efforts to improve her musicianship and classroom skills. It is important to note, however, that she felt it took her nine to ten years to become comfortable teaching music.

Although Cathy's experience is extreme, there was a general feeling among the respondents that the role of teacher was not a comfortable one during the first year or two in the field. For those respondents who began their teaching careers in a secondary setting, the relatively small age difference between themselves and their students made the role of teacher uncomfortable. Sherri felt mistrust from the parents of her band students. She said "I can understand a parent who, this is their youngest child in high school, and here I am 23 years old, and I'm gonna be in charge of their 18 year old?" Taylor also felt uncomfortable with her age and authority, even though her first year of teaching was in an elementary school. "The first grade was the easiest," she reported " 'cause they thought I was an adult. The fifth graders thought I was 18, so that wasn't as good."

Only Denise reported feeling like a "real teacher" during her student teaching. Most respondents reported that their first year was a trial and error year, and they only began to really feel like teachers in their second or third years. Several respondents spoke of a feeling of floundering until they found a

methodology that suited them. This feeling of floundering was expressed more often by the older respondents, and they attributed it to a sense of inadequate preparation in their methods classes and student teaching.

Peer support from other music education professionals was significant to many of the respondents. The importance of networking with other music teachers at workshops was mentioned in several interviews. Rachel spoke of an elementary music teacher in a neighboring town who introduced her to Kodály methodology and helped her form a coherent elementary curriculum. Though the respondents did not always feel their district administration was particularly supportive, many described a healthy community of music educators, both elementary and secondary, within their school districts. "There's a good camaraderie here, I think, between elementary and secondary," said Naomi. "They're always so complimentary ... and I think they truly believe there's value in the elementary music as well as the secondary music."

Isolation from peer support contributed to Maria's dissatisfaction with her first teaching position. "I knew there was a whole lot more to be done, but I didn't have a clue how to get there. And I had no support. I was completely isolated, I didn't know any other music teachers. I was just on an island." In Sherri's second year of teaching, she had the uncomfortable position of being promoted to head band director over an older, male colleague. "He tried to be professional, but, he was a man and the whole authority thing, and he just pretty much left me to flounder on my own and did not offer support." Sherri left this position and music education altogether, taking a minimum wage job until she could find an elementary music position.

The working conditions the respondents had accepted were sometimes not ideal, but often more preferable to them than positions they had left behind. At the time of the interview, Sherri was the only music teacher for an urban

school of 700 students. While she was very happy in the elementary setting and said she would never return to band directing, seeing each class only once in a week frustrated her. LaDonna enjoyed the freedom from duties outside of teaching that her traveling position gave her, but felt disconnected from the faculty at both buildings she served. Naomi was tired of traveling and having to use the cafeteria for music class. However, she did not want to leave her elementary position, even though she had been urged by peers to pursue middle school positions that had become vacant in her district.

Less than ideal conditions seemed to become side issues when the respondents discussed music education. Their commitment to elementary general music teaching was more important to them than their schedule or the building in which they taught. While they disliked simple supervision tasks, such as lunch duty and recess duty, they did not hesitate to work before or after school with honor choirs or Orff instrumental ensembles. Programs presented in the evenings were seen as a necessary part of the curriculum by most respondents, even though they required work outside of the normal school day. Cathy, Denise, and Rachel sponsored students in festival choirs beyond their own school honor choirs. Teaching, and the daily tasks it entailed, made most sacrifices worthwhile to these teachers. Only their families or church activities were allowed to come before teaching tasks.

Personal fulfillment

Beyond professional satisfaction, teaching elementary general music provided the respondents with a personal fulfillment that most believed they could find no where else. When asked to consider all age groups they had taught, all of the respondents said elementary was their favorite level to teach. The willingness of elementary age students to learn and their eagerness for new experiences endeared them to many of these teachers. "(T)hey're really willing

to learn and so eager and open and everything," said Erin, "they're just like little sponges." Several respondents chose second or third graders as their favorite age group, but some favored each age group for different reasons. "There are really things to look forward to in each grade level," said Denise.

None of the respondents could foresee a time when they would teach any level but elementary. Rachel, who had taught Kindergarten through twelfth grade before accepting her current position, missed some things about secondary level teaching, but would not return. "I enjoyed K-12," she said, "I enjoyed having 12th grade choir and touring around and having Kindergarten the last (of the teaching day), I enjoyed the contrast and the difference....but the amount of work was killing me." Maria also taught K-12 in her first position, but decided she preferred the curriculum of the elementary school, saying "I feel more like a teacher than a director." Several respondents mentioned fund raising and contests, glad that those elements of secondary music education were not part of their lives in the elementary setting.

All of the respondents were happy in their current positions, and had no plans to leave. One teacher, whose interview was lost to a faulty tape, was expecting her first child, and was not sure if she would return to teaching immediately. Indeed, most respondents said that family concerns would be the only reason they would leave their current positions. Nancy, Naomi, and Denise had all interrupted their careers to raise young children. Rachel had a young child, and was continuing to teach, but had taken a long maternity leave. Maria had followed her husband out of state, and had been unable to find a music education position until they returned to Oklahoma. She rejoiced to be reinstated in the Oklahoma district she had left. The same teachers who had said they would rather come to school sick than trust a substitute had no qualms about staying home with a sick child.

Retirement was not far from the minds of some of the respondents. Many fell under the rule of 80, wherein a teacher can retire when his/her age added to years of service equal 80. Cathy, LaDonna, Naomi, and Nancy were the closest to retirement age. Although they spoke of retirement as something far away, it was becoming a reality to them, and was seen by them as one of very few reasons to leave music education.

Teaching music was not just a job to the respondents, it was a career. Although performance opportunities in their own childhood often led them to music, they all found something in teaching music which captivated them. "I guess I've always wanted to be a teacher," LaDonna said, "and music education just fit my personality....so teaching was an easy choice, to combine the two." Maria, Denise and Taylor all intended to be performers. For Denise, a day spent observing an elementary teacher convinced her that she really wanted to teach. Taylor said "I didn't really think I was going to be a teacher at all. I just wanted a music degree." Taking on the role of teacher in her music teaching methods classes and continuing that role in student teaching convinced her to use the education degree she had earned. Maria "decided that I really wasn't sure about my lifestyle, that lifestyle (performing), and it wasn't quite as secure as what I wanted. I opted for music education because it was a more secure, stable career." Erin, Sherri and Nancy all wanted to be like their band directors. Naomi and Rachel patterned themselves on their choir directors.

The question "when are you coming up to high school for a real job?" had been posed to several of the respondents. Their reaction was a uniform rejection of the question and an affirmation of their own choices. "As far as I'm concerned, I do have the real job," Erin responded. "He asked me...what was I gonna do for my career, as a career" Maria said, " and I said, well, I'm doing it."

The perception that elementary music teachers were not as skilled as high school teachers bothered Rachel.

> There's a leveling that people tend to do, "well, they can handle the elementary curriculum, so that's why they're elementary teachers, but they probably can't handle the secondary curriculum, so that's why they're not secondary teachers." I think that is still a common myth among a lot of community people. They think that you have to have a higher level of musical skill to teach more advanced skills.

Denise had also faced this attitude, but she took comfort in the words of Zoltan Kodály: "I read that Kodály quote that says it's more important who the nursery teacher is at Kiershvarden than the director of the opera."

Some of the respondents described elementary music education in terms of a calling or a mission. Rachel spoke of the need to "bring out any kind of beauty that kids can latch onto." Nancy said "I just know there are a lot of these kids who desperately need to know somebody cares. And I really feel like that's my calling." LaDonna, when asked why she and her peers chose to stay in elementary music education, replied "I think the reason we stay is because their (administrator's) value of us isn't important to us. I think it's the value that we see through the kids that keeps us in this profession."

Philosophy

All of the respondents firmly believed in the importance of their curriculum, and were very careful in it's planning and presentation. They acknowledged, however, that the classroom teachers around them did not often understand the importance of the music curriculum. Several respondents remarked that the classroom teachers viewed music as their respite from their class, a planning period without students. As Taylor put it, "I know they don't really understand how important it is to me or even to the kids, 'cause, if

something comes up, they'll skip me or they'll be late. It doesn't matter, they just think I'm their break."

Far from accepting this dismissive attitude, the respondents have carefully crafted their curricula. Those who expressed affinity for different age groups within the elementary school often did so in terms of what they taught to each level. In doing so, they casually revealed the structure and planning behind what they taught. Five of the respondents held Kodály certification, and spoke of the importance of sequenced musical learning. For these teachers, the Kodály methodology "fit me best," as Rachel put it. For her, the sequenced learning of the Kodály methodology was more logical and effective than the scattershot approach she perceived in the music textbooks available to her. "It (Kodály methodology) taught me how children could progressively advance their skills and their understanding in a simple yet challenging way," Rachel said, as opposed to the music textbooks, which she characterized as "just one activity after another and it was just like reinventing the wheel everyday." Maria felt her Orff and Kodály training had

> changed my teaching, and my interest in teaching. Because, it's given me, not only do I have the objectives, but I have a way, an organized way to get there, a process, and I didn't have a process before. And that's all really helped. It's really helped me to be better at what I'm doing. And of course then I feel better about doing it and want to grow more and feel more committed.

Those who did not hold Kodály or Orff certification were also careful in their planning and presentation of their curriculum. Taylor, the youngest of the respondents and the one with the least experience, spoke of "learning styles and age appropriateness" in her activities. Erin spoke of building learning upon learning through each grade level. She enjoyed her 5th and 6th grade students

because "you can get into more, you apply all the concepts you've been teaching them for years and all of a sudden it clicks for them....and when a light bulb goes off, that's a big deal."

As an extension of their belief in what they teach, the respondents believed their work was a foundation for learning that was to come. Virtually all of them spoke of the importance of elementary general music as the basis of each child's future learning. "I think a lot of people see what we do as just fun and games, and you get to the real music stuff in secondary." said Nancy. She, however disagreed. "I think we lay the groundwork for whatever the attitudes are gonna be like in the future." Erin also emphasized the importance of elementary general music to future performers. "I think it's extremely important for both the vocal music in the higher levels and for instrumental music in higher levels, because it's a good foundation these kids get." Denise viewed her contributions in light of Edwin Gordon's theories of musical aptitude. In Gordon's view, musical aptitude can be enhanced only during the early years of a child's life, and peaks at age nine (Gordon, 1993). Denise had decided that her most important work would only be accomplished with the youngest students.

> I do remember the week I spent with Gordon talking about musical aptitude and realizing how important that was. That made a deep impact on me. From that point on, I was determined not to leave that age group....I mean, I've felt like it's real important for me to be at the foundation end of it. I'd rather be at the foundation end than anywhere else.

Others saw the foundation they were laying as a platform for learning outside of music performance. Naomi believed that "a person who has a love of

music inside is going to have a lot of answers for their emotional questions." LaDonna spoke of her students who would not go on in music.

> My goal is to make sure these kids have the best experience they can and are prepared. And most of them won't be musicians as adults, but they'll be good consumers, they'll choose wisely. They'll be able to say, "I don't like that music because..." not just because it doesn't 'feel good.' But they'll understand, that's really good music, because of all the experiences they've had through me.

Those who begin a long task have influence on its outcome, even if they themselves do not see it to the end. As the beginning of musical learning, all the respondents felt the influence they had on their students' lives. They were well aware, though they may not have spoken it in so many words, that their influence began at the youngest age, and could extend throughout the lives of their students. LaDonna related the story of a young man who had been a particularly difficult 6th grade student. He stopped her in the grocery store years later and

> He said "Well, I just wanted you to know, I know I was such a pain in 6th grade, but just wanted you to know that I'm going to the university this year on a music scholarship." And I almost fell over, because he had been a real pain in the 6th grade. And then to know that he knew that I was the one who had encouraged him to do better....I had really influenced somebody, who didn't think, at the time, that music was of any value to him. So, that was my star moment.

Rachel expressed what many of the respondents seemed to hint at in their discussion of laying the foundation of music learning.

> People talk about power. My power is influence. I will never be rich, I'll never be a politician, but I believe I can be influential, and I believe that my influence is for the good of mankind.....The circle of your influence is as big as the number of people you can touch. That's the thing about elementary. I see every single elementary child.

Summary

The attitudes held by this group of elementary general music educators toward their current occupation and their future goals suggest a high degree of career commitment. None expressed a wish to leave elementary general music. On the contrary, they felt it their "mission," their "calling," to be in elementary music, to be at the foundation of music learning. They found the best expression of themselves in elementary general music and felt a great personal and societal importance in their work.

This personal investment in elementary music bore out Becker and Carper's (1956b) work on all levels. Although many felt it took them a year or more to acquire the role properly, the respondents identified themselves as teachers. Maria spoke for many when she said "I feel more like a teacher than a director." Their commitment to task was evident in the hours they were willing to spend outside of the classroom with honor choirs and programs, and the careful planning of every activity they brought to the classroom. Their unwillingness to miss a day of school, even when ill, also speaks to this commitment to task. Their belief in their place at the foundation of music education showed not only a commitment to their institutional position, but an expression of the importance they placed on their significance to society as a whole. The fact that society may not always share their belief in their importance was secondary to them. Their own belief in themselves was enough to carry them through their careers.

They found ways to express their own musicianship, through honor choirs and conducting public performances, while cultivating the musicianship of their students. As predicted by the work of Cox (1994), the memories of their own performance experiences were alive and sustaining. The role models of their

past were touchstones for them as they built their own identities as music educators. In contrast to Cox (1994), if a past role model was less than inspiring, they resolved to surpass the model, to become a better teacher than their teachers. Those who had been mentors to student teachers took the task seriously, intent upon making sure these students would become the best, the most skilled, and the most dedicated teachers they could be.

Several had felt the overwhelming socialization of the role of artist that is described in both L'Roy (1983) and Roberts (1990). Indeed, Maria, Taylor, and Denise had intended to be performing artists. For these three, a transforming experience had convinced them to enter elementary music teaching. Sherri and Erin experienced a transformation during student teaching, leading them away from their socialized goal of junior high band director towards the new found fulfillment of elementary general music. In these cases and others, the socialization of the respondents had been towards areas other than elementary general music. Some experience, either an engaging methods class, a successful student teaching experience, or simply an inspiring observation with a master teacher, tipped the balance and convinced these respondents that career fulfillment for them lay in elementary music education.

For these respondents, their career fulfillment translated into a concern for their own professionalism and that of their peers. They could overlook some inconveniences of their current position because of the rewards they felt in the elementary setting. These rewards varied between respondents, but all mirrored Becker's (1970) intangible "side bets," those things beyond salary and prestige which make a career fulfilling. They looked for and received the support of their peers, and were willing to give that support freely. This research could not have gone forward without their willingness to share their experiences.

The wonder of bringing music to children made elementary music the only satisfying choice for these teachers. Virtually all the respondents saw no reason to choose any other age to teach. Those who had taught other age groups had no plans to leave the elementary age. Family concerns and retirement were the only reasons they would give for leaving their current positions.

More than personal fulfillment, these teachers developed a philosophy of teaching that sustained their commitment to elementary general music. They saw their curriculum as important, and carefully planned the sequence of learning for their students. They planned not just for one year at a time, but for a complete learning that spanned all the years of the elementary experience. But they also looked beyond their own work, considering themselves the foundation of what was to come for their students, in musical performance and otherwise. They saw their final importance in the influence they could have on their students' lives, an influence made all the greater by the fact that they touched every student. Not just the talented or the committed, but every child passes through their classes, and they see and serve the future in their students.

CHAPTER SIX
SUMMARY, SUGGESTIONS FOR FURTHER RESEARCH, AND IMPLICATIONS

Summary

The purpose of this study was to examine the role development and attendant career commitment of a group of Oklahoma elementary general music educators. The research questions were:

1) How did a selected group of elementary music educators come to choose elementary general music as their area of music education?

2) What career goals did these elementary music educators have upon entering their music education degree and how do those goals differ from their present teaching situation?

3) What are the role identification and career commitment of these teachers as expressed by Becker and Carper's (1956b) elements of role identification?

4) What are these elementary general music educators' attitudes toward their current occupation and future goals?

Methodology

After a pilot study, a questionnaire was mailed to 120 elementary general music educators employed by the Oklahoma public school districts of Edmond, Mid-Del, Moore, Norman, and Oklahoma City. Sixty-nine of the questionnaires were returned. The questionnaire items focused on the following:

1) questions of role perception: title preference, occupational goals, teaching experience;

2) questions of task commitment: tasks necessary to the performance of assigned duties, task preference, advanced degrees and/or training, preferences for mobility within the profession;

3) questions of organization and institutional position: significant others, peer understanding, membership in professional organizations;

4) questions of social position: perceived position in society as a whole, perceived position in educational society, preferences for mobility outside the profession.

Questionnaire data were analyzed by the researcher using SSPS Base 10.0 software. Frequencies of responses and cross tabulation of responses were deemed the most appropriate quantitative analysis tools for this portion of the study. Questionnaire data formed the basis of the quantitative portion of the study, and addressed the first three research questions.

The questionnaire included a request for personal interview. Nineteen of the respondents indicated a willingness to grant an interview. The researcher was successful in contacting 17 respondents, of which 14 agreed to be interviewed. The interviews were transcribed for analysis. Four of the interview tapes were unusable, therefore ten interviews were included in the final study.

The interview transcripts were coded by the researcher and analyzed for emergent themes. To ensure the trustworthiness of the interview data, transcripts were sent to the respondents for member checking. In addition, the coded transcripts were peer reviewed by a Masters level music educator familiar with qualitative research methods. Interview data formed the basis of the qualitative portion of the study, and addressed the final research question.

Results

The results of the study are summarized according to each research question. The results can be generalized only to the population from which the sample was drawn; Oklahoma elementary general music teachers from the public school districts of Edmond, Mid-Del, Moore, Norman, and Oklahoma City.

How did a selected group of elementary music educators come to choose elementary general music as their area of music education?

The majority of the respondents to the questionnaire choose music as their career while still in high school. Music education became their career focus either in high school or during their university training. Their own musical experiences in public school and at the university were major factors in their choice of music education as a career. As they were first considering music as a career, their high school ensemble director was the most important role model. As they entered music education, the university methods instructor and the cooperating teacher during the student teaching phase became their most important influences. The elementary music teacher was not an important influence for the respondents.

The interview data expanded upon this question. Those interview respondents under the age of 35 cited the student teaching experience as the most important influence in choosing elementary general music as a career. Curriculum and professional concerns, and personal or family considerations were the most important influences for those respondents 35 and older. Among those respondents who had taught students older than elementary age, matters of curriculum and job responsibility were the most important factors in choosing elementary general music.

What career goals did these elementary music educators have upon entering their music education degree, and how do those goals differ from their present teaching situation?

For 46% of the respondents, elementary general music was their top career goal upon entering music education. The goals of the music educators in this study varied greatly with age. For those respondents 40 years or older, 54% considered elementary music their main career goal. For those younger than 40, elementary music was ranked almost equally as a first, second, or third career choice, or unranked altogether. High school choir was the next most reported career goal, but was the first choice of only 24% of the respondents.

The majority of the respondents had held other teaching positions prior to their current position. Although those prior positions did not always fulfill their stated goals, family or personal considerations were most often the reason the respondents left their previous positions. Even though they might not have considered elementary general music their original goal, the overwhelming majority of respondents were satisfied with their current position. Only family or personal considerations would cause the respondents to leave their current positions.

What are the role identification and career commitment of these teachers as expressed by Becker and Carper's (1956b) elements of role dentification?

The work of Becker and Carper (1956b) identified four major elements of role identification: occupational title, commitment to task, commitment to particular organizations or institutional positions, and significance of one's position in the larger society. The respondents showed a marked preference for "elementary music specialist" and "music educator" over less specific titles such as "music teacher" or "educator." The title "musician" was unranked by almost

one quarter of the respondents. The preference for titles specifying music education over the title of "musician" suggests a strong identification with the role of music educator.

Further identification with the role of elementary music educator was shown in the respondents' commitment to the tasks of elementary music teaching. Teaching, writing lesson plans, attending workshops, and communicating with parents were all tasks considered very important to the majority of respondents. The respondents also showed the commitment of time, as 42% of the respondents had taught elementary music for longer than 15 years, and 49% had taught in their current school for seven years or more.

Many of the respondents reported that they enjoyed teaching elementary music much more than they had expected, and would not move to another level of music education even if such an opportunity were offered. This attitude towards their current position in the hierarchy of music education showed commitment to institutional position, Becker and Carper's (1956b) third element of role development. Only 6% of respondents reported an interest in an administrative position, and only 19% were interested in pursuing a university appointment. The overwhelming majority of respondents were happy in their current position, and only personal or family needs would cause them to leave it.

One of the strongest indications of commitment was the respondents' perceptions of the significance of their position in the larger society. Although they felt society ranked the position of elementary music teacher below that of principals, university instructors, elementary classroom teachers and high school ensemble directors, they placed their own importance above all but elementary classroom teachers. The interview data reinforced this attitude, and several of those interviewed spoke of elementary music as the foundation of all music education. Despite the belief that society did not value their career choice,

those interviewed believed they were vitally important to music education, and to education as a whole. This belief in the importance of their position and their work indicates a strong role development and great career commitment for these teachers to elementary music education.

What are these elementary general music educators' attitudes toward their current occupation and future goals?

The interview data addressed this final research question. Respondents were asked to elaborate on what influences encouraged them in entering music education as a career, how they chose elementary music as their career focus, why they chose to stay, and what would entice them to leave. Four common themes emerged from the interviews; the importance of the respondents' preparation to teach, issues of professionalism, issues of personal fulfillment, and philosophies of teaching.

The interview respondents mirrored the study population as a whole in the importance they placed upon their own musical experiences in public school and the university. The entire study population ranked their personal musical experiences as an important factor in the decision to enter music education. The interview respondents expanded upon this factor, recalling teachers and experiences that were important in guiding their own career choices. The student teaching experience was another important preparation factor, whether that experience was fulfilling or not. The interview respondents' attitudes and approaches to mentoring student teachers were shaped by their own student teaching experience. Those who had mentored student teachers saw it as an opportunity for influence, to ensure that the next generation of teachers was as professional as possible and better prepared than they themselves had been.

The interview respondents placed great importance on their professionalism. They sought out professional development opportunities

outside of their district, and strove to stay current in the literature of their profession. They willingly dedicated time outside of the instructional day for honor choir rehearsals, festival appearances, and evening performances. They very rarely are absent from school, opting to work throughout minor illnesses rather than have a substitute take over their classes. They accepted less than ideal working conditions rather than leave the elementary general music classroom. The interview respondents also believed in the importance of a network of peer support, offering support to new teachers as well as seeking support for themselves.

An attraction to the elementary student was a large factor in the personal fulfillment the interview respondents found in their teaching positions. The interview respondents spoke of the eagerness of this age group, their capacity to soak up knowledge, their affinity for play. Six of the interview respondents had taught in secondary settings and indicated they would not willingly return to the secondary level. As with the study population as a whole, only family or personal needs would entice the interview respondents to leave the elementary setting. A few interview respondents spoke of a sense of mission, or a calling, that they attached to elementary music, which made their career choice all the more fulfilling.

More than personal fulfillment, the interview respondents developed a philosophy of teaching that sustained their commitment to elementary general music. They carefully crafted their curricula, sequencing learning through all the levels they taught. They viewed elementary music as the foundation of all musical learning to come. Some interview respondents viewed their work not just as a foundation for future musical learning, but as contributing to the overall education of each child, laying groundwork for learning beyond the music they taught. They saw their work in terms of the influence they could have on not just

their school, but on the lives of their students and the community at large. They deemed this influence vast, increased by each child who came to their classroom, and the most important work they could do outside of their own families.

Suggestions for Further Research

Building upon the work of L'Roy (1983), Clinton (1991) and Cox (1994), the current study addressed the role development and career commitment of a group of Oklahoma elementary general music teachers. The researcher purposely did not enter into investigations of gender roles and stereotypes as they affect career choices within music education. The researcher believed such investigations would broaden the scope of the current study to unmanageable proportions. Research in this area would illuminate differences in the career paths of men and women within music education and could help to explain why so many more women than men appear to choose elementary general music over other areas of music education.

The younger generation of interview respondents spoke more positively of their elementary methods classes at the university and of their student teaching experiences than the older generation. While it seems progress has been made in enriching these preparatory experiences, further research into the elementary general music portion of the student teaching experience would serve to pinpoint the practices which help to form a career preference for elementary general music. Investigation of the course materials and procedures of the university methods class would illuminate those factors within the methods class which contribute to such a career preference. The transformation experiences mentioned in many of the interviews often happened either in the university

methods class or during student teaching. Pinpointing these transformation experiences and planning for them within the university curriculum could help students find their career preference.

As presented earlier, almost two thirds of the respondent population of this study were over the age of 40. In this age group, elementary music was the first career goal of 54% of the respondents. For those respondents under 40, elementary music was equally considered as a first, second, or third goal, without the strong career emphasis felt by those respondents over 40. The current study did not address the question of why elementary music was such a strong goal for the older subjects, but not for the younger. What life factors of the older generation caused them to have such a strong preference for elementary general music? What changes have occurred in society to shift the emphasis of the younger generation away from elementary general music? This older generation will be reaching retirement age within a decade from the date of this study. Investigations of the changes in career preference would assist in recruitment of the generation that will be needed to replace these elementary general music educators.

Most of the interview respondents reported that they did not feel like a teacher until their second or third year of teaching. Of those who leave the elementary music education profession after less than five years, how many have left because they never felt like a teacher? How many leave because they always wanted a performing career and only took a teaching position in order to have a job? What teaching experiences solidify the role of teacher, and what experiences highlight feelings of inadequacy which undermine the role of teacher? Research in these areas would provide a better understanding of the importance of role development in the retention of elementary music teachers.

Such research could also provide a model for the support of new teachers as they make their transition from the role of student to the role of teacher.

The respondents to this study displayed a high degree of career commitment and a strong identification with the role of elementary general music educator. Their commitment seemed to insulate them from less than ideal working conditions and perceptions of low societal significance. Their sense of vocation, of calling, was palpable in the interviews. This begs the question, do all music educators feel they have a calling? Would other teachers or music educators display the same belief that they are at the foundation of learning? These teachers believed in their role as caretakers of the next generation, and saw importance in their subject beyond the music they taught, influence beyond the years their students spent with them. Although this opinion may seem self serving, such belief in the importance of one's work is at the heart of career commitment and role identification. A comparison with other fields in music education would further refine the role of elementary music educator as well as illuminate the roles and career commitment expressed in other fields of music education.

Implications

The elementary music educators who participated in this study displayed a strong identification with the role of elementary general music educator, and a deep career commitment to elementary general music. Their commitment was apparent on all of the levels presented in Becker and Carper's (1956b) work. As predicted by Becker and Carper (1957), this strong role identification and deep career commitment sustained the respondents, helping them resolve conflicts

that arose between their expectations of teaching and the realities of their positions.

The strength of the role identification and career commitment may also have balanced the lack of external qualities that Geer (1966) predicted were needed insure satisfaction and career commitment. These "valuables," as Geer termed them, included the possibility of advancement within the profession, the social status of the clientele, the public renown achieved through practice of the profession, and the opportunity to contribute to the knowledge of the profession. The respondents to this study did not see the low social status of their clientele, children, as a negative condition of their careers. On the whole, they did not wish to advance in the profession, for advancement in teaching often meant leaving the elementary classroom for a secondary position or an administrative position. In fact, they considered themselves the unsung heroes of the profession, working at the beginnings of musical learning with little or no fanfare, yet laying a sound foundation for all future learning.

The identification as "music educator" chosen by the respondents in the current study was counter to the findings of Clinton (1991). In his study of secondary fine arts educators, Clinton found that those educators more readily identified themselves as artists who happened to teach. The secondary music educators of Clinton's study showed more of an inclination towards the role of teacher than did the art or dance educators, but still tended to identify themselves with titles such as "director" rather than "music educator." In contrast, 22% of the respondents to the current study ignored the title of "musician" altogether, and the majority preferred such titles as "elementary music specialist" or "music educator." An interview subject volunteered that "I feel more like a teacher than a director," giving voice to the sentiments of this majority.

L'Roy (1983) and Roberts (1990) found that music education students at the university level were often more socialized towards the role of artist than the role of teacher. The older subjects of the present study tended to bear this out, especially those over the age of 40. The older interview respondents spoke of their university experiences with an emphasis on musicianship. Most of them were required to take only one elementary methods class, and it did not meet their needs. These older respondents were also more likely to have had an unsatisfying student teaching experience, many of them simply observing for six to eight weeks with no significant teaching responsibilities.

Several of the younger interview respondents, however, spoke highly of their elementary methods class and of their student teaching. If the experiences of these younger respondents display the beginnings of a trend, the university methods class is becoming a more hands-on, practice teaching experience. The student teaching phase is also moving from observation as the norm to a much more active training. Those respondents who had mentored student teachers were very aware of the need for the student to encounter meaningful teaching situations. The mentor teachers reported working carefully with the student teachers, making sure they were ready to take over a class completely, and giving over as much control of the classroom as they felt the student could handle. If current research continues in the areas of student teaching and early classroom teaching experiences (Wolfgang, 1990; Broyles, 1997), this trend towards more meaningful methods classes and more practical teacher training will likely strengthen.

The final identification with the role of teacher occurred for most of the respondents after their first year of teaching. Although the methods class and the student teaching experience seem to be increasingly more active and meaningful, the "student" aspect of student teaching seems to postpone the

acquisition of the teacher role. However meaningful and active the student teaching experience becomes, it will likely never be autonomous enough to support the role of "teacher" rather than the role of "student." Support of first year teachers as they finalize their role development would help to alleviate the "floundering" many respondents reported. The process of leaving the role of "student" for the role of "teacher" made the first few years of teaching the most critical for final role development.

According to Cox (1994), early socialization of music educators was more likely to be directed towards the role of artist than the role of teacher. The respondents in this study recalled parents and church choir directors as early influences in their decision to enter music as a career. They named their high school ensemble director and their musical activities in secondary school as the most important influences in guiding them towards a career in music. Interestingly, the elementary general music teacher was not a strong influence for the respondents in the current study. Cox (1994) also found this to be true in her study, and attributed this to the fact that the elementary music teacher was farther removed in time from her study respondents than their high school directors. Many of the respondents in this study indicated that they had never had an elementary music teacher, hence they had no role model, however remote, to influence them towards elementary music. The university methods teacher and the cooperating teacher during the student teaching phase supplanted the high school director as major influences when the time came to specialize in music education rather than music arts.

The interview respondents showed an interesting dichotomy in how they chose to pursue music education. The first group believed their goal had always been elementary general music. They did not see themselves primarily as artists, but concentrated their efforts on teaching, feeling that had always been

their true calling. This group more often remembered an elementary music teacher who encouraged them and were more likely to be over the age of 40. This orientation towards elementary general music seemed to be in spite of a general disregard for their methods class and their student teaching, which many described as "worthless."

The second group did not enter music education with the intent of becoming elementary general music teachers, but encountered some transforming experience which convinced them to enter the elementary field. This transforming experience, either a day of observation with an elementary general music educator or a methods class or student teaching training, changed their focus. Some respondents of this second group began as music performance majors, sure in their wish to earn their living as artists. Some changed their focus from band directing to the elementary classroom. For these transformed groups, elementary music had not been considered an option before, but now they did not ever expect to leave the elementary music classroom. A few interview respondents even admitted an aversion to small children before this transforming experience, and were amazed at the change their lives and preferences had undergone.

If one follows the logic of L'Roy (1983) and Roberts (1990), the university is a place where music students are taught to see themselves as musicians first, and teachers second. If one must be a teacher, then the directing of ensembles is the most preferable form of teaching, as evidenced by the emphasis of the conducting, materials and methods courses. The "transformed" respondents to this study tend to bear out this conclusion. Some of their epiphany experiences seemed to occur as an afterthought of the university curriculum, not as encounters planned for and placed within the university curriculum. A university

program that planned for these possible epiphanies would help students discover elementary music as a viable career option.

The issue of the age of the respondents presented surprising data. Respondents over the age of 40 made up 62% of the study population. The respondents over the age of 40 were much more likely to have chosen elementary general music as their primary career goal, with 54% listing it as their first goal. The younger respondents were almost evenly split in their career preferences, listing elementary music as first, second, or third goal in equal numbers. This data seems to offer the researcher two conclusions. First, there was some socialization towards elementary general music for the older teachers that did not exert as strong a force on the younger teachers. Perhaps changes in societal expectations, especially those for women entering the music education field, affected this shift away from elementary general music as a primary teaching goal.

Second, when these older teachers reach retirement age, will there be as strongly a committed corps of teachers to take their place? The case of Cathy, the physical education major who now teaches music, offers evidence of a current lack of certified music educators at the elementary level. Further evidence may be found in Taylor's comments on the unqualified teachers hired by her school district. The trend towards more active methods courses and student teacher training may offer a springboard for more of the younger generation to enter elementary general music, even if that is no longer a primary career goal upon entering the professional training. But will this trend in teacher training be enough to provide the qualified replacements needed for the teachers who will be retiring?

Another important dichotomy existed between the interview respondents and the population as a whole. While only 28% of the study population held

Kodály certification, 50% of the interview respondents were Kodály certified. Several of the other interview respondents had completed some level of Kodaly training. The prevalence of the Kodály methodology within the interview group tends to support an impression of bias in that group. The central Oklahoma general music community at the time of this study had a very active chapter of the Organization of American Kodály Educators, and the limitation of this study to this geographic region may have contributed to a biased sampling of elementary music educators.

In summary of these conclusions, the respondent population of this study choose elementary general music as their career focus either as a result of a transforming experience or as a natural outgrowth of a long held desire to teach. The older segment of this population was more apt to have held elementary general music as their primary career goal. Their musical experiences in public school and at the university were important factors in their choice of music as a career, as were their high school ensemble directors. As they shifted their focus to music education, the cooperating teacher during student teaching and the university methods teacher became more important influences than the ensemble director.

Elementary general music was a primary career goal of nearly half the study population, regardless of age. Many had taught other levels of music, with junior high choral positions being the most prevalent. The study population as a whole had not left a teaching position because it did not fit their goals, but, if they had left a position, they did so for family or personal reasons. The overwhelming majority of the population was very happy in their current position, and would not leave it except for family or personal reasons.

The study population showed strong identification for the role of elementary general music educator and displayed great career commitment.

This strong role identification and career commitment were apparent in all four areas suggested by Becker and Carper (1956b); occupational title, commitment to task, commitment to institutional position, and significance of one's position in the larger society. Their role identification and career commitment helped these respondents resolve conflicts that arose between their expectations of teaching and the realities of their positions.

The attitudes held by the study population towards their current situation and future goals were overwhelmingly positive. The population as a whole was very happy, and the interviewed respondents shared a sense of mission or calling that countered a perception of the low social status of elementary general music educators. The interview respondents believed strongly in the importance of the preparation to teach. They were proud of their own professionalism, and held student teachers and peers to high professional expectations. The derived great personal fulfillment from teaching in the elementary general music classroom, and would not willingly leave it. In their philosophy of teaching they attached great importance to carefully sequenced curriculum, and placed themselves at the foundation of all musical learning.

These respondents generally believed that society as a whole did not yet value elementary general music, but many felt the tide was turning. They were convinced of the importance of their work, and there are indications that other music educators may be beginning to share their conclusions. Music Educators' National Conference President Mel Clayton (2002), in his remarks to the Oklahoma Music Educators Association General Assembly, took pains to recognize elementary general music teachers. He called them the "un-sung heroes" of music education, and spoke of their contributions at the foundation of music learning in language very similar to that of the interview respondents in the current study. These teachers counted their importance in the influence they

had on their students and saw that influence and importance as a living legacy they gave to their community and the world.

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APPENDIX A

Course Requirements of Selected Regional 4-Year Universities (Selected 'Big 12' Universities)

University	Degree	Requirements for the Degree (expressed in semester hours)			
		Elementary Methods	Secondary Methods	Conducting	Inst/ Voice
Baylor University	BMEd (Inst.)	3	13	6	21
	BMEd (Vocal)	3	13	6	21
	BSEd (Elem.)	6	0	0	9
Iowa State	BMEd (Inst.)	5	19	4	19
University	BMEd (Vocal)	5	19	4	19
Texas Tech	BMEd (Inst.)	6	16	6	19
University	BMEd (Vocal)	6	16	6	19
University of	BMEd (Inst.)	6	21	12	27
Colorado at Boulder	BMEd (Vocal)	11	17	12	27
	BMEd (Gen.)	14	13	12	27
University of	BMEd (Inst.)	5	17	4	15
Missouri	BMEd (Vocal)	5	16	2	15
University of	BMEd (Inst.)	3	15	4	21
Oklahoma	BMEd (Vocal)	8	14	4	21

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University of Oklahoma. (June 2000). http://www.ou.edu/bulletins/degree-sheets/finearts/music/musicidx.htm

APPENDIX B

Ratios of Elementary Music Teachers to High School Ensemble Directors For the School Districts Participating in the Study

School District	No. of Elementary Music Teachers	No. of High School Ensemble Directors	Ratio
Edmond	15	6 (3 Band, 3 Choir)	2.5:1
Mid-Del	18	6 (3 Band, 3 Choir)	3:1
Moore	29	4 (2 Band, 2 Choir)	6.13:1
Norman	23	8 (4 Band, 4 Choir)	3:1
Oklahoma City	29	12 (6 Band, 6 Choir)	2.4:1
Average Ratio of Elementary to High School Ensemble Directors			4:1

Sources:
Edmond Public Schools (personal communication, February, 2000)
Mid-Del Public Schools (personal communication, February, 2000)
Moore Public Schools (personal communication, February, 2000)
Norman Public Schools (personal communication, February, 2000)
Oklahoma City Public Schools (personal communication, February, 2000)

APPENDIX C
QUESTIONNAIRE COVER LETTER

Anne M. Schonauer
Plaza Towers Elementary School ♦ 852 SW 11th Street ♦ Moore, OK 73160
Phone: (405) 793-3230 ♦ Pager: (405) 539-1583 ♦ Email: schonauer-1@ou ou.edu

Dear Colleague,

My name is Anne Schonauer and I am pursuing a Ph.D. in Music Education at the University of Oklahoma. I am writing to ask for your help in completing my dissertation study.

As an elementary music specialist, my first love has always been general music and the elementary classroom setting. However, as I taught at the University of Oklahoma, I observed that many students had not considered the elementary music classroom as a career option. I began to wonder; how do elementary music educators choose this field? Why do they stay? How do they come to view themselves as elementary music educators? I decided to make this the focus of my dissertation.

You can help me answer some of those questions. Enclosed is a survey which I have submitted to your school district for approval. While your district does not encourage or discourage your participation in this study, your fine arts or elementary division coordinator has given me permission to contact you, and to send this survey to you. I will be most grateful if you will fill out the survey and the informed consent form, then return both of them to me in the enclosed self addressed, stamped envelope.

The survey should take about 30 minutes to complete. I will need to contact some respondents for a follow up interview. If you wish to be considered for this interview, please fill in the personal information section at the end of the survey. If you do not wish to be contacted, you may leave this blank with no fear of ruining your survey.

Thank you in advance for your help with this project. Be assured that all information you provide will be held in the strictest confidence. No real names or identifying remarks will be published in the final study.

My best wishes for the rest of your school year!

Yours with gratitude,

PS Have a cup of tea on me as you fill out your survey. Thanks again!

APPENDIX D
ADVISED CONSENT FORM

INDIVIDUAL CONSENT FORM FOR PARTICIPATION IN A RESEARCH PROJECT Under the Guidance of the University of Oklahoma - Norman Campus

I agree to participate in Anne Schonauer's dissertation study for the University of Oklahoma concerning the role development and career commitment of elementary music educators. I understand that this is a descriptive, non-evaluative study which is designed to perceive the career goals and attitudes towards their profession that elementary music teachers hold, and how these may differ from the goals and attitudes they held as they first entered the profession.

I understand that I am being asked to fill out a questionnaire about myself, my goals and attitudes. This questionnaire should require no more that one half hour to complete. If I indicate that I am willing to conduct a personal interview with the researcher, I may be contacted for such an interview, to be conducted at our mutual convenience. Such an interview may require up to two hours to complete, and may be audio taped with my consent for ease of transcription and study.

I understand that there are no foreseeable risks involved in participating in this study. I know that my identity will remain confidential when the results of the study are reported, and that all written or audio taped records will be destroyed at the conclusion of the study.

My choice to participate in this study is voluntary. I know that I may discontinue participation at any time without penalty.

I choose to participate in this study.

_____ _____

Signature Date

If you have any questions regarding this project, please contact Anne Schonauer by phone at (405) 793-3230 (school) or (405) 799-7155 (home), or by e-mail at schonauer-1@ou.edu. If you have any questions regarding your rights as a research participant, please call the Office of Research Administration at (405) 325-4757.

APPENDIX E
QUESTIONNAIRE

1. What is your state certification?
    a) Instrumental / General Music
    b) Vocal / General Music
    c) other (please specify)_____

2. What degrees have you earned? Circle all that apply.
    a) Bachelor of Music
    b) Bachelor of Music Education
    c) Master of Music
    d) Master of Music Education
    e) Doctor of Philosophy in Music
    f) Doctor of Musical Arts
    g) Doctor of Philosophy in Education
    h) other (please specify)_____

3. What other curricular certifications do you hold?
    a) Dalcroze Certification
    b) Kodály Certification
    c) Orff Certification
    d) other (please specify)_____

4. What is your age?
    a) 20-25
    b) 26-30
    c) 31-35
    d) 36-40
    e) 41-45
    f) 46-50
    g) over 50

5. What grades do you currently teach?
    a) K-5
    b) 1-6
    c) K-3
    d) 4-6
    e) other (please specify)_____

6. How long have you taught in your current school?
    a) 1-3 years
    b) 4-6 years
    c) 7-10 years
    d) 11-15 years
    e) longer than 15 years

7. How long have you taught elementary general music?
   a) 1-3 years
   b) 4-6 years
   c) 7-10 years
   d) 11-15 years
   e) longer than 15 years

8. What other public school music classes have you taught? Circle all that apply.
   a) middle school band (6-8)
   b) middle school choir (6-8)
   c) middle school orchestra (6-8)
   d) high school band (6-8)
   e) high school choir (6-8)
   f) high school orchestra (6-8)
   g) music appreciation
   h) music theory
   I) other (please specify)_____

9. When did you decide to study music as a career option?
   a) in elementary school
   b) in middle school (junior high)
   c) in high school
   d) during my undergraduate university study
   e) after receiving an undergraduate degree
   f) other (please specify)_____

10. When did you decide on music education as a career?
   a) in elementary school
   b) in middle school (junior high)
   c) in high school
   d) during my undergraduate university study
   e) after receiving an undergraduate degree
   f) other (please specify)_____

11. Rate the importance each of the following had on your decision to enter music education as a career.

	Very Important	**Fairly Important**	**Less Important**	**Not Important**
elementary music teacher	_____	_____	_____	_____
high school ensemble director	_____	_____	_____	_____
university methods teacher	_____	_____	_____	_____
parents	_____	_____	_____	_____
friends	_____	_____	_____	_____
music experiences in public schools	_____	_____	_____	_____
other _____	_____	_____	_____	_____

Which of the above was the most important in your decision to enter music education? _____

12. When you first decided to pursue music education as a career, what fields within music education interested you? Please rank your top three career goals within music education, 1 being your strongest inclination *when you first entered music education.*

Teaching field	Goal Rank
a) elementary general music	_____
b) middle school band	_____
c) middle school choir	_____
d) middle school orchestra	_____
e) high school band	_____
f) high school choir	_____
g) high school orchestra	_____
h) college / university ensemble (band, choir, orchestra)	_____
i) college / university lecture (history, theory)	_____
j) college / university studio (applied instrument or voice)	_____

13. Rate the importance each of the following had in your initial choice of teaching field within music education.

	Very Important	**Fairly Important**	**Less Important**	**Not Important**
elementary music teacher	_____	_____	_____	_____
high school ensemble director	_____	_____	_____	_____
university methods teacher	_____	_____	_____	_____
cooperating teacher during student teaching phase	_____	_____	_____	_____
parents	_____	_____	_____	_____
friends	_____	_____	_____	_____
music experiences in the university	_____	_____	_____	_____
other _____	_____	_____	_____	_____

Which of the above was the most important in your choice of teaching field within music education? _____

14. Is your current teaching situation your first and only teaching situation?
    a) yes
    b) no

15. What teaching situation was your first professional position?
    a)elementary general music
    b) middle school band
    c) middle school choir
    d) middle school orchestra
    e) high school band
    f) high school choir
    g) high school orchestra
    h) college / university ensemble (band, choir, orchestra)
    i) college / university lecture (history, theory)
    j) college / university studio (applied instrument or voice)

16. Why did you accept your first teaching position?

a) it was the only position offered to me
b) I hoped to enter that particular school system and work up to my initial choice of teaching field
c) the compensation (pay) was better for the position offered than for my initial choice of teaching
field
d) other (please explain)

_____
_____
_____
_____

17. Which of the following was a factor in your decision to leave your first music education position?

Circle all that apply
a) my first music education position did not match my initial choice of teaching field
b) I did not feel comfortable with the age group I taught
c) I did not feel comfortable with my colleagues at my first position
d) I wanted a new challenge
e) life factors other than music education (got married, started a family, spouse transferred, etc.)
f) Not Applicable - I am still teaching in my first music education position

18. If your current teaching situation is not your first music education position, why did you accept this position?

a) it was the only position offered to me
b) I hoped to enter that particular school system and work up to my initial choice of teaching field
c) the compensation (pay) was better for the position offered than for my initial choice of teaching field
d) my first position did not match my initial choice of teaching field and this position did.
e) other (please explain)

_____
_____
_____
_____

19. Are you happy in your current situation?

a) yes
b) no, I want to teach a different age group
c) no, I want to teach in a different field of music education (band, choir, orchestra)
d) no, I want to leave music education altogether

20. Is your current situation what you expected it to be? Why or why not?

_____
_____
_____
_____
_____

21. Has your career in music education been what you expected it to be? Why or why not?

_____
_____
_____
_____
_____

22. What kind of situation would entice you to leave your current position? Circle all that apply.
    a) I would not leave my current position voluntarily
    b) a situation teaching older children
    c) a situation teaching younger children
    d) a situation teaching only instrumental music
    e) a situation teaching only vocal music
    f) a college / university position
    g) a private school position
    h) an administrative position
    i) personal reasons (stay home with children, retire, health considerations, etc.)
    j) leaving music education all together

23. Why would you choose to leave your current position for any of the situations above?
    a) one of the situations circled above would be more rewarding
    b) one of the situations circled above would be better paid
    c) one of the situations circled above would be more prestigious
    d) one of the situations circled above would better fulfill my personal/family needs

24. Rate the importance you place on the following activities.

	Very Important	**Fairly Important**	**Less Important**	**Not Important**
attending faculty meetings	_____	_____	_____	_____
attending workshops	_____	_____	_____	_____
communication with parents	_____	_____	_____	_____
conducting programs after school (plays, programs)	_____	_____	_____	_____
staff development (provided by your district)	_____	_____	_____	_____
student supervision (lunch duty, playground duty)	_____	_____	_____	_____
teaching	_____	_____	_____	_____
writing lesson plans	_____	_____	_____	_____

25. If you could have an extra hour in each *working* day, which of the following would be your top priorities? Rank the top three, 1 being most important.

attending faculty meetings	_____
attending workshops	_____
communication with parents	_____
conducting programs after school (plays, programs)	_____
staff development (provided by your district)	_____
student supervision (lunch duty, playground duty)	_____
teaching	_____
writing lesson plans	_____

26. Which of the following titles would you prefer people to use when referring to you? Rank them,

1 being your first preference.

a) educator _____
b) elementary music specialist _____
c) music educator _____
d) music teacher _____
e) musician _____
f) teacher _____

27, Of the following, who do you feel understands the kind of teaching you do? Circle all that apply, and rank them, 1 being those who best understand your work.

a) other elementary music teachers _____
b) elementary classroom teachers _____
c) middle school instrumental directors _____
d) middle school vocal directors _____
e) high school instrumental directors _____
f) high school vocal directors _____
g) your principal _____
h) other administrators (fine arts director, etc.) _____
i) university music education instructors _____
j) other (please specify)_____ _____

28. Of the following, with which group would you choose to socialize?

a) other elementary music teachers _____
b) elementary classroom teachers _____
c) middle school instrumental directors _____
d) middle school vocal directors _____
e) high school instrumental directors _____
f) high school vocal directors _____
g) your principal _____
h) other administrators (fine arts director, etc.) _____
i) university music education instructors _____
j) other (please specify)_____ _____

29. Please rank the following groups as to how you think <u>society</u> perceives their social importance,

1 being the most important.

a) elementary music teachers _____
b) elementary classroom teachers _____
c) middle school instrumental directors _____
d) middle school vocal directors _____
e) high school instrumental directors _____
f) high school vocal directors _____
g) your principal _____
h) other administrators (fine arts director, etc.) _____
i) university music education instructors _____

30. Please rank the following groups as to how you perceive their social importance, 1 being the most important.

a) elementary music teachers _____
b) elementary classroom teachers _____
c) middle school instrumental directors _____
d) middle school vocal directors _____
e) high school instrumental directors _____
f) high school vocal directors _____
g) your principal _____
h) other administrators (fine arts director, etc.) _____
i) university music education instructors _____

Would you be willing to grant a follow-up interview with the researcher?

a) yes
b) no

If so, please provide your name, home phone number, and a best time for you to be reached.

Name _____

Phone_____

Best time to call_____

Thank you for participating in this study. The information you provide will be held in strict confidence. Any responses quoted in the finished document will bear no identifying marks, and no names will be used in any draft of the document.

APPENDIX F
INTERVIEW QUESTIONS

1. What experience was the most important in your choice of music education as a career?

2. What experience was most important in guiding you to elementary music?

3. When did you first really feel like a teacher?
   If during student teaching, what student age level?
   If in the field, what student age level?

4. What was the nature of your relationship to your cooperating teacher during student teaching?
   What grade levels did you student teach?
   How many cooperating teachers did you have?
   How do you think your cooperating teacher felt about elementary school teaching?

5. Is there a music educator you remember fondly from your public school experience?
   If so, who?
   Why?

6. What age group, of those you teach right now, do you enjoy the most?

7. What age group, of all those you have taught, did you enjoy the most?

8. If you could teach any age group, which would you choose?

9. Is teaching a job or a career?
   When does it feel most like a job?
   When does it feel most like a career?

10. Do you offer extra curricular activities such as honor choir? Why or why not?

11. Do you take students to festivals? Why or why not?

12. What, in your opinion, is the purpose of attending a workshop?
   How often do you use ideas you saw at a workshop?
   Do you keep the handouts from workshops?
   Can you find them on short notice?

13. When is it worth it to you to call in sick and have a substitute teacher take over your class?

14. Have you had a student teacher in your classroom?
   Was it a good experience?
   When did you give the student full reign in the classroom?
   Did you make the student conform to your established curriculum?

15. What journals do you take? Do you read them often? Do you keep them?

16. What influence have administrators had on your teaching?

17. Have any of your peers ever said "When are you coming up to high school for a real job?"
   Do your peers respect your work?
   Does your administrator respect your work?

APPENDIX G
SURVEY QUESTIONS BY TOPIC

Personal	Professional	Significant Others
4, 9, 10, 19	1, 2, 3, 5, 6 7, 8, 14, 15, 16	11, 13
Career Goals	**Profess. Identity**	**Occupational Title**
12, 17, 18, 20, 21	22, 23, 24, 25, 26, 27, 28, 29, 30	26
Commitment to Task	**Institutional Position**	**Signif. in Society**
2, 3, 6, 7, 17, 19, 22, 23, 24, 25,	1, 12, 13, 16, 20, 21 23, 28	23, 27, 28, 29, 30

INTERVIEW QUESTIONS
BY TOPIC

Personal	Professional	Significant Others
3	1, 2, 15	4, 5, 14, 16, 17
Career Goals	**Profess. Identity**	**Occupational Title**
8, 9	1, 2, 3	3
Commitment to Task	**Institutional Position**	**Signif. in Society**
6, 7, 8, 9, 10, 11, 12 13	4, 14, 17	4, 14, 15, 17

APPENDIX H

INTERVIEW TRANSCRIPTS

CODING KEY

The following codes are placed in the text of each interview. As themes emerge from the respondents' remarks, the appropriate code is placed by the remark. Not every remark is coded; the coding changes when the next theme emerges. Coding is marked in parenthesis and appears in bold, italic print.

A - Preparation to teach
- ***A1*** Respondents' own musical background and teachers
- ***A2*** Respondents' student teaching experience
- ***A3*** Respondents' approach to mentoring student teachers
- ***A4*** Transformation experiences which guided the respondents towards elementary music.

B - Professionalism
- ***B1*** Work ethic and dedication
- ***B2*** Final role development as "teacher"
- ***B3*** Working conditions and commitment to tasks of the profession
- ***B4*** Peer support

C - Personal Fulfillment
- ***C1*** Attraction to the elementary age group
- ***C2*** Personal reasons that would cause the respondent to leave the profession
- ***C3*** Sense of Mission

D - Philosophy
- ***D1*** Importance of curriculum and sequence
- ***D2*** Elementary music as the foundation of all musical learning
- ***D3*** Spheres of influence

What experience was the most important in your choosing music education as a career?

I had a friend, when I was a freshman in college, whose mom was a music teacher, and an elementary music teacher. At that point, I was just gung ho performance, and he asked me to come and spend the day with her over spring break. And that was a real turning point for me. And I've really never had any interaction with her since, but it was just the fact that I went and visited that classroom at that point in my life, that's when I made that change. ***(A4)***

It was just that one day?

Yeah.

What did she do that was so exciting to you?

I don't even remember. But I just remember, you know, I had done a lot of performance in high school and I was very involved in music, and did a lot personally. I played piano, played guitar, I was singing, all of those things, ***(A1)*** but just spending that one day with her made realize I wanted to teach. And I don't know that I'd had any other teaching experiences, they were all performance, so that was the turning point for me, it was like, I want to teach. And I honestly don't remember what she did, I don't, I just remember spending the day with her and thinking, I can do that, I want to do that. And then I started going in that direction and started pursuing. I went to a day camp and said, you don't have music, can I do music, and they said, no, but you can do drama, but you can use as much music as you want so I just started pursuing teaching opportunities. But up to that point, I'd never seen myself as a teacher. ***(A4)***

And did you, did that make you, she was an elementary teacher, did that make you want to go into elementary music?

Um-hum.

Do you think if it had been a secondary experience you would have wanted secondary?

I don't know, I just remember spending that day with her and thinking that's really what I, and I've always loved, that's always been my favorite age of children to work with, so, I don't know (laughing). That's kind of interesting. ***(C1)***

Well, you said you started pursuing teaching activities, day camps and things like that. When did you first start to really feel like a teacher?

Well, when I did my student teaching I had a really good experience. I had done some observation at (school district) and even when I did my observation I stopped by and met the music supervisor, and she said, well, I hope you consider doing your student teaching here, and I thought, how could she ask me after I've just been here one day observing? But I think she just picked up on the sense that I was real excited about teaching. And she gave me lots of opportunities. I had a real neat student teaching experience, because I was at (same district as the observation) and it was a K-12 school, so I did high school every morning and elementary every afternoon for the whole semester. So I got to do elementary all the way through and high school all the way through and it was really neat. And she gave me her music appreciation class and I had it all semester, by myself. And I was able to work with almost all the elementary music teachers in the system, you know, I'd spend a couple of weeks here and there with each one, and, I just had some really positive experiences. ***(A2)***

At which age level did you feel more like a teacher, more confident and more in control? Did you feel more teacher-like in the elementary or at the high school?

I felt comfortable in both, I really did. ***(B2)*** But I loved the younger children, I mean I really. ***(C1)*** I did a lot of private voice after school, too, I worked with a lot of high school students. I felt really comfortable with both of them, but I really enjoyed the elementary more. At that point, I don't think I'd really settled into one or the other, I was just enjoying the teaching of music. An opportunity opened up after that, right after I finished my student teaching, for one of the elementary music teachers was going to have a baby in March. And I did my student teaching in the fall, and so _(district Fine Arts Coordinator)_ came to me and said _(teacher)_ is going to be leaving in March, she'd like you to consider taking her maternity leave, you wanna go over and visit the school and spend the day with her and see what you think? And I did that and they said, yes, we'd like you to do it, so she said, well, if you get so many days in substituting before you take her maternity leave then you'll get full pay for this, so lets just start getting you going. And so she said, you just need to say yes to anything, substitute in a classroom, substitute art, special ed, what ever it is, just say yes and get your 40 days in before March. And so that's what I did, and I had a lot of experiences in different classrooms, I was doing a lot of different stuff, and then took over her classroom from March to the end of school. And so I had a whole year of really good teaching experiences and at that point, I went ahead, there was an opening for 3rd and 4th grade music and I ended up doing that for 2 or 3 years ***(A2)*** and then stayed home with my children. ***(C2)*** But then at that point I learned about Kodály system and started doing my training there, and then that's when I really, you know, when I started working with people like Edwin Gordon and some of these other people that talked about musical aptitude being so important in the early years, that's when I really settled into elementary music. ***(D1)*** Because, the last year I was at _(school district)_ she was going to move me to high school, and I found out I was pregnant, so she said, no, let's just

leave you where you are. (laughing) She said, it would be more disruptive to the high school students than it would be to the elementary for you to be pregnant and then leave, that was her opinion.

How funny!

I was ready to try high school, at that point, I was really just enjoying music at that point. It really wasn't till I worked on my Kodály certificate that I decided on elementary for sure. ***(D1)***

So how many years had you been teaching when you started working on your certificate?

I taught for 2 1/2 years in _(school district)_ before I left on maternity leave. And, then I stayed home with my children for quite a few years, ***(C2)*** and didn't work on my Kodály certificate until 87, 88, and 89. So I taught from 74 to , no wait a minute, that's not right, I taught from 78, now I did my student teaching in 78, sorry. I taught from 79 to 82, and then I didn't start working on my Kodály certificate until 87. ***(D1)***

And when did you come back to teaching?

In 89 then. So I really hadn't had much experience before I quit the first time.

How many cooperating teachers did you have when you student taught?

Hmmm, I had quite a few 'cause I worked with almost everybody in the system, so, I'm trying to think . (counting) 7, I think I had, 7 cooperating teachers. ***(A2)***

And did you see a difference in attitude towards elementary music? You said you taught K-12. Did you see a difference among the people and their attitudes as to how important elementary music was, or did anyone talk to you and say, oh, you don't want to do this...

No, there was a very positive attitude towards elementary music in that district, they really valued their elementary people. And some of their people even taught a couple of sections at the high school and then would go teach

elementary in the afternoon. So there was a lot of that, there were 2 in particular that did that, that I spent all day with a couple of times. I would work with their choirs in the morning, then I'd go do their elementary in the afternoon. ***(A2)***

Was that a situation that had been imposed by the school district or had these people chosen to do choirs and then go do elementary?

I don't know, I really don't know.

I'm asking you to think way far back...

I don't think they do it that way now. It was when the system was still small and it was still one campus. And now they have 4 campuses and so now it's more specialized. But at that point, a lot of people who taught at the high school also taught in elementary just because of the way it was set up, and that was just the way it was. But now it's no longer that way.

Do you think they liked it that way?

Oh, there was a positive attitude towards going to work with the younger kids. I never picked up any negative attitudes toward elementary at all.

Is there a music educator who you remember fondly from your public school experience?

I had a great teacher when I was in elementary school. I think she came when I was in 4th grade, I think she was there 4th grade through 6th grade. And my mom knew her somehow, or her family, and she just thought the world of her, and she taught me piano and so I got to spend time with her outside of school. I just remember we studied Porgy and Bess when I was in 6th grade and I went home and listened to the whole opera everyday after school and just memorized the whole thing. I was just enthralled with it. And she thought I should go to Juilliard, and she would talk to me about going to Juilliard, and then I quit piano at one point because I wasn't practicing and she was really disappointed because she said this was my girl who was going to go on to Juilliard (laughing).

But I just remember her making music come alive, I just enjoyed, I couldn't wait for her to come into our classroom. And she would come into our classroom and bring whatever she was bringing that day. Her cart, or whatever. I just remember looking forward to it. I remember telling other people to be quiet when they were goofing off during music, shhh, I want to hear what she's saying. ***(A1)*** (laughing)

I've got one like that now. She was a late comer to our school and when she came in , looking at her you would not have thought, you would have thought she was gonna be, like, trouble on wheels. But she comes to my class and she's just right there, hush, shhhh,

(laughing) Yeah, I wanna hear what's going on.

Learns everything before anyone else does. Of the K-5 that you teach right now, do you have a favorite age group?

I love 3rd grade, they're my favorite. ***(C1)*** And I think it's partly because I love the 3rd grade team, but 3rd grade is just such a cool age, you know, cause they really, they just start integrating everything but they haven't become too cool for you and, they just, I'm able to teach more concepts in 3rd grade than I'm able to teach in any other grade because they just soak it up. ***(D1)***

Of all the age groups that you've taught, considering K-12, which is your favorite?

Well, I enjoy my 4th and 5th grade honor choir too, but I would say, I don't know, I enjoy different things about each grade level. I enjoy Kindergarten because they're brand new to the school and they just think everything is funny and wonderful, and so everything you do is magic. I mean, I love that, too. I have 2 wonderful Kindergarten classes this year that, I could just keep them all day. 1st grade is fun because you start getting into some of the concepts, and they're just so excited. You mean we get to do our workbook today, we get to take this

home? and they're just so excited. And 2nd grade is fun because they start, they're program really starts to blossom because they get enough lung capacity that they, you know, really start to make a beautiful singing sound and start doing some basic cannons and some different things like that. And 3rd grade because of what I said before, and 4th and 5th grade I really start to do some more exploratory type things. So the recorder, the honor choir, you know, some of the more advanced instrument things and it's really fun to do with them. So there are really things to look forward to in each grade level, so, I really, but I would say K-5 is still my favorite. ***(C1, D1)***

Is teaching a job or is it a career?

(laughing) Oh, it's a career.

When does it feel most like a job?

When I'm moving risers. (laughing) Or trying to set up sound shells with 2 custodians who only speak Spanish.

I was thinking about that the other day, throwing risers around. I thought, this is the first part of my body that's going to go, and I'm going to be so angry when I can no longer move my own risers. (laughing) When does it feel most like a career?

When I'm teaching. I mean when I'm interacting with my students. When we're making music together. ***(B3)***

OK, I know you offer honor choir. Are there any other extra curricular things that you offer?

Circle the State and All State and of course, you know, those are mainly the only ones. ***(B1)***

Do you offer instrumental honor groups or anything that you consider in addition to classwork?

I haven't

And why do you choose to offer these extra opportunities?

Well, I've been real involved with Circle the State, and so it's something that's real important to me. There are some schools that choose not to do it, just because they can't figure out how to get it in there on top of everything else, but I just think it's real important, and for me, that's my inservice opportunity, to go to All State and watch a conductor, and go to Circle the State with Song and watch a conductor, the same with All City, so, most of my choral music education has come from being involved in those extra curricular activities. I've learned the most from going to All State and watching conductors than anywhere else. ***(B1)***

And you say, you think it's really important, can you specify what's important for the kids. You say it's an important inservice for you. What's the important part for the children?

It's something they'll never, ever forget. I just had one student in All State this year, but it made a tremendous impact on him. He's a very quite little guy, but he just really got a lot out of the whole experience. I still have kids who come back and visit and talk about when we got to go work with Henry Leck. I had one little student this year who was in a choir with Henry Leck at Southwest ACDA, she's a student the _(city)_Children's Chorus, she's not a student at my school, but she said it was just really exciting to be in a rehearsal where everybody knew the music, and everybody was real independent and everybody could carry their own part. And the kinds of questions they asked were really musically couched and they used the right terminology, and she was just so impressed to be in a group of peers who knew what was going on. It meant a lot to her.

That kind of answers why you take students to festivals.

Well, they really enjoy being in that kind of choir, everybody's singing on pitch, everybody knows their part, they're like, wow. Or they'll notice, well, that school didn't know their music, they didn't know, but these kids are good. They

appreciate, really enjoy the guest conductor too, I think. To get to work with somebody other than their regular music teacher.

What is, for you, the purpose of attending a workshop?

Well, I think, if I can just get one little new idea, it's worth it. Sometimes it's just a time of validation, to say, oh good, those are things I'm doing and other people are doing those things, too, and I feel affirmed in what I'm doing. ***(B1)*** I think it's really important to network, and of course, that's one of the reasons we moved to _(city)_ in the first place is because I started in the _(city)_ area and there's not a lot of networking and collegiality there. But here there is, and I was always so impressed. Everybody wants to go to workshops and everybody wants to go to national conferences. There can be great workshops in the _(city)_ area and nobody will come, and it's just because it's not a part of the mentality. But here it is, and everybody is like, oh, I learned this and I'd be glad to share that with you. The networking and learning from other people and sharing with other people is just the most valuable thing in my opinion. ***(B4)***

How often do you use the ideas you see in a workshop?

I try to use them as soon as possible because if I don't then I don't use them usually. So I bring my handout back and I try to use the things that I marked, that I want to do, I find a group of kids to try them out on. (laughing) Like, after I went to the Martha Reilly workshop, the next summer at choral camp I said, I want to teach folk dancing, and I took that whole set of tapes and I went through and listened to the whole thing and decided which group I wanted to, and I learned all the dances and made myself learn them, and used them at choral camp so I would learn them, so, anything I find like that I want to find a place to try it. ***(B1)***

Can you find your workshop handouts on short notice?

Uh-hum. I have a whole file. They're by person. I have a _(presenter)_ file and a _(presenter)_ file and I have the OKE ones that are mixtures of people and I have that under a file, I have the _(presenter)_ file, the _(presenter)_ file, the _(presenter)_ file so I just go pull it. ***(B1)***

So you remember them by who was the presenter?

Yes

When is it worth it to you to call in sick and have a substitute teacher?

If I'm dying. (laughing) And I've even had principals finally tell me to go home. I just don't like to be gone. It's more hassle for me to be gone than to just do it myself. I just don't like writing sub plans at all, so, even on the days where I have to be gone for All City and that kind of thing, I go, OK... This year I missed 3 days of school in the fall because I was so sick I could barely move, and that was very unusual for me. Because usually I take about 9 professional days a year, and that's all I want to be gone, and so I'm usually never sick. And if my children were sick, my husband and I would take turns being home with them, but they're kind of past that stage where I need to stay home with them, so.

Cause _(name of child)_ is what?

17.

And _(name of child)_ is?

10.

Oh gosh, that's right cause _(name of child)_ is one grade a head of _(researcher's child)_ because of when their birthdays fall.

Yeah. So I never, you know, if I'm just feeling tired or something, I'd have to go up and spend 3 hours getting my sub plans ready so it's not worth it to me. ***(B1)*** (laughing)

Do you have a stable of things, like some activities you keep back for when you're not feeling well?

If I'm having trouble with my voice, I do have some good videos that I like to use, or bingo, I'll let the kids be the caller for bingo. Sometimes it's difficult, because I use my voice a lot, and that month that I was having trouble this fall it was really difficult to find stuff to do, because I really sing most of the day and use my voice most of the day and I really resented not having it. I need my voice! ***(B1)***

When you have had student teachers in your classroom, have they been a good experience for you or a not so good experience?

I've had some mixed bags. If they really want to be there, and they have a good work ethic, I don't mind having them at all. I've had a few that I've had to, half way through say, unless you're going to get a better work ethic, I really don't care about you teaching my classes, you just sit and watch me teach. Generally, once I explain to them what I expect, and I have high expectations, so I usually tell them not to come unless they really want to work hard because I'm not gonna let them off easy. For the most part I've had some really good experiences. The hardest thing for me is not teaching. I'd rather teach than watch somebody else teach, so, as soon as they're gone I'm really anxious to get back to teaching. ***(A3)***

When do you give a student free reign in your classroom?

The last couple of ones that I've had I don't ever have a whole week where they are in there by themselves. It's just that there are certain things that they do by themselves and I'm in and out, because I've just found that it's never gotten to the point where they've been able to do a whole day by themselves. Just because there's so many names and there's so many different activities and I do so much assessment, all the time, and it almost is better if there are two of us in there during the assessment times, it's just better for me. I don't feel like they're getting cheated, I still feel like they feel like it's their classroom, and they have

plenty of times when they're in there by themselves, but it's not an all inclusive, this week I'm out of the room for the whole week cause I just don't do that. ***(A3)***

Do you make a student conform to your curriculum or do you let them...

I do. (laughing) 'Cause it's good and they'll learn a lot from doing it. I've tried to give them opportunities come up with their own stuff and it's OK, but, and it's OK for a lesson here or there, but it's not OK for 8 weeks, it's just not. 'Cause I've got places I want to go with the kids and things I've got to do, and I can't give them 8 weeks of making up their own stuff. 'Cause, first of all, they don't really know what to do, and even if they've written out all their own plans in a Kodaly class, they still don't know how to teach 'em. And so, like this year, I have a student who's been through Kodály I, so I asked her to give me a copy of all her plans and so I started saying, OK let's do this from your plans, and she still didn't know how to teach them. So it would have been better for me to show her how I do something from my plan and then let her teach it after that. So, they just don't know how to teach, and they're there to learn how to teach, so they might as well teach stuff that I already know how it goes so I can help them better. ***(D1)***

Is there anything that you think I should have been asking that I haven't asked, anything about elementary music that you think we haven't touched upon?

I think the only, I think all the parents at my school have a real high view of elementary education. And I remember on the survey marking some things about feeling like people didn't value elementary music education, but it's not from my parents at my school and it's not from the other teachers at my school, it's not from the students at my school. Every once in awhile, you know, we had a secondary vocal music teacher say to one other person and myself one time, "Well, when you gonna stop playing around with those kids and come up and teach real music with us?" I didn't appreciate that. ***(D2)***

Has that been an attitude you've seen prevalent in your teaching or was that an isolated incident?

That was an isolated incident. And I think for the most part, the secondary music faculty in _(current school district)_ is very appreciative of the elementary music staff, just because _(Fine Arts Coordinator)_ always talks about how wonderful we are and how much he enjoys working with us and telling the other people that we work together better than they do and they should get their act together. So I think I'm in a real wonderful situation because I have an advocate. I think when I talk to other people, though, who work in other situations across the state, I'm appalled at some of the situations they have to work under. Double classes, class and a half, traveling on the cart, one teacher to 600 students, just some really awful situations, like having to teach reading half the day, just really terrible. ***(B3)*** And so every time I talk to someone like that I realize I have a dream job and I'm in a place where I have an advocate for elementary music education. But I think, in general , there are a lot of places where it is devalued, _(city)_ Public Schools, for example, didn't start music with kids until 3rd grade. Well, that's after age 9, what's the point? And at one time my principal came in and said, you know, I'm thinking about cutting Kindergarten because we don't have enough room in the schedule, and I said, could I have a few minutes of your time? And I said, if you want to cut something, cut 5th grade, because I've gotta have Kindergarten, and I told her why, and she understood, and she didn't ever ask me to do that again. ***(D1)*** In the same way, when I was first there, she occasionally asked me to take double classes, and I finally went in there and told her why that just didn't work too well, and she doesn't ask to do that anymore. Now if I volunteer to do it, that's another story, but she never asks me to do it. ***(B3)*** So I'm really fortunate in my situation because I have people who value what I'm doing, who understand what I'm doing, and understand how important it

is. But I think, in general, outside of the context in which I work, if somebody was just going to, like, even at my 25th class reunion, I went back and talked to my music teacher from my high school and told her I was teaching music, and she said, oh, that's great where are you teaching? And I said elementary, and she just kind of brushed me off, like I wasn't doing something important. She thought I would be at a high school or a college or something, and because I was elementary she thought, oh, that's too bad. And I was really irritated, because I thought, you don't understand what I'm doing then. ***(D2)*** So, you know, I brush up against that, but generally it's not really in the context in which I work. But I think it is there. Sometimes I thought people at my school just thought I was their planning period, but I think I've worked past that. There are some days when I still feel like that.

But don't you think somedays, thank God I'm someone's planning period because they won't get rid of me!

(laughing) That's true, that's true. Never thought of it that way.

There are some days when that's in the back of my mind. If I was gone, you wouldn't have a planning period so you should be happy that I'm here.

I can't even remember the questions that I answered on my survey.

And I purposely didn't bring it here, because I wanted this to be something a little more, and beyond, that's why I bring my interview questions. I'm hoping to get a varied spectrum of answers when I do these interviews.

So tell me again your thesis and your thesis statement and what you're working on in particular.

Well, I'm looking for the reasons why people have chosen elementary music education. You told me that you were gung ho performance until this one day in this classroom. And it still intrigues me that one day, what was it about that one day, and you can't even remember why it was so compelling to you.

But I do remember the week I spent with Gordon talking about musical aptitude and realizing how important that was. ***(D1)*** That made a deep impact on me. From that point on I was determined not to leave that age group, you know. And to read the Kodály quote that says it's more important who the nursery teacher is at Kieshvarden than the director of the opera, I mean, I've just felt like it's real important for me to be at the foundation end of it. I'd rather be at the foundation end than anywhere else. And I think as I teacher I really enjoy building that foundation. I really enjoy year after year preparing ta and ti ti and presenting it to first graders. Where some people would think that was really boring, I think it's thrilling. And I really enjoy teaching children how to breathe, or teaching them how to sing, or teaching them how to find their singing voice or how to match pitch, I mean, I just get really thrilled over stuff like that. And I could care less whether they can sing an SSAATTBB piece, that wouldn't be exciting to me. But doing this is exciting to me, because I like building the foundation, I like seeing the a-ha. ***(D2)***

Yes, I love that look, or when they say, of course that would be do, how could it be anything else?

Or when they tell me the answer before I'm ready to tell them. And I just love that. And this one little boy, just the other day in recorder class, I played something and he said, you have some kind of vibration in your sound, what's that called? I said it's called vibrato, and he said, well, how do you make it? And that's the stuff that turns me on, it' just like, I could live forever on stuff like that . ***(D2)*** And that's what's exciting to me, is seeing the kids grow. And the other thing is, K-5, I have a lot of kids I start in Kindergarten and I get to watch them all the way through 5th grade, and I love to see all the changes they go through. It's tremendous, the amount that they go through from Kindergarten to 5th grade, so, to me, that's real exciting too. To really kind of have a family

atmosphere, where you're really watching a child grow. Because, at _(school district)_ we were so big I would only teach 3rd and 4th grade, or I would only teach 1st and 2nd grade, and I really wanted to be in a K-5 school that was small enough that I would know all of the kids and be able to watch them grow. And even at our school, at one point, one teacher would take half a grade level and the other take the other, and they wouldn't see the rest of them the rest of the year, I hated that, because I wanted to see all the kids, even if I just saw them, if we did some kind of rotation where I see them every four days I'd rather do that than never see them all year long because it just killed me. I wanted to see how they were doing. So I really enjoy that K-5 continuum and seeing them grow, it's like, this person couldn't find their singing voice in Kindergarten, but October of 1st grade they found it and now they're singing a solo in the honor choir, and they're da da da . This student couldn't keep a steady beat on the instrument and had a tough time with their mallets, and now look at them, they're doing blah, blah, blah. I just think that's thrilling. ***(C1)***

Has it been hard, I know you've had _(peer teacher)_ with you for a long time, but has it been hard to find someone who would have that give and take with you so that you could teach together and so that you could see everybody?

No, since she's been there its been wonderful. We have very similar training, she had her Kodály certificate at Silver Lake. In fact, she got hers way before I got mine and had been teaching longer than I had, I mean she didn't sit out that 7 years that I sat out. She's just great at teaching kids how to sing, really good with teaching different concepts and things, so it's just been wonderful because we've really worked well together as far as working the kids through concepts. I mean, we've decided you get to present ti tiri and I get to present ta-a, you know, and the kids will come in and I'll start to say something and the kids will say, _(peer teacher)_ already told us about that. It's like, OK, and I'll act like I really

don't know what's going on, you know, they think it's so funny. But it's been great because we've really, the only grade she, in the past she wasn't doing 4th and 5th grade, she was doing K-3, and our schedule changed this year and she's not seeing 1st grade at all and she's really missed seeing the 1st graders. So she'll pop her head in every once in a while and come visit, on her way home she'll come in and hear what we're doing. She came helped with the 1st grade program, but she has missed teaching 1st grade this year. ***(B3, B4)***

So she's only half a day?

Yes.

How many sections of each grade do you have?

3 or 4 for every grade. We're one of the largest schools, I don't understand why we don't have 2 full time teachers 'cause we are as big as a lot of the others that have 2 full times, it's just a political thing I guess, I don't know. ***(B3)***

It's hard to bust it up to that 2 teacher level.

It is.

At _(school)_ there had to be 4 of every level before I was hired.

Really.

I can imagine what _(teacher)_ must have gone through the year before I came, because there was 4 of everything almost all 5 years I was there. That's why we always had 2 teachers. Now I have 3 of everything

By yourself?

Yes and I have 4 2nd grades and the Transition comes with the 1st grade, so it's like having 4 classes. So my Transition kids, I didn't even think about it this year until I was into presenting ta, but these kids are gonna get the same song and dance next year in 1st grade, and I thought, well, some of them won't remember.

Well, they think it's cool that they know, and I kind of make a big deal of, these kids know something you don't know, but don't tell. But those kids are gonna be the leaders of this activity because they kind of know what's going on, and they just think it's fun.

I had one kid who had been in Transition at another school, and I've gotten into a thing of saying ta-ti instead of ti-ti, a kind of Gordon thing, every beat starting with ta, and he was like IT'S TI-TI, and I said, well in my class, it's going to be ta-ti, and he was like, well you're wrong, it's ti-ti! I'm like, _(student)_, let's talk!

That's great!

What experience was the most important in your choice of music education as a career?

In other words, what was the biggest influence in my choosing music education? It has to be the most? (laughing)

One or two.

Well, there probably 2 people who influenced me the most and they were both music teachers of mine. One was _(church choir director)_ who, I grew up in a church that had an incredible music education program and she was absolutely wonderful and did lots of cool stuff with us. She was an innovative music educator for children, I mean, she wrote her on curriculum, and we had all kinds of, I mean, she taught us theory and everything. And I really loved my time with her, and I spent quite a few years in her choirs. That gave me a lot of confidence in my abilities, and just a real love for music. And I think, probably, that helped me later on when I decided to be a music educator instead of a performance major, was, the things that she did and the way she made it fun. And I thought, well, you know, that wouldn't be so bad, (laughing) because, primarily, I was not going to be music education, I was going to be a performance major. The second person probably was my high school music director, _(high school ensemble director)_. And I just remember thinking, that would be a cool job. Because, I enjoyed being in choir, and I just thought it would be a neat thing to do and a fun thing to do, watching her and thought that that would be a good career. ***(A1)*** And, I guess the last thing, which is kind of coming in the back door, is, like I said, I intended to be performance major and a performer. But when I decided that I really wasn't sure about my lifestyle, that

lifestyle, and it wasn't quite as secure as what I wanted, I opted for music education because it was a more secure, stable, career. ***(A4)***

When did you decide to switch from the performance to the music education part?

Well, I was actually getting a music education major, because that's the only one that the school offered that I was going to, but I never intended to use the education part. It wasn't until, probably the summer between my junior and senior year in college.

Had you student taught by then or were you going into student teaching?

No. I had an experience, just a personal experience, that made me realize the importance of having relationships in my life and being connected and centered, and I feared that, being a performer, that I wouldn't have that, and I realized that I needed that. And so that's when I decided to go ahead and teach.

OK. What experience guided you into elementary music?

Well, I started out teaching high school. And then I was, you know the old, you're so good at this, here, let's give you the junior high too. And so I did 2 schools, junior high and high school, in a rural community. Although it was a 4A school, it was, oh, it was very rural. ***(B3)*** No support. I was really unhappy, really unhappy. ***(B4)*** But there were so many parts of it that were problematic that I couldn't separate which part of it was making me unhappy, and I just thought, well, I can't sort this all out, so I'm just gonna quit altogether. And I quit teaching for a couple of years and went to work in an office. ***(C2)*** And, you know, swore I would never go back to teaching, blah, blah, blah. But I was still paying off my student loans, and would be for years, and people in my family kept encouraging me to give it another try. You know, I telling me I hadn't had a wide enough range of experiences in teaching to make the decision that teaching wasn't for me, and that I should try again some place else, you know,

in a different setting and all of that, so. _(Fine Arts Director at current school district)_ was a patient at the office where I was working, and in a round about way we found out that, actually, I did my student teaching with his brother-in-law, which I didn't know was his brother-in-law, and his niece was one of my best friends growing up, and his brother and I had gone on trips together in college, and we made all these connections, and I got to know his as a person outside of the music world. And then after a couple of years of working at that office, and getting some really good guidance from people there, I decided that maybe I would give this another shot. But I basically decided I would do it to prove that it wasn't what I was supposed to be doing. And so I thought, OK, I'm going do everything completely different than I did before. I'm going to do it opposite, everything opposite action here. I'm only going to apply in school districts that I know support the arts, and I am going to try completely the other end of the spectrum, and try elementary. ***(B3)*** Which, you know, I was the youngest in my family, I never baby-sat, even my husband said, now honey, when I accepted an elementary position, he said, now honey, you know that little kids get on your nerves, so if you don't like this, don't feel like a failure. And I was like, OK. So I basically went into this thinking, I'm gonna prove to myself that this is not the career I'm supposed to be, you know, this is not what I'm supposed to be doing, and then I need to move on. And, you know, I like to think that God works in funny ways. And I got in a school where somebody had been there for, you know, like 15 years, teaching, and she was a mentor to me. ***(B4)*** I knew absolutely nothing. I'd never written a lesson plan.

Oh my. Well, you don't have to in those...

Well, I was, it's so scary. When I look back to my teaching years prior to elementary, I taught the way I had been taught, which was pretty much, we left off here, here we go tomorrow. ***(A1)*** I hadn't written a lesson plan, I didn't know

a single thing about curriculum for elementary, I didn't have any materials. I was completely in the dark, but she was very helpful because she had been there so long, and she'd say well, here I like this, and this has worked for me, and so she shared a lot with me. ***(B4)*** And I really found that I was enjoying it, and that I was good at it. ***(A4)*** I was at that school for 2 years, and then I left the state for a year. ***(C2)*** And I realized how much I enjoyed that, because the place I went didn't even have music educators in the schools, the classroom teacher did it. So, when we moved back to _(city)_, I thought, I'm going to try to get back into that. And I was very fortunate enough to be able to do that and got hired again at another elementary school in _(city)_, which is what I wanted, and that's when I started, well, I was on my own then. ***(B3)*** So I started looking for better ways to do what I wanted to do, which was teach elementary, and that's when I started doing my classes at OU, in Kodály and Orff. And that has really changed my teaching, and my interest in teaching. Because, it's given me, not only do I have the objectives, but I have a way, an organized way to get there, a process, and I didn't have a process before. And that's all really helped, it's really helped me to be better at what I'm doing. And of course then I feel better about doing it and want to grow more and feel more committed. ***(D1)***

Can you separate now what it was about the high school/junior high experience that was so terrible for you? You said you just quit teaching, you couldn't decide, you couldn't sort out. Can you, on hindsight now, dissect what it was that was...

Well, a lot of it was me, because, like I said, I was terrible. (laughing) I was awful! I didn't ever do a lesson plan, I didn't have process, I didn't have a sequence. I was just keeping my head above water. And I actually did some good things, in spite of myself, just because I was young and enthusiastic and there was no place to go but up when I got there. ***(B2)*** So, but, that's real difficult when you see there's , I mean, I knew there was a whole lot more to be

done, but I didn't have a clue how to get there. And I had no support. I was completely isolated, I didn't know any other music teachers. I just was on an island. ***(B4)*** And I got no support from the administration. As a matter of fact I was told that music is not important and you're not getting any money. And I was being sexually harassed by a couple of the, well, one male teacher and the principal. And at that point I thought, I gotta do something different. ***(B3)*** And there were also things going on in my personal life at that time that were also just adding to my stress level, and, you know, I , like I said there were just a lot of things going on there. ***(C2)*** But I think mainly the fact that I really didn't know what I was doing. I didn't have any way, that I knew of, to get help from other people. I didn't even know were to go or who to talk to. And I was 24 when I started, so, you know. I was too close to the kids age, and, then again, the lack of support, lack of funding, and then the other stuff, and I thought, well, I just had to get out of here. ***(B2)***

Were you married when you were teaching high school?

Yes.

When did you first really feel like a teacher?

Hmmm. Well, in some senses, I felt like a teacher when I taught at the high school level because I really did connect with students. I knew I wasn't giving them what it was I wanted to give them, or taking them where I wanted them to go, but I was able to make that connection on a personal level with some of them who still contact me today. You know, and that made me really feel like I was doing something. But I knew I wasn't teaching them to be the kind of musicians I wanted to teach them to be. Another thing that made me try elementary was because I saw, you know, I had all these junior high and high school kids who really wanted to do a good job, but they didn't have the background. And I thought, this really needs to start way before now. And when I went to _(state)_

and they didn't even have music education in the elementary school, then I was even that much more convinced that that's what needed to happen. ***(B2)***

Did you teach in _(state)? Did you teach elementary, not elementary, I mean did you teach junior high or high school?

Well, actually I taught 2nd grade.

Oh, I had forgotten that you were certified in classroom.

I'm not. (laughing)

Oh, you're not?

I taught at a private school.

Oh. OK.

They said, oh, you have a teaching degree, well, hmm, you know.

That would intimidate me, teaching kids how to read.

Oh, yeah. That gave me a big respect for the classroom teachers, getting to walk in their shoes. I only did that for 6 months cause I student taught, I mean substitute taught for 6 months. It was in December when one of their teachers had to leave suddenly for personal problems. I was the music director at that church, and they had a parochial school, and they knew that I had a teaching degree, so, they were desperate. (laughing)

Did you feel like a teacher when you were student teaching?

My student teaching was worthless. Completely. ***(A2)***

What age levels did you student teach?

Well, I think I did all levels, but (laughing) I was in a rural school again, K-12, and I think I observed some elementary classes. But I spent most of my time with the junior high and high school teacher and I did absolutely nothing. Although, according to the teacher, I mean, I was so bored that I sat at his desk and, you know, it he had any paperwork to do I did that. I was so bored, that, they were getting ready for contest or something, this was a long time ago, but I

remember asking him could I take an ensemble to another room and work with them? You know, I was just desperate to do something, and so he was like, yeah. So I took a girl's ensemble or something to another room and worked on parts on piano. And that's all I remember doing. But, I think, one time he was gone one day and I directed a class, you know, with a substitute there. And that's really as involved as I was able to get. And I got an absolutely glowing report, you know, best student teacher I've ever had, da da da da da. And I had a lot of respect for this man as a person and as a director, but as a cooperating teacher, it wasn't a worthwhile experience. He wasn't very good at giving anything up to me, and letting me take over anything. ***(A2)***

Do you, let's see. It often happens that we answer questions before I get to them. So how many cooperating teachers did you have?

During my student teaching? Well I really only remember him. Like I said, I think I went and observed in an elementary classroom, but that's all that.

You don't really feel like you were cooperating with them.

No.

How did your cooperating teacher feel about elementary education? Did you have any talks about that?

We didn't really have any talks about anything. I mean, I just showed up and observed.

Did you interact in any way, did you talk about music education, did he say this is what works, this is what doesn't work?

I don't remember it, if we did. I mean, I really felt like I did nothing.

How did that make you feel about music education? Was that an experience that made you want to go out and teach?

Well, you know, at the time, I was doing my student teaching, I was working on my senior recital and I was planning my wedding.

Oh my.

I really was so distracted that I'm not sure I was thinking about it. I don't think I was really there, you know what I mean? ***(C2)*** And since I wasn't really engaged, and I wasn't really doing anything, I felt like I was just wasting my time the whole time that I was there. But, you know, when I got into high school to teach, I followed those role models that I'd had, and I taught the way I had seen other people teach. And that was very unfullfilling. I don't know if that answered that question. ***(A1)***

Oh, yeah. Do you look back on, you said there was a high school director who was important to your choice of music education. Why do you remember that person fondly?

You know, I've tried to think about that, and, when I think back on it, she did some really kind of nutty things. Now that I'm a teacher and I reflect back on some of her behaviors as a teacher, I think, gosh, that was kind of strange. Cause she used to cry, and stuff, when she would get frustrated, and she would do this "I don't know why you don't do this," and "I try so hard." But, at the time, I didn't think that was weird of her at all, I felt sorry because, I felt like we, I mean, really she, the guilt trip worked on me. And I just really liked her as a person. I thought she was cool. ***(A1)***

As you look back on it now, do you feel it was an effective teaching environment?

No. No, I don't. And the only sight-reading that we ever did was, she tried to do this number system, 1 through 8 thing , you know, and that was terrible. Maybe those other kids had some background in that, but I had never done anything like that, so I was completely lost. And I don't think we were very good, but she chose me to do some solos. And I didn't get in that choir until my senior year, because I moved around a lot and so I didn't even get to this teacher till I was a junior. And as a junior, when I signed up for music I signed up for mixed chorus,

which I thought, you know, would be the big mixed chorus. And it wasn't. It was the people who can't sing chorus. And they figured out pretty quickly that I was in the wrong place, but they couldn't switch me because of scheduling or whatever. So, anyway, it wasn't until my senior year, I think, that I actually got in what I considered mixed chorus, the big choir setting. And I just loved to sing. And she chose me to do two solos I remember, I got to do Summertime and, I can't remember what the other one was right now, anyway, on a big Senior assembly or something, I don't remember what it was, the final Spring concert or something. And probably the fact that she chose me to do something like that was part of the reason I thought she was so great (laughing). She recognized me and singled me out as special. And she had been nice to me in some other ways. She had asked me to try out for a part in one of the musicals and some things like that. She made me feel good, probably more than anything, more than her teaching techniques, it was that she recognized me. ***(A1)***

When did you feel like you wanted to be a performer?

My entire life (laughing). I've always been a performer.

Of the age groups that you teach right now, do you have a favorite?

Well, you know, from one day to another that can change, but over all, I would say 3rd grade. ***(C1)***

And why is that?

Well, they're, by 3rd grade, you know, they've found their singing voice, they have some basic skills down, you know, they can do some things, they understand things, their cognition is better, they're at a higher level with that. ***(D1)*** I don't have to reinforce all the little behaviors all the time. I don't have to spend so much time on classroom management. But yet, they haven't gotten to that "I'm too cool" stage. They still have enough innocence that they still like to hug, you know, they're willing. They still have willingness and they're not as self

conscience as the 4th and 5th graders, so they still have that child like, oh, I don't know what you call it, just a willingness. The social and peer pressures aren't as great yet at that age, yet they're developing up with their skills so that you can get into some higher level stuff with them. ***(C1)***

What age group, of all the age groups that you have taught, do you enjoy the most?

Well, you mean like primary and intermediate?

Well, you've taught K-12, which

Elementary, oh, elementary by far.

And why do you say that? Would you ever go back to a high school situation?

I don't think so. If I did go back to a high school situation, I would certainly do it completely differently. I would be a much better teacher now at a high school level than I was then. I like being, I feel like more of a teacher than a director. ***(B2)*** Even though having my choir is very important to me, because I like to be the director, I hated contest. Hated it. There's just a lot of things about teaching elementary that I find so much more satisfying. First, the sense of play. The curriculum is, I just have more fun with it. ***(D1)*** I didn't like being so serious. And I guess you wouldn't have to be so serious teaching high school, but I was, I guess because I felt like I was supposed to be. There's a lot more immediate gratification with the smaller children. ***(C1)*** And I feel like I'm laying a foundation with these kids, that then they can go on and continue to develop their musicianship if that's what they choose to do, as opposed to getting kids at an older age that don't have that foundation. That became kind of a, just an important philosophy to me, is to lay that foundation. So, I guess, philosophically, I like being there. ***(D2)***

Is teaching for you a job or a career?

Both.

When is it most like a job?

I tried to think about this. Oh, well, sometimes, you know, the day to day grind. When I have to do things that I think are just totally unrelated to what I it is I want to be doing.

What kind of tasks are "unrelated" do you think?

Well, I know in the big picture that all of the things that we do are important. Cafeteria duty, those kids of things. Right now, what is the most frustrating for me is the lack of substitutes, and I'm, you know, there's days when what it was that I'm needing to be teaching is out the window because I have every kid in the school that day. ***(B3)***

Right, because the PE teacher's gone.

And then I'm a baby-sitter and that's real frustrating. I can't really think of anything else right now.

When does it feel most like a career?

When I get together with other music teachers. When I go to workshops. When I get to share and listen to other people and, you know, connect with other people who do what I'm doing. And, I get a real shot in the arm, and a real sense that there's a bigger, it's bigger than my job thing. And I feel a part of a larger community, movement or whatever you want to call it, you know. That there's a lot of people who feel like this is important. I guess when I feel real isolated, then I start losing that sense of it's bigger than me. ***(B4)*** So it's real important for me to take classes and do workshops and be connected to other music teachers cause that gives me a sense of this is a profession. ***(B1)***

Would you say that the same things that you were afraid of losing if you went into performance are the same things that are the most satisfying to you here, that make you feel like this is a career. You spoke about loss of community if you were a performer.

Yeah, I've really developed a lot of relationships. You know, having a home and a husband and family and I feel like I've got a real network of people, you know, that grows and changes all the time. But that's real important to me, you know, when I think about the what ifs. What if I took off and when and did blah blah somewhere else (the tape runs out here, continues on other side) ***(A4, C2)***

Do you offer extra curricular activities such as honor choir?

Yes

And why are those important to you?

Well, for me personally, as a musician, you know, it's a totally, I feel like it's a totally different role than in the classroom. Like I said, I'm more of a director with honor choir. ***(B2)*** And also have, I can have a totally different level of expectations for musicianship, attitude, all of that, is a much higher standard for honor choir and I really need that. And, also, I feel like it's really important for the kids to have that opportunity, to be a part of something that does have those expectations at a higher level. Because, in the classroom, you've got such a wide range of ability and behavior that you have to find a middle ground somewhere, and try not to leave those kids behind or not to bore those kids that are ahead. And in honor choir you can up that bar. And it teaches them how to be performers, which is not something that I can really accomplish in the classroom. And we get to go and do and experience things that you can't with the classroom. So it's important to me and it's important to them, therefore, again, as a teacher, I feel like, it makes it important to me if I feel it's something that they should really experience. ***(D1)***

Do you feel that programs, like musicals, are a part of the curriculum or outside the curriculum?

Well, being such a performer myself I think influences my philosophy about that. I feel like it's an important part, however, I feel like it's a fairly small part actually.

I feel it's real important for my kids to have that experience and to learn how to be a performer, to a degree, and how to be an audience. And all the different aspects, you know, the understanding of the commitment that it takes, and the discipline and the cooperation and, you know, I think those are important lessons for them to learn, and the confidence. You know, when I got to _(present school)_ I didn't have very many kids who were interested in doing honor choir. They were scared to death. They could not perform, they had no confidence in their skills, they didn't know how to use their voices. And I'm not disparaging anybody who had been there before me, it's just there had been, like I was the third teacher in the third year, three years in a row they had a different, you know. So their confidence and abilities were just very weak. And I'm real proud of the fact that now we have a ton of kids and they are chompin at the bit to perform. They love it. And I really feel like it's, their self-esteem has really developed. I think it's really helped a lot of those kids who might not be so successful in the classroom, but they have a presence and talent that can take them through their life and possibly when other areas they might have deficits in. And I just love seeing that, you know, I have kids that really struggle in the classroom, but they're stars in music, and I just think that's so important. And I don't even remember what this questions was (laughing). ***(D1)***

It was about musicals and

Oh, yeah, performing. I do not like to have my curriculum centered around performances. My first year there I did 8 programs in 9 months and it was awful. Every month I was performing one program and preparing for the next month's program, so my curriculum in the classroom in my other classes suffered because I didn't have the energy to do what I needed to be doing. I mean, something has to give, you have to pace yourself, when all your energies

If you only have 5, 6 grade levels, how did you do that many programs?

Well, we had Kindergarten, Transition, 1st , 2nd, 3rd, 4th, 5th, All City, you know, it adds up. And fortunately, when we got a new principal, I went in and she kind of discussed with us what have you been doing, blah, blah, blah, and I just laid it out for her and said, this is what I did last year, and I can continue to do this, but not for long. I will burn out within 2 or 3 years. And she just laughed and she said, well that's absurd. And I said I'm glad you feel that way because I think it is too. ***(B3)*** And, so then we came up with a plan that we think works for us. That is, by the time the kids gets through, if they're there from Kindergarten to 5th grade, they have done several major productions, but every year they've been on the stage for a mini program, but their classroom teacher is responsible for that. My responsibility is major programs. And you know, I have some little programs, like Grandparent's Day and Talent Show, and different things through the year, that give them opportunities to perform, but I'm not trying to do a major program with every grade level. That way, I can concentrate on my curriculum, because I'm not there to teach them to be performers, I'm to teach them to be musicians and to understand music. And I can't do both to that extent. And, a lot of times, what we perform on the stage is what we're doing in the classroom, so, that way, we're still reinforcing curriculum and teaching them how to be a performer. And I know that they're not gonna, probably 1% of them will ever grow up and be musicians, performers in that sense. But, they're always gonna have times in their lives when they have to get up in front of people, whether it's at a PTA meeting or at their job, making a presentation, whatever, and I feel like the experiences that they have on the stage and as being a performer prepare them for those experiences later in life. So I do think that that's important, but it's not my main focus. ***(D1)***

Do you take students to festivals outside of your curriculum, like Circle the State with Song?

I haven't done that one, because I just, I'm just not sure I can add another thing to. I do the Orff festival every year, and I just got finished having my honor choir, what is today, Sunday? Friday, I took 40 some odd kids to Festival of the Arts and we performed at Festival of the Arts. So, yes, I do take them to festivals and do outside things like that. ***(B1)***

And why do you offer that?

Well, I just try to give them as many different kinds of experiences as possible. It's fun.

In your opinion, what's the purpose of attending a workshop?

Well, of course, it depends on the workshop. But, hopefully, whatever the focus of the workshop is is something I'm wanting to either enrich my curriculum with or enhance my skills in or something of that nature. ***(B1)*** But, in addition to that, it's networking. Like I talked about before, feeling like a part of something, a bigger whole, and being in a community, feeling like I'm in a community of people who do what I do who are professionals. And, you know, since I'm by myself at my school, if I don't go to workshops, and get that kind of contact and feedback from teachers, I just start to wither. ***(B4)***

How often do you use the ideas you see at workshops?

Oh, I actually use them a lot. You know, I always find a few things out of each workshop, whether its a way to present something or a particular song or a game. There's usually 2 or 3 things that I take with me that become a part of my regular curriculum. ***(B1)***

Do you keep the handouts?

Oh yeah.

Can you find them quickly?

Yes.

Do you have like a system to help you remember?

Well, I'm not the most organized person in the world, but I have 3 ring binders and I have most of my handouts in a 3 ring binder.

Do you remember them by presenter or by the place where you saw them? How do you keep them organized in your mind?

Well, really, in my mind, I don't know if they're organized. Sometimes, it's the song or the game that I remember. Sometimes it's the concept, that I know ,oh I can use this for sol/mi or whatever. Sometimes it's who presented it and how they presented it that I remember. It really varies. I don't think I'm that compartmentalized. ***(B1)***

Do you read journals or periodicals, music education journals?

Oh, not really. I get them, but I don't read them.

Which ones do you take?

Well, I get the Orff magazine and I get the MENC, MEJ, and I have them all neatly in my filing cabinet. 'Cause I know they're, I can use them for future reference, but I'm really bad about just putting them in there and not reading them. I feel like I'm in confessional. (laughing)

I always figure they're in the library at OU. I've gotten to the point that were, if it's something that I know OU carries, I don't keep it in my house, simply because I have 2 children and a dog

And it gets to be too much

And it just stacks up around me. If I know it's at OU ,I throw it away. When is it worth it to you to call in sick and have a substitute teacher come in and take over your class?

When is it worth it? Oh, I have to be so sick that I absolutely cannot physically go, because it's more work not to be there than it is to be there. And, as a matter of fact, it's gotten to the point where there is not going to be a substitute,

so what I have to then decide, can I do whatever it is I would have the substitute do? Because I prepare something that, you know takes nothing. ***(B1)***

Takes a brain dead person to do.

Right, there has to be a warm body. And if I can do that, then I'm gonna be there, because if I'm not there, it's a hardship on other people. And so, I'm just there.

Do you, in your mind do you have a stack of activities that you kind of don't do because you're saving them for a sub, or for days when you just feel like trash but have to be there?

Yeah, I have, well, as far as the games go, no, because there are some games that I can let the kids play when there's a substitute, but they have to be games that they've played a lot. It can't be something that you say, or they can't do it. There are things that I know in my mind that the kids can do with a substitute there. But other than that, activities that are brain dead, the brain dead activities, there are some things that I have, I have some great musical, educational, instructional videos. And I save those for days when I'm too sick to teach, or when I can't be there. I also have some books that have tapes, that, you know, if I don't have a voice, that's gonna be part of today's lesson. But I always try to make sure that there's something that can be pulled out of it that can be connected to my curriculum, you know, I'm not gonna just show them Winnie the Pooh , or, you know. ***(D1)*** If there's a book that has a tape and it reads the book, there's usually music in the background. I'll say what instrument do you hear? How does the music sound in this part of the story. So, I still feel like we're listening and analyzing. Even though it might not be the greatest lesson in the world, I still try to pull something out of it. But there are times when you either just can't be there, or you're there but you can't teach. And you just have to have things like that. I do.

Have you had student teachers in your classroom?

Yes.

Was it a good experience?

No/yes. The first one was horrible and the second one was wonderful. And those were the 2 I had at _(previous school in current district)_. Since I've been at _(present school)_ I haven't had any, and I've actually been thinking about wanting. I've had a lot of observers, a lot, but I haven't volunteered to have any student teachers, not for any particular reason. And I think that's something that I'm probably gonna want to do next year. ***(A3)***

When did you give the student full reign of your classroom?

Well, it would be different today than when I had that first experience. When I had that first substitute, substitute, student teacher that was so awful, if I had him now, I would never turn my kids over to him. But, since that was my first time, and I thought that that's what I had to do, that's what I did. But now I know that I don't have to do that. So, I don't know exactly how to answer that question, except when I feel like my kids are really suffering either personally or as far as the curriculum goes, I'd have to step in now.

Do you make the student conform to your established curriculum? The student teacher.

Hmmm, my established curriculum is just, here are the objectives, here are the outcomes and you have to get there at a certain point. I don't know that my curriculum is that, I don't know what you mean exactly by established curriculum.

Would you give them a lot of latitude to bring in different things, or would you say I usually use these songs and these activities?

Oh, no, I'd let them bring in whatever they wanted. If they asked me for suggestions, I would tell them, well, I like these, but I can learn from what they

bring in. I mean, I'd really be limiting myself, and them, I think, if I made them teach with the particular songs that I teach with. ***(A3)***

Do you feel, you've talked about administrators, do you feel that they have made a difference in how you do your job? The level at which they show you they value your curriculum, does that made a difference to you in your job?

Absolutely. _(Fine Arts Coordinator in current district)_ is my hero. He impacts me on, and my teaching, on many levels. The confidence that he has in us as teachers, the expectation that he has for us as teachers, the support he gives to us as teachers. Not only at an administrative level, but on an individual level. He has stepped in and helped us at _(present school)_ to purchase instruments and to do things that we would not have otherwise have been able to do, because we do not have the money at our site. So he's just, I was just talking to _(peer teacher)_ as a matter of fact, what were we talking about, I can't even remember. Anyway, I said, people like _(Fine Arts Coordinator)_, even though he's not with kids, he has a great impact on what it is that they're doing in the classroom, as far as I go at _(present school)_. He impacts what happens to my students at _(present school)_ even though he may never see them. ***(B3)*** As far as principals go, they have a great deal to do with how I feel about my job, and when I didn't have any support, and I felt like a second class citizen, it made it a lot harder for me to continue to have enthusiasm and confidence about my worth and importance in that position. ***(B4)*** Since I've been in _(present school)_, I've never felt like I was not valued. I may not always feel as valued as I think, might not always think I get as much support, I don't know if that's the word, maybe I don't always like feel I get as much support as I'd like, you know, I'm not as high up the totem pole as I'd like to be, as far as just music, not me personally, but my program. But, I've never felt like anyone's undermined my program, and I feel like they value what I'm doing, even if they don't understand it. And, again, I

think a lot of that is _(Fine Arts Coordinator)_. It comes from him to them to me. He sets that expectation for them too, I think. ***(B3)***

Do you feel, I've heard others make the statement that some in the profession have said to them "when you gonna quit playing around in elementary and get a real job?" Have you ever encountered that?

Yes, funny you should mention that, I was laughing about that this morning. I had a parent I was talking to on the phone who's student, who's child was in, was she in honor choir? No, she wasn't old enough for honor choir yet. He worked at a music store. So someone you would assume values music education. And he asked me on the phone what was I gonna do for my career, as a career. And I said, well, I'm doing it. And he started backpedaling, oh, well, I just thought maybe you were waiting for a high school job to open up. And I said no, I've already done that. ***(D2)***

Do you find that prevalent, or was that an isolated incident?

Well, that was pretty much an isolated incident. I was shocked. But I think that says more about that person than it does about my, I don't know. I think a lot of people think it's just, well, wouldn't that be fun, you know, you hear a lot of that when you say I'm an elementary music teacher. Well, that must be so fun! And you think, well, it is, but somehow you don't get a sense that it's real valued. That it's kind of fluff in a lot of people's minds. But, it's hard to tell. I don't know. There are a lot of people who understand, and I think more so all the time understand the value of arts, fine arts, and how it influences children in their learning. I'm not sure. And I think maybe the people who teach at the upper grades, I don't really have any contact with them professionally. So I don't really know how much they value what we do, but I think they probably do, because they get a caliber of student that they would never get if they hadn't had the foundation that they get from us. And I think they know that.

Cool. I have just about gone through my questions. Is there anything that you wanted to touch on that we haven't talked about? Anything about elementary music education that's been on your mind?

Well, not anything, no, I can't really think of anything. I feel like I kind of fell into this, in a sense, but that I'm very fortunate. You know, it wasn't like something I set out to do, necessarily. It was actually something I tried to avoid, because both my parents had taught, and, you know, you never want to do what your parents did. ***(A4)*** But, I do realize that I am in a unique situation here in _(present school district)_ and where I'm teaching, and that not every place is like this. And I feel real privileged to get to teach here and do what I do, because I do feel valued here and I know that's not the case everywhere. And I'm happy that music is now considered a part of the core curriculum. I'm not necessarily happy that we're now being tested because that's such a difficult task to accomplish. But I am glad because that raises people's sense of out importance in the curriculum, and I think people across the state are going to start to recognize, because of the evaluations that are being done, these school systems that are supporting the arts and stuff, I mean, they can't help but be head and shoulders, their kids are going to be head and shoulders above everybody else's on those tests. And I think that might raise an awareness, so I'm glad that that's happening, even though it's problematic. I think it's going to help. I'm hoping it's going to help, to raise people's level of awareness about the importance of having music education in the classroom, in the public schools, and that it can be done well, and that they've got some examples of that. ***(B3)***

What experience was the most important in your choice of music education as a career?

Well, probably the most important was my church youth leader when I was a teenager, who was also our choir director. He just really took a big interest in me personally, and encouraged me in choir and suggested that I should take voice lessons. So when it came to deciding what I wanted to do in college, I went into just music first, as a freshman, then decided that music education. I guess I've always wanted to be a teacher, so , and music education just fit my personality, and I loved doing the music. So teaching it was an easy choice, to combine the two. ***(A1)***

What made you change from just straight music arts to music education? Was there one experience?

I don't know that it was an experience, it's just that I've always enjoyed kids, and music arts was not kid oriented. ***(C1)*** And I really didn't feel like I had the talent to go strictly music arts and really be a performer, and that music education was my next best choice. And it fit the teaching personality that I had. ***(A4)***

What experience was most important in putting you into elementary music?

Because I love kids. And after student teaching in the Junior High (laughing) that sealed it right there. No, no junior high. I can handle babies, but nobody bigger. ***(C1)***

I think you have to be a special person to be in junior high.

Oh, I think you do. And you have to have a special personality. I can barely get along with 6th graders.

When did you first really feel like a teacher instead of a student.

Oh, man, I don't know.

Was it during your student teaching...

No, it was probably that, well, probably not the first year of teaching. 'Cause I, I don't know that you ever quit being a student. I continued taking Kodály classes after I started teaching. ***(B2)***

When did you feel like you were the one in charge, like you really were the teacher and the focal point of the room?

Well, I really felt that way the first year, although I didn't feel like I was really effective the first year. But, I felt like I was in charge. I hadn't had any Kodaly training then, so it was pretty much trying to stick with the book, the old, old Silver Burdett.

'81?

No, this was '78. I mean, they were the old books. But that was all I had at the time, and I felt like I need to at least give it a chance. And it gave me a starting point, but I didn't really feel like I was effective 'cause I really didn't like them. But it was all I had.

I haven't found a series yet that I really liked, that I would teach from the series books.

I don't think there is one. You know, I don't, because they have to fit so many different personalities and so many teachers with so many backgrounds and so many teaching styles and different education. But I really like the Macmillan, I think the Macmillan uses enough folk song material. I don't follow the lessons in the book, but I use a lot of the folk song materials. But I don't use the songs necessarily that are in the lessons because I don't think they are quality songs, to be real honest. But I enjoy the folk song material and I use that a lot, but I pretty much stick with my Kodály philosophy and Kodály sequencing and stuff. ***(D1)***

So your first teaching assignment was elementary?

Um-hum.

How was your student teaching? Did you just do junior high?

No, I had 8 wks elementary and, well in _(school district)_, the situation was, I did my student teaching in _(city)_ In elementary they had it divided, it was K-3 was one building, 4,5,6 was another building, then the junior high was 7,8, and 9, then the high school was 10, 11, 12. So for my secondary I had a choice of either the high school or the junior high, but there was only, the junior high teacher only had 2 classes, she had a 7th grade choir then an 8th and 9th grade choir, so I had to fill up the rest of my day with something else, so I chose the 4th, 5th and 6th building. So I really had 16 weeks of elementary, but two hours a day was junior high for my last 8 weeks. But my 1st, 2nd, and 3rd grade was really good, she was a really good teacher. I enjoyed learning from her. The main thing she taught me was you don't have to teach it all in one day. They're gonna use ta and ti-ti for the rest of their life, they don't have to get it right the first day, you know, don't drill so much sol and mi on one day, get on to something else, cause they're gonna use it again tomorrow. So that really helped me, but that was my student teaching experience. ***(A2)*** And she had been Kodaly trained, but, I don't know that she, I mean, she used Kodaly concepts, I'll say that, but I don't know that she was really trained. ***(D1)*** But the 4,5,and 6 wasn't at all, and I ended up. The 4,5 and 6 was no good at all. For one thing, they were building and she was teaching in the church next door, so you can imagine what that was like. And then she auditioned all the kids, this was in October, she auditioned every kid for the Christmas choir. So all them who made the Christmas choir, she worked with them, and sent me with everybody else. She never saw me teach, nothing, so that experience was not good. ***(A2)*** I asked her if she had any kind of sequence, because the 1st, 2nd, 3rd grade teacher had good sequence of what she taught, which grades and

everything. "Oh, no," she said, " I don't believe in sequencing," she said, "I just try to reach every child on their own level." So, needless to say... ***(D1)***

Did you feel like a teacher when you were student teaching or were you kind of floundering?

I did in the lower grades. I didn't in the junior high at all. I didn't feel like a teacher at all. And they didn't treat me like a teacher, the kids never treated me like a teacher. ***(A2, B2)***

What about the teacher you were teaching with, was she helpful to you during the junior high experience?

Not really, she was also the assistant principal, so, she only taught those two classes a day. She really wasn't helpful.

So not a lot of guidance?

Not really in junior high.

So you had 3 cooperating teachers?

Yes.

How do you think your cooperating teachers felt about elementary music. Was it important? Do you feel like they were happy where they were? The elementary ones?

I think the lower elementary one was. She had been there for years, and continued even for years afterwards and was really highly thought of in the community. I got the feeling from her that she felt like it was important, but I didn't get that feeling from the upper elementary. She was there filling up time, I think. I mean she, I guess she felt the singing was important, but I don't know that she really taught anything other than just the music, I don't know that she had education in mind. ***(A2)***

How about the junior high person?

I really didn't get a feel from her. She let me do more of the theory teaching with the kids, and she'd break up into smaller groups and let me do the theory, line reading and that kind of thing. So I guess she felt like the education was important, I just think her priorities were in another place at that time. She was working her way up to principal and, so. ***(A2)***

Is there a music educator that you remember fondly from your public school experience?

Well, my elementary music teacher was pretty good, if I remember. My junior high was not, therefor I didn't go into high school music. I went into drama in high school. He was a first year teacher, he had no control, it was, you know, it was just awful, so I decided to go into drama in high school. So I didn't have any music in high school. ***(A1)***

Really?

Other than musical productions, we did musicals, so I had that experience. I wanted to go into drama in college, but they didn't offer a drama program. But, then the music was more important. So I'm glad I stuck with the music, but I still like drama. I'm trying to think of anything that stood out in my elementary music. I guess I just always had that music in my and I, you know, so I enjoyed music. 'Cause we did have a music specialist. We didn't have a PE teacher, but we have music.

That's interesting because I always had both.

We never had a PE teacher. We had PE time, which the regular classroom teachers had to monitor, which mostly meant we got an extra recess, except when it was too cold to go outside. And we had those red exercise records that they would do when it was winter and we had to be inside, well, it was in the auditorium, on the stage of the auditorium. Volleyball, we played volleyball some. So as far as PE, we didn't have PE, but we did have a music specialist.

But she didn't have a room, she came to our room with her little cart with all her books on it and no piano, as I recall. I don't remember how we sang in tune. It's been a long time ago. ***(A1)***

There's a lot of people who don't use a piano at all.

Well, that's true. I don't use a piano hardly at all. I don't have a piano for one thing.

I don't have one in my room.

I do have a keyboard, but.

What age group, of those you teach right now, do you enjoy the most?

Oh, I enjoy 3rd and 4th grade because they can do more things, but I enjoy the 1st and 2nd grade because they are so eager to do anything. They're eager to learn, but can't do as much. But I enjoy the 3rd and 4th grade because they still have that eagerness to learn, and they can do more things. 5th is okay, I really don't like 6th. Well, I don't say I don't enjoy 6th grade. There are those in 6th grade I don't enjoy, because, those who are really, depending on what we do. I had a lot of fun with the recorders this year and had a good response with most of the kids, so, that was good. I enjoyed that. ***(C1)***

Now, have you taught other than elementary.

No.

You've always taught elementary.

Um-hum.

If you could choose any age group to teach, which would you choose?

(sigh)

Would you say elementary over junior high or high school?

Oh, yes. No, I would definitly pick elementary over junior high or high school, but I don't know that I could pick one grade out of elementary. ***(C1)***

I know that these two words are often interchanged, but they really do have a difference. Is teaching a job or is it a career? A job being something you do to make money..

No, it's not that, 'cause if I needed money I'd go somewhere else, do something else, if that was my only reasoning. I think of it as a career, because I don't know of anything else I'd want to do. ***(B1)***

When does it feel most like a job?

Oh, paperwork. Oh, I hate, well I hate filling out grade sheets. If I could just get by and not give grades, I'd be the most happiest person. And if I didn't have to deal with parents, you know. That part of it feels like a job.

(peer teacher) *said she had a partner who just took a ruler and went down the gradebook and everybody got an 'E'*

I'd love to give everybody an E. But there are, there are just some kids. And it's just so hard when you only give E's S's and U's because, how do you differentiate between the kid who can do it but won't do it, you know, do you grade only on their ability to do it, and you've got this fine line between attitude and ability that, I just hate it.

When does it feel most like a career?

When the kids come back and say, "Oh, I went into band, I went into chorus and it was so much fun, I'm so glad." One of my kids that I had had a long time ago was working at _(grocery store)_ and he said "Do you remember me?" And I said, "Yes, I remember you _(student's name)_." He said, "Well I just wanted you to know, I know I was such a pain in 6th grade, but just wanted you to know that I'm going to _(university)_ this year on a music scholarship." and I almost fell over because he had been real pain in 6th grade, you know, and then to know that he, that he knew that I was the one who had encouraged him to do better. It was just, that's when it felt like a career, that it was more than just a

job, I had really influenced somebody, who didn't think, at the time, that music was of any value to him. So, that was my star moment. ***(D3)***

Do you offer extra curricular activities like honor choir?

Yes, but not at my individual school. We do the district honor choir is all we do. Because we have so many kids who can't come before school and can't stay after school. Our buildings are, they're pretty much a lot of bus kids and a lot of daycare kids.

Do you take your students to festivals or contests?

No.

And why not?

Oh, I don't know. Probably fear of poor participation.

How do you feel about the whole contest thing?

Well, I was involved in _(former school district)_ , that's where I used to go. They have a festival and every kids gets a certificate, no matter what, it's a participation certificate. We didn't really have to, we did do grading, 1's 2's, but they recommend, they told us as judges, in the lower grades, everybody gets at least this and that, no matter what. So, I think it's important that the kids be able to perform in elementary, I just don't know that I like contest type stuff in elementary. I don't know that the kids understand the concept in elementary. ***(B3)***

In your opinion, what is the purpose of attending a workshop?

I attend workshops to get new ideas, expand on old ideas ***(B1)***, meet friends. It's a social thing for me (laughing). ***(B4)*** Some workshops I feel like I'm getting new information, depending on what it is. And I'm kind of picky. I don't just go to all workshops, I pick ones that I really feel are going to enhance what I'm already doing, or learn something new that I need to be doing. Or to remind me of what I used to do and I should still be doing. That thing that _(peer teacher)_

did, I used to do greetings all the time, and I just got lackadaisical and I quit doing it, and I'm thinking, you know, she is so right, I need to be doing that. ***(B1)***

I never got into those greetings, I just never could do that. How often do you use the ideas in the workshop?

Some of them I use quite a bit, depending on what the workshop is, but, and some of them just inspire me to look into something a little further. So I may not use their specific idea but it kicks me into gear to look into things I haven't done before, but I use some of them quite often.

Do you keep the handouts?

Oh, yes, I have notebooks and notebooks of handouts.

Then you can find them on short notice?

No (laughing). One summer, I thought, you know, I'm gonna go through these notebooks and I'm gonna pull out the ones that I use, or that I think I should be using and put them in a separate notebook, and I got half way through, then something else got my attention and ... But, I have them all. I do look back through them quite often.

When is it worth it to you to call in sick and have a substitute teacher take over your class?

Oh, I hate preparing for a substitute. I just have to almost be on my death bed. I'm not sick a lot anyway, I'm really not often sick, so mostly my sick leave is when I have a dentist appointment or something I that have to do during the school day. If it's just sniffles, I don't take off. I keep Halls mentholypus in my desk and I just suffer through. Which is silly, because I don't leave anything major for a substitute to do anyway, it's a list of games and things, but it's just, you know, I don't like to call for a sub. Plus, I don't often get a sub anyway, even if you call one you're still not guaranteed that a music teacher is gonna get a sub. So then you feel like you've put something off onto your partner, so. ***(B1)***

Have you had student teachers in your classroom?

I have.

Was it a good experience?

One of them was a good experience and one was not. They were two girls from _(university)_. The first one I had was really good. She was very eager to learn and was really good with the kids. And the other one wouldn't take any suggestions and didn't like to be around the kids, and, in fact, I found out, didn't even finish her student teaching. When she got to Junior High she didn't even finish. So I had one good and one not good. ***(A3)***

When did you give the student full reign in your classroom?

Seems like they were on a 6 week program instead of 8 week so it must have been, about after the, I think about 2 weeks, the last 2 weeks they had total control. But I only had them half day, because they were also, they were mixed majors, so they were only there, I believe, in the afternoon. Their morning they were with the band, they were in the high school with the band. So I only had them half the day. But I think about after, at least the last 2 weeks, I know for sure, they were totally in charge of my afternoon classes. ***(A3)***

Did you make the student conform to your established curriculum as they were teaching?

To some extent I did, you know, we worked quite a bit with the Kodaly sequence and that kind of thing and they did teach pretty much my established curriculum but then they would. Well, one girl, the first, the good one, did a couple of lessons on instruments, because I don't have very good instrument training. I wasn't trained on instruments, and she was, she was a instrument major also, so she did some cool things with the development of the flute, cause she played flute. How they started with the pan pipes, and she had examples, really good

listening lesson with that. It was really neat. So they did some of their own, but pretty much stayed within our sequence of things. ***(D1)***

When you would give your class over to the student teacher, did you ever feel like 'there's just nobody who can do my class'?

No, I didn't feel that. I felt that, and the college professor said you need to get out of the room. And I didn't interrupt, I just felt like I needed to be there to see what she was doing, 'cause I didn't feel like I could make a clear evaluation if I wasn't in the room to see what she actually did, not just taking her word and the kids' word for it. But, you know, she kept saying, you need to get out of the room so that the kids can relate to her. And I wasn't in the way, I was in the back of the room, but I guess, college professors think differently. And maybe she felt like I was in the way I don't know. ***(A1)***

Well, there is a balance of power thing there.

Yeah, and when they only come in for 6 or 8 weeks it's hard for the kids to really relate to them as being the authority. And I felt more that I needed to be there for the discipline, not to interrupt her teaching, but so the kids would understand she's not here to substitute, she's here as the teacher, and you need to give her the respect that you would me.

What role do you think administrators have played in your career? Do they get in your way, were they helpful?

They don't do anything. In my experience, the only thing they do is move you around from room to room. As far as my teaching, I don't think they have any effect on it at all. I've never had a principal who said, you will do this many programs and you will do this and this and this, but I've never had an administrator who did that. The way I teach and what I teach has always been pretty much left up to me. I've never had a principal say, here are the textbooks, you will use the textbooks. So from that aspect, I don't think they've had any

effect at all. Now as far as controlling the scheduling, and that kind of thing, and giving evaluations, I've never had an administrator who I felt was qualified to give me an evaluation. I mean , they can evaluate my classroom skills, but as far as knowing how musically talented I am and how well I'm teaching music, I've never had an administrator who had that quality, so as far as knowing whether I'm doing a good job teaching music, they don't have a clue. As long as the kids aren't hanging from the rafters then, they think I'm doing a great job.

(B3)

How do you feel the people around you feel about elementary music? Do you feel you are valued by your peers, by your administration, by the junior high you feed? What do you feel is your general place in society?

In society? For the most part, I don't think the elementary teachers that I deal with really, I don't know that they value the music education.

They value their planning period.

Yeah, pretty much, they value their planning period. As far as, and I, I have a hard time considering them my peers. They're colleges, but I don't think they understand what goes into my day. I don't think they appreciate what I have to go through on a daily basis. 'Cause they have their same little kids, where I have at least 4 or 5 grade levels that I have to deal with. Changing hats every 40 minutes, making sure every kid is where they're supposed to be every 40 minutes. And I don't think they appreciate that, I don't think they understand what goes into that. They look at my schedule and think well, look at all this time you have in the middle of the day, you're through by 12 and you don't start till 2, you have all this extra time in the middle of the day. Which, on paper, it looks like I have extra time, but. I think when it comes to programs and things, I think that's where they think my value is. We have good PTA programs and we have

good talent show, and we have good that kind of thing. And I don't know what the junior high thinks, I don't ever, you know. ***(B3)***

How do you think the administration feels about you?

I don't really know.

Do you think elementary music is valued?

I don't think it is in our district. Not as much as, you know, other things.

O.K., that's the questions I have written down. Is there anything that you think that's really important to understanding your elementary music experience that I haven't touched on?

No, I don't know. No, I guess not. I've told you everything I am, you know me from cover to cover (laughing)

My whole purpose here is to find out, you know, we're not the best paid people in the world. If we feel our administration doesn't intrinsically value us, then why do we do this? Why do we stay?

Well, I think the reason that we stay is because their value of us isn't important to us. I think its the value that we see through the kids is what keeps us in this profession. I wouldn't care if an administration never saw me. That's not my goal is to please an administrator. My goal is to make sure those kids have the best experience they can and are prepared. And most of them won't be musicians as adults, but they'll be good consumers, they'll choose wisely. They'll be able to say, I don't like that music because, da na na na, not just because it doesn't feel good. But they'll understand, that's really good music, because of all the experiences they've had through me. ***(D2)*** And some of them, later in life, I've had kids who decided to join a church choir years after they left. And I feel , it's because of the experience they had with me. Or they decided to take guitar lessons. And you know, man, I can read those rhythms, I can read those notes on the staff, and so, they're way ahead of the game. And that, I

think, to me, that's my purpose and I don't care what the administration does, I'm there for kids, I'm not there to please an administrator. ***(C3)***

What experience was the most important for you in your choice of music education as a career?

I had a teacher in 6th grade, well, it was my elementary music teacher, and her name was _(teacher)_. She and I just clicked, and I did a lot of things to help her, you know, and in 6th grade a lot of the students went to band, and I just couldn't bring myself to go to band because I loved to sing and we were going to sing parts, we were going to get into 2 and 3 part singing. And I knew that I could 'lead' a section, I knew she would depend on the strength of my voice to sing in a second or a first part. So I looked forward to that. We had operettas in our grade and I had the leading part in 6th grade, Suzanne's Christmas. And that just, it just made it. I knew how much it meant to me and I really enjoyed music and the expression of the lines and learning to sing the songs, and just all the facets of it. Plus I'm a piano student and it went hand in hand with what I was doing on the piano. So that's probably why. And then her love for it and for her children, for her students, really made me feel I was special. She reached out to me and made me feel that I had something of worth to contribute, and that was why I stayed with the vocal music. ***(A1)***

How many grade levels have you taught? Did you teach secondary also?

My first time out I taught at _(city)_ middle, dependent school...they have to depend on...9th grade...it's a K-8th, and I taught....goes to another district, either _(school district)_ or _(school district)_, and I taught 1st through 8th. I had 7th and 8th grade vocal music, and then I had 1st through 6th regular vocal music.

What was it that made you really want to go into elementary music?

I didn't like the controversies with the older students over the music of "now." I mean, I know that they identify with it, and I know that's a strong way to get them

into music, but I wanted them to see the music of all areas, of eras, the old, the new, whatever. ***(C1)*** Folk songs, part singing, I wanted them to have a love of singing. And I just loved the stories that music told and I liked working with younger children, hopefully getting the love of singing in them and the love of music, you know, in them. ***(D1)*** When I taught at _(school district)_ the first 5 years, music teaching was totally different than when I went back into it 12 years later. It was just a lot of read the book and read everything, you know, then it got to be these rhythm charts and, you know, Orff and Kodály, and all that combined in with the regular textbook. So there was just a lot more availability of tapes and all of the things that go with the music text that we did not have when I first taught. And I always did like a lot of movement and motions with singing. I had always liked that facet of it anyway, even when I was younger, I taught a lot of motions with the music to tell the story. And so, I think that's probably why I liked the younger ones. I felt like they were easier to talk through it and into it, and I also felt like if they had some exposure, they might be more inclined to go into the vocal music as opposed to instrumental. ***(C1)***

When did you first really feel like a teacher? Was it when you were student teaching or when you were out teaching in the field?

When I was out teaching in the field. ***(B2)*** In my experiences... now in my elementary I was allowed to have more free reign and I had control. I planned my lessons subject to approval of my cooperating teacher. But, in the middle school, or high school, let's see, I did junior high I believe, in my junior high teaching I wasn't really free with the students. I warmed them up and did some sectional rehearsals, but I didn't really get into the...of course, I think my cooperating teacher knew that I was real partial to elementary. She knew I was an elementary major, even though my certification was going to be K-12, still, I had let them know that that's where my desire was. I mean, I know I had to fulfill

the requirements, and I believe I did do that, but I remember that, I just enjoyed teaching the younger children, because all through high school I had helped that public school music teacher. I had gone back and we had office practice. And I would do little things to help her in different areas. I'd go in for an hour or two hours, some years two hours, a day, and help her with music or help her teach certain grades. And some times she'd turn me loose with the kids, even when I was in high school. And maybe that wasn't kosher, but it sure gave me a chance to do if on my own, and I believe that's the key. The more you do it, the more secure you get in bringing in other things and doing other things, and playing the piano at the same time you're showing them or talking to them or teaching them. I believe it all goes hand in hand, and the more comfortable you are with it, then the better and easier if flows, whether you're working from a story or a concept, steady beat, or ta and ta-ti, or whatever you're working from. ***(A2)***

When you were out in the field, and you taught, where did you feel more like a teacher, like you were really in control of the class, in the elementary of in the junior high?

I felt, now say that again?

There are some people who, when, even when they're out in the field their first year, they get up and they feel like, 'what do I do now? I've always been the learner now I have to be the teacher.' There are some people who go out into the field and they click and they feel like 'I know what I'm doing, I'm the teacher, I can handle this.' Did you feel that way in the elementary school, or did you feel that way in the secondary, or did you just go in and you felt like you were the teacher no matter what level?

I felt like I was the teacher. I felt like I was a teacher. ***(B2)*** I had a principal, back in the dark ages, who totally supported everything I said or did. If I had a child argue with me, he would take it on himself to take care of that student, that

they were not to do that, and he fully supported the music program. He wanted our programs to be well rehearsed and he wanted me to be able to teach and not have to argue, and so I believe that the kids knew that he wasn't going to put up with any of that, so they didn't give us any flack, they really didn't. ***(B3)*** And as far a junior high, I had some wonderful groups, boys and girls. I had one boy who was kind of a semi professional, I mean, he sang around town when he was in junior high school. And he was just my right hand man, he helped me with groups, setting up the chairs, when I'd get ready for programs he helped me work on what we wanted to have on the program, what kind of theme we'd want, and when we got ready to decorate, he was right there with me helping with the backdrops or whatever we needed. If we needed props or if I needed help getting any kind of signs, he was right there. And I had girls that did the same thing. They were into singing, they wanted to sing, they loved singing, we did two and three part singing all through they're...in their 7th...well it started in 6th grade. In their 6th, 7th, and 8th, and they were into that. I couldn't believe how much we sang, and now when I look at kids and how, how time just goes. Course you do these greetings, then you review something, kind of Kodaly, Orff, the kind of training we've had with that. But, you know, the positive nature of the classes when I first was out, I felt like I was a teacher. ***(B2)*** And even though I was young, I was younger than about any of the, there were only one or two other people who were younger than me. But I never did feel like I was young and didn't know anything. They all made me feel like I was doing what I should, and they were always encouraging to me, as far as handling their kids, if I had any trouble, they wanted to know it so they could handle that. ***(B4)*** That's part of what I deal with now, you know, in Great Expectations you're not supposed to be negative, you know, and with these different themes that they take, you don't ever know where a teacher's coming from, and they don't sometimes take the

time to tell you, "If you need my support..." And I know my sister and I have talked about that. As a special teacher, you need the support of the classroom teacher. They're the ones who know those kids, they're in contact with the parents. And I believe that they can do a lot to help curtail the problems you have sometimes. If you have a kid who just doesn't want to behave, or you have a kid who just keeps disrupting no matter what you do. I dealt with that with some kids last year. They just did not want to do anything. It didn't matter what you were doing. Some children get bored with something or the other, you can almost understand that. If they want to play instruments or they want to do certain activities or they want to be moving, you can understand that they want to do that. But when there's just the constant disruption and they don't ever settle down, well, when you do really get down to it you usually find that that same thing happens in the classroom. It's not that...does that make sense? I don't know if I'm making any sense. I'm trying to. ***(B3)***

What was the nature of your relationship with your cooperating teacher? Did, what grade levels did you student teach?

In my elementary, I student taught 1s through 5th, I believe. ***(A2)***

And in secondary?

In secondary I did, I believe it was 6th, 7th,and 8th. It might have just been 7th and 8th, but I want to think it was, yes, it was middle school.

So you has two cooperating teachers?

Yes

How do you think your cooperating teachers felt about elementary school teaching? Did the secondary teacher value it or did the secondary teacher think it was a waste of time?

No, my secondary cooperating teacher had been, earlier, she had been an elementary music teacher. And she had just kind of gone on up, when her

children got older, she just went on up, and then she just stayed with the middle school. She just felt she had a camaraderie with the middle school children. ***(A2)***

You know, those people are very special, those ones who can do middle school. God love them, I couldn't do it.

They do and, this was in _(year)_ and _(city)_middle school and she was one of the old examples of what I think, you know, she, the kids loved her. They really, a lot of them went to her from word of mouth. And, although I know it was required, but she had great, great rapport with her kids. They, oh, they were mouthy sometimes. I think sometimes junior high is more mouthy than high school, and they were mouthy, but boy, when it came time for business, it was business time and it was business and in music we don't goof around. I mean, she just didn't take it. And she was very complementary to the elementary music teachers as well as the high school. She was one of those people who was in the middle. I think she had been to the elementary, felt like she should move on, but didn't move on to high school, stayed in the middle school, and she was well respected all over town. ***(A2)***

Did the elementary person value elementary education, or was she one of those who was kind of doing it till another job came open?

No, she was a life time elementary education person. I don't think she had taught anything else but elementary music. She was very very structured and organized. She had certain things she taught at each grade level, and, she was very diligent to kind of line that out for me, and I think really probably helped me more, as far as setting up my classroom. ***(D1)*** When I had taught with that friend of mine back at home, and I came from a small town in _(state)_ , it was the county school, there was one school in the county, and all of the students came from all around the little communities, it was consolidated when I was in 6th

grade. And we had the kids come from about 4 other communities that had had small schools. ***(A2)***

(interview interrupted at this point by researcher's small child. Tape turned off. Interview resumes.)

You were talking about that elementary teacher, and my next questions was is there a music educator that you remember fondly from your public school experience. Can you tell me a little more about what did she do in the classroom made you really think that you wanted to be an elementary music teacher?

She taught us a lot of all classical music. She taught us not only the singing part of it, but the beat...she was so full of the love of the story that music could tell, and she just never did ever get tired of that aspect of it. ***(D1)*** And that probably is the old side, that's probably the older music teachers, that's probably what, how they did. And I know that that's out of style with what we do now, but it still put the love of it in me. The constant encouragement that she gave me, that I could do that, that I, that I could tell my students the story of the music, and I could play it. She was always very encouraging of the fact of how I played, how I could play the notes correctly, and that I would never have to have and instrument or a record player because I could play what I needed. ***(A1)*** So that aspect of it I think, that's why I loved it, because she would just tell us over and over and over about the stories of the music, where they came from, how they evolved from different periods of music, and folk songs. I can remember that we did a lot of harmonizing, and I guess probably because I have inherited a love of singing through my family, also, my grandfather would sing and my dad would sing. He would sit down with me and teach all the parts to me, then he would have me to sing whatever part to offset his. So I had that in me just because I just loved music and loved to sing. And then with that teacher who came along, it was so important. And then I had a grandparent who was very encouraging of

me to do something like that, to teach, that was a good thing to do, to teach. Well, if I could teach singing or music, that was just the ultimate. So, that's how it kind of came, and ended up not living in the town where I was reared. I ended up coming here to school, and then we went to, I never did go back there, I've always lived out here in Oklahoma. ***(A1)***

If you could teach any age group, which one would you teach? Elementary or secondary?

I would teach elementary. I would probably teach, probably stay with 4th, 3rd, 4th, probably, 3rd, 4th, maybe 2nd. ***(C1)*** I teach a lot of 2nd right now, have the last couple of years, so when your teaching a lot of something, you end up getting a little bit more practiced with it, get a little better with it I think. And you learn what they need, you just know what they, where they are. And the more you teach of a certain grade, I think, the better, I think you make it more appealing and you know more how to talk them through things instead of just feeding them. ***(D1)***

Is teaching to you a job or a career?

It's a career.

When does it feel most like a job?

When I have to travel from building to building it seems more like a job. And that's sad, but that's the way it's been. I've traveled, out of the 14 years I've worked in _(current school district), I have traveled every year, 3 schools to 4, every year except the last two and the last two I've been between 2 buildings. I'm still traveling, I don't like that part of it, but I have 2 wonderful schools now. And I feel like I will be in those 2 schools until something major stirs it up, till they really lose enrollment or something happens to one and I have to go somewhere else. I'm at _(current morning school), that's my home school, I go there every

morning and I'm at _(current afternoon school)_ which is 4-5 miles west every afternoon. ***(B3)***

Now is there a teacher that's there all the time?

I am the music teacher at _(current morning school), but at _(current afternoon school)_ there is a full time music teacher and I come in and teach half time to help her with her load, because they have like, 700 children.

How many do you have at _(current morning school)?

Just 200. I just have 2 classes per grade, 1st -5th, that's why it's just a half time building.

I have 440. When does it feel most like a career?

When I am working on a program, when I'm almost finished with a program, and look back on the elements we've covered, whether it be a 2nd and 3rd or a 4th and 5th program, just to look back on the things we've accomplished. ***(B1)*** The roles that children have taken, the instrument parts they've been able to do. With my students at _(current morning school), I usually, I mean I give them a lot of ideas, but as far as what they actually play I pretty much let them, within reason, decide what they want. If they'll play an instrument or sing a solo or whatever, whatever the options are I pretty much let them choose what they want to do. We have tryouts for my upper grades, 4th and 5th, we have tryouts for the speaking parts, and I don't choose alone, I have my classroom teachers plus the other specials teachers that are there. ***(B3, B4)*** And we have so many roles and then we have stand ins, and we let them, and that's when I feel like its a career. When I feel like I've gotten to that, gotten down to the wire on the programs and feel like that I've accomplished a lot of musical things. When you're just working on little bits and pieces, you don't feel like as much like a musician as you do when you are working on the whole picture. ***(B1)***

Do you feel that programs are an integral part of your curriculum or are they just something special that you throw in?

They are special. I do believe that I teach a good program that's not a "program", I mean, it's a curriculum that each level has certain things that I work on, and I believe that programs are great, and I think it's nice that I'm able to have them. I think that if I didn't have programs per se, with the big groups, I'd probably have some little demonstrations or we'd do some mini musicals or some stories or something where we could have parts, everybody do different things. Even have groups of children who do the props, do the art work, and not just do the musical part. ***(D1)***

Do you offer extra curricular activities such as honor choir?

No, I do not.

And why not?

Because my time is so limited. About the only time I have to prepare for my classes is in the morning before school. We have, um, the that facility we use for music is the cafeteria. It's also the physical education room, and, there just isn't time for, in fact to put everything away for lunch, so I can't even be in there for lunch. ***(B3)***

Do you have teach on one side of the room while PE is going on on the other side of the room?

No, I only, we were working that way with Health where part of the time he had Health in one end of the classroom, but this year they've got a different Health teacher who comes in and he just goes to their classrooms and teaches Health rather than having to have it mixed up in the cafeteria.

Do you take students to festivals like to Circle the State With Song?

I have not. No, I have not done that.

Why is that?

Well, with _(current morning school), I just have 2 4ths and 2 5ths. I don't know what grades, is it 5th grade that goes?

4th and 5th

I just have 4th and 5th and I just have 4 classes. And I haven't, I just have not gotten involved with it, mainly because of my traveling situation. I just feel like its so draining and I constantly feel like I'm behind because I don't have enough time to prepare, you know, my traveling time cuts into my lunch so I always try to eat lunch because I feel like I need to, I need the energy. So I take time for lunch, and a lot of times I just don't get to the extra things I need to get to . I have gone with a couple of things that are just local, boys night out, and when we have things that are for all the _(school district)_ schools. I've done those kind of things but not Circle the State or any of that. ***(B3)***

What, in your opinion, is the purpose of attending a workshop?

To sharpen my skills on a certain area, to give me good ideas that are up to date that I can use immediately, training, reminders that help us get back into Kodaly or Orff. ***(B1)***

How often do you use the ideas that you saw at a workshop?

I use them almost every time. Almost every time there will be something that I'll use. Maybe it'll be a warm up, maybe it'll be a song that has a lot of different parts to it. Maybe it'll be just something that helps me remember I need to do this routine more consistently everyday. Like hand signals, I'm trying this year, especially with 3rd, 4th, and 5th, I'm trying to really get the hand signals into them, 'cause I know they do that in Junior High, and it would be good if my kids knew that, whether they were in band or vocal.

Do you keep the handouts from the workshops?

Yes.

Can you find them on short notice?

Yes.

When is it worth it to you to call in sick and have a substitute take over your class.

When I'm sick. ***(B1)***

Have you had a student teacher in your classroom?

No.

What influence do you think administrators have had on your teaching?

I've had some great administrators who were very encouraging. But on the whole, as a traveling teacher, I'd have to say I've felt very shoved in a corner and put back in a hole. I've felt at times that they just got a place for me because they had to, and I had very little equipment to work with, for about 4 years out of my...It's sad to say that you get to that point, but, and I think a lot of it happened because I was just having to travel, I was just worn out. Now that I'm just at 2 buildings, I feel like I'm beginning to get a second wind, and I feel like I have some continuity. I was just teaching this, teaching this, teaching this. One year I might have 1st grade, the next I might have 3rd grade, at different buildings. ***(B3)***

Do you feel your peers respect your work, or do you think they respect secondary people more than elementary people?

My peers or my parents?

The other music teachers in the district, or people you see at OMEA.

Oh, I do. I feel like, I go to workshops and it's mostly elementary. Of course, when you go to OMEA and those things there are some other folks, but we always have our elementary things. We're kind of separated, really, at workshops. I think they respect us, or they wouldn't have a separation like that. ***(D2)***

So you think people ask you to work in middle school because you're good, not because they think middle school is better that elementary?

I think people need to just find where their interests are, where they feel like, I mean I know we have some excellent teachers in middle school, and I believe we have some good high school vocal teachers, and I don't believe that, I really don't believe one is better than the other. I just really believe that they have found the area they relate better in and that's where they need to be. We really work, there's a good camaraderie here I think, between elementary and secondary. I believe they really do, they're always so complimentary of how we're moving and going and how we get around and do things, and I think they truly believe there's value in the elementary music as well as the secondary music. ***(B4)***

That's the end of my scheduled questions. Is there anything that you think I should have touched upon, anything that you've been dying to tell somebody as an elementary teacher?

I don't think there's anything in particular. I do feel like though, and I said it probably on every question. I think we're losing the sense of singing and telling the story through songs. We have a wonderful outlet expression in our voice, and I think that we really need to quit putting everything in CD's and tracks. I think we need to get back to the music and doing and singing and doing the accompaniment. I think there's a real camaraderie there with the accompaniment and the performer. ***(D1)*** I believe we need to, it's probably antiquated, but I don't think it will ever be antiquated, I think a person who has a love of music inside is going to have a lot of answers for their emotional questions. I believe we need to impress upon children how important it is, that when they have things come along to them in their life, and they will have things, they need to learn these songs, the words, so that they won't be so blown away

by all these things that happen to them. And I believe that they can express joy, they can express any feeling, but I believe there's so much joy and fulfillment in singing all different kinds of songs, and learning what they mean and what they were meant to be. ***(C3)***

What experience was most important in your choice of music education as a career?

My band experience. ***(A1)*** I don't know how much of this I've shared with you, give you a little background. Yes, I was a vocal/instrumental major, but the vocal was just Nancy being overly cautious and making sure she had all her bases covered so that no matter what happened in the future she could be employable. At that particular time, I would have laughed if you had said that I would be doing this for 14 years and loving it, ***(A4)*** so, in fact, I had no vocal experience in high school. It was all my band and orchestral experience, instrumental. ***(A1)***

What experience was most important in guiding you to elementary music?

Probably, it was, one, kind of an evolution in time, having my own children and working with them musically, trying to develop those skills at home, because I was out 10 years while the girls were little. ***(C2)*** And during that time I worked consistently with children's choirs at church and I really enjoyed that. I could really see some immediate results. It was fun, but it was gratifying too. ***(A4)***

Did you teach band, then, before you had children?

Un-huh, I was a band director of 3 years, and I lived in _(city)_, then I met _(husband)_, and he, we had a transfer with_(husband's company)_ for him to the _(city)_ office there and, like 2 months before the wedding, a guy on the line crew from that office got hurt really badly, and he had 2 choices, he could quit or he could take that office job. And that was the right thing to do. So, we moved up here and the timing was such that I never could find a job, and the next year _(child)_ came, or we found out _(child)_ was coming I should say. So that ended the high school experience. ***(C2)***

Of all the age groups that you've taught, which do you enjoy the most?

Assuming it's a good group of kids, probably that 2nd to 4th grade span, they're just so much more agreeable to what ever it is you're trying to do and everything's wonderful to them. ***(C1)***

If you could choose any age group, which would you choose? Would you go back to high school or would you stay elementary?

You know, I think I'd stay elementary. I can get my high school fix through private lessons and I've done that pretty straight through, but I think I'd stay elementary. It's more work, for sure, planning and all that, but I just find it to be more rewarding. A lot of it, you're not dealing with hormones and attitudes.

What is it about the elementary experience that is more rewarding to you?

Oh, on a musical level, they just tend to want to soak up anything you give them that day. They're just 'oh, good this is what we'll do,' no questions asked. From a personal level, it's a lot easier to satisfy my nurturing needs with the little ones than with the older ones. There a lots of older ones who need that desperately, but you just have to be so much more guarded in how you do that, it's not as fulfilling to me as it is with the little ones

When did you first really feel like a teacher? Was it during your student teaching or out in the field?

When did I feel like a teacher? Oh, it was when I was in the field because my student teaching experience was pretty dreadful. ***(B2)*** Sat there and watched till the last 2 weeks and then I was given, last week and a half I think was all I actually had with the high school band. And with the junior high I was out in the hall doing private lessons the whole time. ***(A2)***

Did you have any elementary student teaching?

A smidge, and I think maybe 2 days I got to do something with them. That was all. It was sitting on my hands and trying not to look as frustrated as I was for the whole time.

You say you felt like a teacher when you were out in the field. Was that when you were a band director or when you were teaching elementary?

The first time?

Yes, when did you really feel like, 'hey, I'm the teacher and I really know what I'm doing."

Well, when I was band directing, but certainly not the first year. That was being the in the dark most of the whole time. Probably into my second year it started feeling better, and then my 3rd year, my second year I moved to a new school. So my 3rd year was the first time I'd had a chance to be in the same school, have people know who I was and what I stood for, and that was when it really fell into place. ***(B2)***

And did you do high school and junior high?

And 4th grade.

So you started band in 4th grade?

Well, it started in 5th grade, and I went down to the elementary school 2-3 times a week and did 4th grade.

What was your relationship with your cooperating teacher during student teaching?

I think it was good. He, the band director, was my main guy, it wasn't like I did several weeks with one then several weeks with another. I just showed up at the elementary school. I knew him but I never had a chance to sit down and really be mentored by him at all. Mr. _(cooperating teacher)_ was a very nice man. On a philosophical, intellectual level he was really good about sharing, this is what want you do, this is what you don't want to do, this is what I did. And I still don't know if it was a matter of trust, he just didn't want to let go of his band. ***(A2)***

And you had two cooperating teachers?

No, really just one. The elementary lady was just, and you can see how impersonal I'm referring to her, was just a casual acquaintance.

How do you feel that he felt about elementary school teaching? Did he value it?

Yeah, I think he did. I'm sure he did. He seemed to have a respect for the elementary teacher.

So there was none of this, 'well, that's just playing around, this if the real stuff?"

No, because, even though this was 1975, and I don't remember anything like what we know as sequential teaching with Kodály and such, she had them reading music, she had them, I don't remember, they must have been singing in solfege. She had them reading, she had them doing. There were huge classes so there wasn't a lot of opportunity for, that I saw, for movement and games and that kind of thing, but she had them very much focused. ***(A2)***

Is there a music educator that you remember fondly from your public school experience?

My high school band director.

What impressed you so about him?

He was just amazing...he...it didn't matter how early you got there, if you were there for 7:00 a.m. sectionals, he had probably been there for an hour before hand. He was there till dark or after every night. He had this amazing gift to be able to connect to kids and his method of inspiring was knowing exactly what would flip your switch as far as your sense of competition was concerned. What would it be that would make you feel like this is why I gotta beat this person. But he also was like a father figure. I was fortunate to have parents who had taught me right from wrong, and who I could talk to, and that kind of thing. Of course not everybody has that and he was, you know, it didn't take me long to realize these were like little mini sermons we were hearing, you know, from his...at the beginning, everything from how you treat others to how you respect yourself, to

what you expect out of life. He was just incredible. I admired that man so much, and I knew all that stuff, and for those who had never heard that I knew this was probably a once in a lifetime experience. ***(A1)***

I'm gonna use two words that a lot of people use interchangeably, but I want you to think of the difference between them. Is teaching a job or a career?

Career, meaning this is what I want to do ...

Yes, a calling.

Yes, a career.

When does it feel most like a job?

Oh at those times when all the extra pressure kicks in, like the week of a musical, or when you've got a musical and honor choir going on at the same time, or you've got teachers who decide just because that they want their grades two weeks early. When it gets really hectic, that's when if feels more like a job. ***(B3)***

When does it feel more like a career?

And truly, that's most of the time. Anytime you have those magic moments when somebody says "I get it!" or you get that hug on the way out the door, and they say, "that was really cool, when can we do that again?" or just a simple "I love you." I just know there are a lot of these kids who desperately need to know somebody cares. And I really feel like that's my calling, my mission field if you will. ***(C3)***

That word had come up a lot.

Has it?

Do you offer extra curricular activities such as honor choir?

I do the district honor choir, but I have not done a school honor choir. Do you want to know why?

Yes.

Okay, I don't want to get too wordy here. It's really hard for me to balance school and family and I really struggle with that a lot. Just trying to do the stuff that I'm absolutely responsible for still, as you know, means a lot of nights at home, means a lot of weekend extra stuff and, it's just been a challenge to try to balance everything. And I'm not even worried about time for myself, just so I'll be there when my girls need me, be there... (husband) gets home like at 3:30 after school, I mean work, and waits. You just hate for him feel like he's the bottom of the totem pole all the time. So, I have not added those things on in addition to for that reason. ***(C2)*** I've not done, and I really wrestled a long time trying to decide was I justified in what I was thinking, I've not even done children's all state or circle the state with song because when we go to convention in January, I...In the midst of all this I've seen teachers who have burned out and are really horrible people. And my elementary music teacher was just that kind of a person, and so I have decided that, if I have that time in January for personal renewal, that's probably gonna be more valuable to everybody than it would be to take a few people, and I'm sure I have children who would qualify for that, and have to chase their schedules and deal with their parents and all of that. I really felt like instead I should focus on learning things that will help me in the classroom, and things that will re-juice me, so that I will have what it takes to get through 5 months of school after that. ***(B1)***

That answers my next question.

Wow, I must have been especially windy!

No, sometimes it just works that way. The question leads from one to another. Today I've been jumping around in my questions because it seemed like our conversation was going to a question down here then I'd come back up, so, that's why you have a scheduled interview so you remember to ask the same questions of everybody, but it's a free form kind of thing so that if it leads to

something else, you can do that too. What in your opinion is the purpose of attending a workshop?

One purpose?

No, your purposes in going to a workshop.

Well, my main purpose is always to learn something new that I can share with my kids, that will be new and exciting to them, maybe come from a different angle than what my little brain can come up with, to address different kinds of learning or whatever. But in the process I always find it's exciting to find new things, it's also, it's wonderful when I find even one little thing that I already do, cause it's like validation of, oh yeah, I'm on the right track. ***(B1)***

I like that too. How often do you use the ideas you see at a workshop?

Oh really often. Everything I do, everything I listen to, as we all do, I'm thinking 'OK, where would this fit in? Is this useful? Do I do it? Could I change something I do and include this?'

Do you keep the handouts?

Yes I do.

Can you find them quickly?

Oh, yeah! Nancy's anal organization has a notebook for such and we're ready to start a new one now, (laughing) organized by movement, singing games, methodology or whatever.

I used to be so much better about that.

Well, I have to admit, with _(child)_ being sick last year I've kind of backslid, and so that's one thing this fall I'm trying to really get caught up.

When is it worth it to you to call in sick and have a sub take over your class?

Not as often as I should have, I will very quickly admit. Basically, it's just when I know I just can't do it is when I go home, which probably is way too far in the other direction. Between trying to find something for them to do and knowing

anymore that, more than likely a sub won't be there and I'm going to be inconveniencing a lot of other people, I would rather drag through it, even if it means that I sit down and show a video that I would have had a sub do. ***(B1)***

Have you had student teachers in your classroom?

Yes I have.

As I said that I was like, well of course, I watched one.

Yes you did (laughing)

Has it been a good experience for you?

It has. I've had several and I've just had one who was, challenging, shall we say.

When do you give a student full reign in your classroom?

Particularly if they've already had their secondary experience, I start easing them in by the second week with the little ones, probably with lesson plans that I've already prepared and gone through with them. And maybe I would model it the first day and they would do it the second day. Harkening back to my experience, it was just so dreadful, that was such a waste of time, and I always swore that if I EVER have a student teacher I will NEVER do this to anybody else. ***(A3)***

Do you make the student teacher conform to your established curriculum or let them kind of go with whatever they want to do?

A little of both. Mostly I try to keep them in my curriculum, because, even within that, with all the notes and the different directions I go they can kind of do their own thing, but, within, I really feel they need to be kinda of within our guidelines. ***(D1)*** But I try to have a least one time when they just do something totally on their own, be it a Fun Friday activity, or I'll ask, is there something you've put together that you're just really excited about teaching, doesn't matter what it is, tell me what it is and when would you like to do it. ***(A1)***

Do you think that musicals are part of your curriculum or are they 'extra?'

Well, I'm sure there are a lot that would disagree, but I really feel they are a part of the curriculum because they're addressing the performer part of the child, that, you know how it is, consistently, you see a kid that's sat there and hasn't said two words for four years, and you put him up on stage and he just absolutely blossoms. You see a whole different side of him that I would never get to see and maybe they would never get to experience. ***(D1)***

Do you read journals?

Yes.

Do you keep them?

I used to. I used to keep them all, then it just got too cumbersome and I began cutting out articles that I wanted to keep and pitching the rest. ***(B1)***

What influence do you think administrators have had on your teaching?

Well, lots, cause they can make or break you. Prior to coming to _(present school district)_, well, even as a band director, so much of what I did, because, when I went to _(previous school district)_ it was starting a program from scratch. I couldn't do anything without their permission, so, to make it work I had to live within their approval. Prior to _(present school)_ I was a traveling teacher which was difficult because, being there every other day or half a day, they just didn't know me very well, and I didn't have that personal contact, so, they were really kind of struggling within what they thought they knew about me. At _(present school)_, with the exception of one principal, I have been unbelievably blessed to have everyone of them either be a musician or have a child who was majoring in music. So they've been a wonderful influence and 'cause they've been so supportive. ***(B3)***

Have you ever had one of your peers say "When you coming up to high school for a real job?"

I don't think it's been stated that way. It's been more like are you having fun with the kiddies, playing, which is basically saying the same thing, so in that context, yes. But I don't think I've ever been asked about a 'real job.' ***(D2)***

Do you feel that your peers respect your work?

(reply unintelligible....notes indicate affirmative response)

Do you feel that your principal respects your work?

Very. She... the first day of school we sat down for about an hour....she told me the things that had been concerns for her at her other schools, but she said she knew that I was going to be good. It was really unnerving, but it was okay (laughing) ***(B3)***

Did she tell you some stories about _(peer teacher)_?

Oh, yeah, you know what I'm talkin about, don't ya?

Yeah, I had a kid at _(school)_ at that time. But, anyway, that's the end of my scheduled questions. Is there something that you think the world of academia needs to know about elementary music teaching that I have not touched on?

Well, I just really think that it's probably, I think a lot of people see what we do as just fun and games and playtime, and you get to the real music stuff in secondary. But what I saw with my friends and what I saw as a student and what I've seen as a teacher is that I totally disagree. I think we lay the groundwork for whatever the attitudes are gonna be like in the future, good, bad, or ugly. ***(D2)*** And if they've had a really horrible experience with us, then just the word music is probably gonna make them shudder and they're not going to be at all interested to continue with any formal training. ***(D3)*** So, we're not as performance oriented, where we're gonna have medals and plaques on our walls, like secondary people do, but that's not the purpose. We're dealing with the inner child, we're dealing with shaping and forming attitudes and abilities, so, I just always want to scream please don't discount what we do because it's so

incredibly important. As well as all the new brain research on what we do does to that new that's forming, that brain that's forming. ***(D2)***

What experience was the most important in your choice of music education as a career?

It was when I was a student teacher. The lady I student taught with was a huge influence, 'cause before that I had no intention of going into elementary music because I never had elementary music when I was a kid, so I didn't see any importance in it till I met her. ***(A4)***

That kind of answers my question about what guided you into elementary music. What pushed you into music education, just music education?

Pretty much 7th and 8th grade band. Band director was a huge influence. ***(A1)***

So when you were student teaching, this elementary music lady, what was she like? Or what did she do that was really cool?

Oh the first time I met her she was really off the wall. I mean, she was so different , I was like, wow. Just very different. She was willing to dress up in strange costumes or anything to get the kids to learn things about music, anything to really catch their attention. But she wasn't so weird that she wasn't approachable or anything, I mean, she was weird in a good way. ***(A2)***

Like Ms Frizzle weird.

Yeah, she was really cool.

So you hadn't thought about elementary music until then?

No.

And that made you want to go out, did you want to find an elementary job or a band directing job?

Well, I was looking for both, but I really wanted elementary music, because when I student taught there, I cried when I left the kids. They cried, I cried, I bawled all the way down the hallway. I mean, I just loved it. It was just great. ***(A4)***

When did you first really feel like a teacher instead of a music student? When did you first feel like you were the one who was in control? Did it happen during your student teaching or did it happen in your first job?

Well, a little bit of both. Certain classes when I was student teaching, when they would ask me questions, it was, ohh, I can answer your questions, that kind of thing. So in that sense, yeah. ***(B2)***

Was there an age level that that felt better to you? Like, did you feel more like a teacher at this age level than at this one?

2nd grade was the easiest one. 2nd and 4th grades, those 2 grade levels are just so easy to teach. I mean it's just like, a breeze, they were so easy. Those were the first ones, probably that I really felt like that with.

Did you feel like a teacher, now, did you do a high school band directing part? What was your student teaching experience?

Student teaching experience was split, something like 7 weeks and 7 weeks, or something like that, 7 weeks of elementary was first, then I had to go over to the junior high, so it was 7th, 8th, and 9th graders that I did band directing with. I knew the band director over there. I did not know the lady that I student taught elementary music with, but I did know the band director at the junior high level. Not real well, but so it was more comfortable or easier or whatever, I mean since, initially, that was what I was going to go into anyway. ***(A2)***

But you felt more like a teacher at the elementary level?

Yeah, I liked it better. I liked teaching the junior high kids too, but there was just something special about the beginning. I mean they didn't know anything, note values, nothing, they knew nothing, and they wanted to learn, so that was really cool. ***(C1, D2)***

OK, so 1st through 9th, and you had 2 cooperating teachers?

It was K-9th, we did Kindergarten too.

OK. Sometimes I get ahead of my questions. What was the nature of your relationship with your cooperating teachers?

In what way?

Well, did you have a good relationship, were you happy, did you think you learned?

Oh, yeah, I learned a lot from the elementary music person. I learned a whole bunch from her. I took stacks of books home, she gave me a lot of stuff, she gave me things to tape record, to photo copy, I mean, she gave me lots of stuff. The junior high, was a little bit different because it's not as much hands on stuff, that kind of thing. He pretty much backed me up too, but it's more like, you're almost like an assistant band director over there, so you get to do a lot of grunt work instead of being, here's what you can do and being helpful kind of thing like she was. It was more like, we need to get this done, guess who gets to do it? (laughing) ***(A2)***

File music, collect money, all that kind of stuff.

Besides everything else.

How did your cooperating teachers feel about, how do you think they felt about elementary school music? Did you think they felt it was important, or valued it?

(cooperating teacher) did, she was the elementary music person. She's still teaching. I don't know how many years she's taught, she's probably over 30 years now. I don't know how many years she's taught, but I do know she's still teaching. Same school, so, she thinks it's important. And she feeds into the junior high program where I taught, and I know they have a good program, I mean, as far as the band area, like for All District and All State and that stuff. ***(D2)***

Did you feel that the junior high band director valued elementary music?

No, not as much. Honestly, he was a nice guy, but he probably never did elementary music so he didn't know. Of course, if I hadn't had that experience, I probably wouldn't either. ***(A4)***

Is there a music educator that you remember fondly from your public school experience?

When I was a kid? Yes.

What did that person teach?

He was a band director. He was also a clarinet player and that was the first person I took lessons from as a kid. I thought the world of him. ***(A1)***

What was so special about him?

He told me the truth. He tried to get me not to go into music education. He told me, you know, bad things that happen besides the good stuff. But he told the truth, you know, he didn't candy coat the issue. He told the truth, 'course I just thought he was great 'cause he was also a clarinet person and he was the first person that I'd ever played a wooden clarinet with, so he was just it.

What age group, of those that you teach right now, do you enjoy the most?

I like all of them for different reasons. 1st graders I like because they're really willing to learn and so eager and open and everything. And it's just like you can just pour knowledge into them kind of a thing, just like little sponges, I mean, and they're very appreciative, most of them. 2nd, 3rd, and 4th grader are still the easiest grades to teach, they're so easy to teach, because they're old enough they understand rules and they understand a lot of concepts and they can pick it up, but they're not old enough that they're getting the junior high itch thing, so. 5th and 6th graders are fun in their own way cause you're doing programs, like upper level programs. You can get into more, you apply all the concepts you've been teaching them for years and all of a sudden it clicks for them, they're going oh, that's why we did this and that's why we did this and ah,

kind of understanding thing, and when a light bulb goes off, that's a big deal. To me it's like, that's what I've been trying to tell you (laughing) now you understand, that kind of thing. ***(C1, D1)***

What age group of all that you've ever taught do you enjoy the most?

Probably 4th grade, cause that's the year I start recorders. I personally do, I know that other people don't but, having a clarinet background it's a lot of fun for me. Because, I mean, I've told them about things, and this way they're learning fingerings, and I tell them, look, this is such and such note on the clarinet as well as the recorder and they just eat it up. So, I mean it's like they're applying all these music notes that they've been learning names and note values and stuff, and they're applying it on an instrument, not just singing voice, but an instrument, a real instrument.

If you could teach any age group, which would you choose? Elementary, junior high, high school, university?

I'm happy where I am. Very happy. ***(C1)***

Now I'm gonna use two words that usually are synonymous. A lot of people use them that way, but there is a distinction. Is teaching a job, something you just do for money, or a career, something that gives you lifelong satisfaction?

It's both. A few years ago, I wasn't sure if I was gonna get a job in music, and I had no earthly idea what else I wanted to do, because I hadn't wanted to do anything else. I mean, I hadn't thought of anything else. And that was a huge problem, because that's like, well this is what I want to do, this is a career, this is something I want to do, and it makes me happy. ***(B2)***

When does it feel most like a job?

Probably when you have to do things like paperwork and cafeteria duty and that kind of stuff that's not directly related with music. ***(B3)***

And when does it feel most like a career?

When we're doing programs and things, where the kids are performing and they're using all the knowledge that they've been learning. ***(B1)***

Are musicals a part of the curriculum or are they in addition to the curriculum?

My principal has said that, other than the time allowed that I'm supposed to be at work, I don't have to do anything else. I'm sure that if I didn't do them, she would probably slightly encourage it, but I've been there longer than she has, so I don't know really how she would be or feel. That's just something I personally think is important for the kids, so I do programs because I think it's important for them. ***(D1)***

And why?

Because they get to use all these skills. I mean, if they just sat in class and talked about it, or did things in class, it's just not as much fun, they don't get to use this and incorporate everything that we've been doing.

Do you offer extra curricular activities like honor choir?

Yes, we've got honor choir.

And why is that important to you?

Hmm, in class, the kids have to be there. They have to be there, that's something they have to do, so there are always a few kids who are not interested in music, especially vocal music. Honor choir is an outlet for those kids who wish to achieve, you know, something higher vocally. They really are interested in it, and honor choir is specifically for those kids. That's their outlet. ***(B1)***

When do you meet your honor choir?

Well, depending on what the schedule is each year, we try to do it at lunch time. One year we did, but this past year, we had to do it before school because the lunch break didn't coincide with recess time. I was teaching when the 5th and 6th graders would be able to come in, so we had to do it before school.

Did it work for you?

Yeah. It's awfully early to get up there, but the kids were dedicated enough. If the kids are dedicated enough to show up at that time of the morning, that shows me something about those kids, too. Cause we showed up at 8:00 in the morning and rehearsed until 8:45 when they were dismissed from the cafeteria, so, I mean that shows dedication to me, so I made sure I was there. ***(B1)***

Do you take students to festivals like, little contest things?

I haven't.

And is there a particular reason why?

Because I do so many other things. (laughing) I do programs, like, this past year. In October, we always do like, almost every year, the first PTA meeting I choose a grade level, and we do just a little opening song, like a sign language, just a welcome song kind of thing. And then in October we do the Red Ribbon parade, where we learn all sorts of little chants and songs and things and we march in the Red Ribbon parade. And then in December, I have the 5th graders go Christmas caroling. I tried one year, I just said the whole school, and I had about 300 people show up, no kidding, and I thought, this is way too dangerous to have that many people. So I cut it down to just 5th grade, and that's worked pretty well, and we've had like 40 to 50 people, kids and parents, show up for this, it's been amazing. So we went Christmas caroling across the street in the neighborhood, and we also do the 3rd grade program in December, 3rd graders do a program, a winter time program. Then we do, 'course we have honor choir going on. And usually in February we do the 6th grade program. I use to do it at the end of the year, but by that time they're kind of nuts, wild and crazy, so I thought February would be a little better, we have just enough time to be working on that. So we've got 6th grade in February. Then in March, usually we have honor choir, and I also do the 4th grade recorder program. And this past year, in

May, we did the 5th grade program, we did a DARE program, in conjunction with the anti drugs and all that kind of stuff, he did a program. And also we do talent show, used to be in April, this year she moved it to May so May was extremely busy. And at the end of the year we also do a little float parade contest. You have to pick a song title and build a little float and all that kind of stuff, so I have so much going on, I don't know if I'd have time to do festivals. (laughing) ***(B1)***

In your opinion, what is the purpose of attending a workshop?

If it's not gonna give you something that you can use in the classroom, I personally think it's worthless, and this is just you and me and this tape recorder. (laughing) ***(B1)*** Other than that I go, I mean, because you have to do those staff development points. ***(B3)*** But I haven't had to stop and say, gosh, I need to find another workshop to go to, because at the end of the year I usually have 20-30 points at least. Stuff that I wanted to go to.

Do you go to OMEA, do you go to a lot of the Kodály *workshops and things like that?*

I've gone to the Kodály workshops and stuff and Orff workshops here at OU, I haven't gone to a lot of the state stuff, so, just because it's so far away and I haven't had a chance yet. ***(B1)***

How often do you use the things you see at workshops?

Usually, there's one or two things that usually are real, kind of really catch my attention, and it's usually one or two things I use almost immediately. Everything else I've kept filed, I've got the date of the workshop and what workshop it was and every year I go through my stuff, at then end of the year when your supposed to clean everything out, and I just look through it, and some of it catches my eye and I think, oh, yeah, I remember that, I think I'll need to use that next year, I need to remember that. 'Cause there's so much stuff that you

don't even have time to do everything, all the ideas and things you get at workshops. ***(B1)***

So you do keep the handouts. Can you find them on short notice?

Yes, like I said, I label everything in a file folder. It's labeled.

Good for you. I used to do that. When is it worth it for you to call in sick and have a substitute take over your class.?

I never do. (laughing) The only times that I have missed in the past five years is, there was a death in my family and I missed two days of work because of that, because it was out of state. Other than that, I've only missed because of the computer workshop, the Internet training we that had to do for half a day, and honor choir. Other than that, that's are the only times I've missed.

Are you just not sick, or do you just not call in?

I'm usually fairly healthy. The only thing that I ever get is, well, I've gotten laryngitis twice in the last 5 years, real bad. But I made it to work and I thought, well, it it's real bad I'll go home, but the kids were really supportive. And it was funny, cause when I would try, I would kind of move my lips and sort of half way whisper, and they would whisper back. (laughing) So they were really funny and very supportive, they knew I had trouble that day, but they were real sweet. ***(B1)***

Have you ever had a student teacher in your classroom?

No, but the 1st or 2nd year I actually taught they tried to ask me to have a student teacher, but technically it's illegal. You're supposed to, in the district I was teaching in, you have to have at least 2 years experience before you had a student teacher. And they tried to ask me to, because they had so many student teachers, but I said no because I wasn't comfortable with it, because I'd only been teaching like one year. So, no, I've never had one.

Do you read any journals, music ed journals, like the Kodály Kronicle, or the Orff Echo?

Yeah, I get the Kodály Kronicle. I don't get the Orff one. I read through it, I don't sit there and go into detail. I flip through things and if it looks interesting, I usually dog ear it or keep it there. But I don't sit and read every word of it, I just don't have time to do that. ***(B1)***

What effects do you think administrators have had on your teaching? Have they been supportive, have they been difficult? And not just principals, upper level administrators.

Again, the first 2 years I taught were in another state, they were in _(state)_ and my principal was wonderful. He was extremely supportive. The administration was OK. I think the load, now looking back, the load was way too much. I had, they were 30 minute classes but I had 11 to 12 classes a day. Yes. It was extremely heavy load. I didn't know any better, going out, 1st teaching job, I thought, yea I got a job! I didn't care what it was, but I did have a wonderful principal. I had a room, which was good, and I had a stereo and had some instruments. But, looking back, it was too much of a load for one person in one day, and this went on, you know, solid, you didn't have break times. I had just enough time for lunch, and we were required to be there 30 minutes before school started, which was no big deal, but I think they kind of counted that as my planning time, and that was it. The upper echelon administration, I think, could have done something to alleviate that problem, like had another person there, or something, but, in that district, they just piled it in and said tough. They didn't really worry about it, because it was a college town and they could have gotten anybody, so, you know. And I'm sure it's kind of that way in other college towns. People kind of, if it's a good school district they'll go, no matter what, they'll get there. In _(present school district)_ , _(Fine Arts Coordinator)_ has been pretty good. The people before her, I don't have a very good opinion of. ***(B3)*** They didn't do anything for us. She's the first one, as far as like a Fine Arts

Coordinator, who's come to meetings. She's had input. I mean, I got a letter from her the other day, she talked about things that happened, like when _(peer teacher)_ decided to quit the presidency, so, but that never happened before she got there. So she's been very helpful, I think she's trying really hard, so I appreciate that. As far as principals, I've always had good principals. The first year I was in _(school district)_ , I had an interesting principal, cause I wanted to do the recorder programs and things like that and he said no. And that's in the curriculum. So the first year I was at my school, I had no recorder classes because he said no. He said the parents had already bought too many things for the kids, t-shirts and pencils and stuff, and he said no, I don't want them to buy recorders. So I said OK, and being a first year in _(school district)_ I didn't buck the system then, I didn't take a grievance or anything like that. But everybody since then, cause he was only there one year, I mean the 1st year I taught there, and after that, the two other 2 principals have been great, very supportive. ***(B3)***

How do you think your peers in music education. Now, with _(husband)_ you've got people all the way up through university. How do you think they feel about elementary education? Do they value it, do they look down on you, have you ever had anybody say, when are you gonna get a real job?

Yeah, oh yeah. In the last year I had 2 people, there was a band director job came open, and I had 2 people ask me if I wanted the position. And I said, I'm perfectly happy where I am, thank you, don't call my principal, do not bother her. And, you know, that's what I could tell in the way they said that. They felt like this is the real job that you need to have, and as far as I'm concerned I do have the real job. ***(D2)*** It depends on the person, as far as who they are. I don't think people who, I think people who have never taught in the elementary music situation or never student taught in it have no earthly idea how valuable it is.

And I think that's the problem with all the perceptions of a lot of people who are up in the university positions, and those who are in junior high or high school positions. I've tried to contact people who are junior high and high school people, and I realize they're busy, cause so am I, but when they don't return phone calls because I'm just an elementary music person, that really bothers me. And that's happened. It irritates me. ***(D2, B4)***

I'm sorry that happened. You know, I borrowed stands from 4 of the junior highs to have my recorder concert. And the only person who didn't call me back was the junior high I feed into.

And, unfortunately, the turn over has been interesting at the junior high at _(school)_ in the last few years. There's been 2 different directors, and there's fixing to be another one, so.

Now this is my last question. Is there anything that I have not asked you that you think is important to why you chose elementary music or why you stay in elementary music?

I'm real lucky, because the position that I have I have good kids that I teach. I have good parents, the majority of them are really supportive and cooperative and everything. I have good administration. Most of the teachers are supportive. I mean, I have one of the best situations I could possibly have, and I know it. I do realize how lucky I am, cause, I mean, there's some others out there that are real tough. ***(B3)*** I just think it's important for people to realize, coming out of college, you know, they've got all this book learning stuff floating around in their heads, and they haven't been out in the school systems. If they haven't student taught or substitute taught to see what it really is like, they have no clue. They have this idealistic thing in their head and they don't know what it's like until they really teach out there. ***(B2)*** Some of the different school systems and how different they really are. Even in the same school system, you

go across town, and two schools, same system, very different, very different. The principal makes a difference, the teachers make a difference, the way their teaching methods are. ***(B3)*** Number one thing, I think kids who are in college and want to go out in music education, I think they all should have to teach elementary music for at least 5-7 weeks, just to know what those teachers go through and what they really do. And they're not baby-sitting kids so that these other teachers get a classroom break. I think it's extremely important for both the vocal music in the higher levels and for instrumental music in the higher levels, because it's a good foundation these kids get. I think it's extremely important. Unfortunately, I don't think it shows up until years later, and it's hard for them to test or do anything to find out what they've really learned, because so much of it is so hard to test, you can't find out what these kids have learned. And so many people also think they can attribute it to private piano lessons, or private vocal lessons, or whatever, but not all those kids have those opportunities. I just think it's really important. ***(D2)***

What experience was most important in your choice of music education as a career? How did you get into music education?

I didn't have a music background. There were no music programs in the school where I went. I had piano lessons and I always had a love of music. ***(A1)*** I majored in physical ed, so I was a coach, and then that didn't work out as successfully as I would have liked for it to, so I was thinking what should I do. So it seemed like, after a little deliberation and prayer and that kind of thing, that it was put to me to go into music education. (Tape is almost incomprehensible here....subject says something about being able to get a job in music.)

So it's the job market, kind of, that got you into music education? Who encouraged you?

Nobody. Well, I take it back. _(instructor)___ my Biology instructor at ___(university)_, tried to get me to go into music ed when I was an undergrad. He said I had far better chances getting into that. Like I said, I majored in music for a semester, but then after that I can't do four years of this, in a room with these people. ***(A1)*** I thought, I love PE, I love coaching, but I minored in music. So I started getting background in singing, in choir, 'cause there was nothing but choir in my school growing up. It was __(instructor)__ at ___(university)_.

Now, what was it about the undergraduate music experience? You said you were a major for a semester and you didn't want to be with these people anymore. Was it the group you were with or was it the content of the courses you were taking?

I struggled at first with the courses, like taking theory. Taking ear training and all the things you have to do. And I'm catching on, but I'm not familiar with all these things like the people who have been studying all this since high school. And

some of them were just absolute idiots, I mean, nice people but no common sense, couldn't hold a conversation. I thought, God love them, but I just don't want to do this for four years. ***(A1)***

What experience was most important guiding you to elementary music?

When I made the decision in 1982 to pursue music, I had done some vocal music in my student teaching, but mostly PE and done some coaching. A job was available in the school system for an elementary music teacher, and I was able to persuaded them that I was a good candidate, so they hired me with the understanding that if I had any deficiencies that I would be willing to take some training. I got interested in Kodaly. I didn't know anything about Kodály before I saw something at the OMEA fall workshops at Western Heights. It was a whole new world of opportunity. ***(D1)***

So did you have any music certification before 1982?

I had a music minor.

(Another teacher enters the room. The interviewer stopped the tape for introductions and personal comments.)

So when you went into music in '82, you had a K-12 minor. Did you have any methods courses in your minor?

No.

So you had the PE methods course so you had some classroom management...

I don't remember any classroom management.

In your PE courses?

No. They gave you a whistle and (laughing). I'm exaggerating a little bit, but think back, I remember friends of mine in elementary ed and they would say 'classroom management' and I'm thinking, what is this? Well, it makes sense, you figure out by the name of it what it is, but what is the philosophy behind it. I was never trained in that.

And you went into elementary music because there were better job opportunities?

Uhhmmm, I left a tenuous situation in a troubled, small town and this was a chance to do something somewhere else that was different so it was that kind of opportunity. I didn't have a burning passion that I said 'oh, I must do elementary music' but that was the job that was available. And it was mostly music with a little bit of PE.

When did you first really feel like a teacher? Was it when you were student teaching or when you were out in the field?

Like a real teacher? I think I started getting it after I came to __(city)___, and I've been here since '87. I guess about 1988 or '89.

And how long had you been teaching by then?

9 or 10 years. ***(B2)***

Why do you feel it took you that much time to really feel like the teacher and the person in charge of the classroom?

Like I said, I got into music through the back door, so I was behind where a successful beginning teacher starts. I didn't have methods courses behind me, I didn't have classroom management behind me, I didn't have Orff or Kodály or any of that behind me. I didn't have anything about what's excellent choral literature behind me and it's like, well where do you start? ***(D1)*** Well, you just kind of bang around. Now, don't get me wrong, I love to do programs. Christmas program was great, I enjoyed it, the community liked it and all that kind of stuff. But as far as actually teaching and having a good grasp of what the classroom is supposed to be like, what I feel I needed to be successful it was several years. A lot of experience, a lot of try this, well that didn't work, but you learn. When you take assertive discipline, and you take all those classes that you need and say oh, golly this makes more sense and if this doesn't work lets modify it, you

know, all the good educational buzz words that are on your teaching evaluation. It makes sense. But I felt I had to, I feel like I had to get proper training. ***(B2)*** The person who hired me in __(current school district)__ , ___(former personnel director)___, is no longer here, was very patient in helping me get straightened out on what to do and who the good people are to network with, and why are they successful and what do they do, and I was pointed in the right direction. ***(B4)***

That's always helpful. Since you didn't student teach in music..

I did just a little bit, but I didn't really teach, I accompanied a little.

Really? Where did you accompany? Did you accompany for a secondary position or an elementary position?

An elementary position.

Really?

In __(town)____ Oklahoma. _(cooperating teacher)__ was her name, just a lovely person but, I went to lots of track meets.

Oh my. How do you feel your cooperating teachers felt about elementary music? Did they value it? Did they see it as something that was worthwhile?

That's a hard one for me to answer because I was mostly PE and high school girl's athletics. And __(cooperating teacher)__ was very nice, but since I didn't actually do any teaching for her, but probably wasn't prepared to really do any elementary music teaching, I don't think I can answer that question. ***(A2)***

Is there a music educator that you remember fondly from your public school experience?

The only one I ever had in __(hometown)__, we had music for one year, was _(music teacher)__. A handsome man just right out of college, dark haired, and he put a lot of what I consider good literature in front of us, because it's stuff I

still use. But that was only for 1 year. Coincidentally, he teaches on the staff here in __(school district)__. ***(A1)***

Oh really?

Yes

Is he still teaching music?

Yes. So it's just funny the way things work out.

What age group of those that you teach right now do you enjoy the most?

2nd, 3rd, and 4th grade. ***(C1)***

And why?

They can read. It seems like they're able to process information a little bit better than 1st grade. I love 1st graders, they're so affectionate and so lovey and they try so hard to please you, but I really like it when they can read and by the time they get to be 3rd and 4th graders they really try to please you and they like to make you happy and they get the humor and it's just fun for me. ***(D1)***

Yeah, it's easier when they start getting your jokes. (laughing) Now, when you were coaching you taught high school age also?

Yes

So you had K-12 experience?

I also taught social studies and history.

Of all the age groups you have taught, which age group have you enjoyed the most?

The 2nd, 3rd, and 4th grade. ***(C1)***

And if you could choose, would you choose to be secondary or elementary?

I think if I were going to make a radical change, I mean, I like elementary really well. I think I, if the right position presented itself, I would consider being a secondary choral director. I think I have the experience to do that now, and I know who to contact for help, that kind of thing.

Now I'm gonna use two words here that are sometimes used interchangeably, but I would like you to think about the difference between them. Is teaching a job or a career?

Well, I can answer it this way. Part of the duties that I have are not really being a boss or a supervisor, but I kind of oversee the staff that we have. And there are people on our staff who see teaching as a job, and they go to work, they're there, they teach concepts, there's no fun in their classes, they're earning their check, and they're dead weight on our staff. _(school district)_ unfortunately has a negative public perception and it's so unfair because we have so many good teachers and so many students who are learning and achieving a lot and having great experiences, not just musically and in the arts but academically as well. But the few who are just dead weight, the teachers, it's just so unfortunate. These are the people who go to work, but they don't go to conferences, they don't attend reading sessions, they never, and I don't want to be unfair, but it seems that they never go out of their way to learn anything new or make new acquaintances. Those are the people that I see as teaching for a job. ***(B1)***

Has music for you been a job or a career?

During a time when I was having personal problems, it was a job and I was glad to have a job, but it was a problem at the same time. That was a short time, and for the past say, 10 years, I see it as being a career. I feel like I want to get immersed in everything about music education. And when the periodicals come from MENC or the Choral Directors Association, I look and see the people who are the big names, and I read their articles and I think, oh gosh, they're really on to something, or these people are just so full of themselves. It's silly, but I feel that I want to know what is new and what is tried and true, and I forgot where I'm going with this. What was your point? ***(B1)***

Has this been a job or a career for you?

Since I've been focused, since I'm divorced now I've been able, I'll use the word focused. I've been able to figure out what do I need to do to feel like I'm successful, to feel like I'm preparing students to continue with some kind of music. I feel as an elementary music educator that my job is not just to make singers out of all of them, but to open up the world so they can see what they want to do. ***(C3)*** Some of them want to go to band, some of them will want to go play violins or something, and I think that's great.

When does your position feel most like a job? What are those things that make it feel like a job?

As I said, part of what I do is dealing with staff and human resources kinds of issues, and when I've answered the same question for the 47th time, it gets kind of tedious. But, you know, this is why I'm in this position, I'm supposed to do things to help others. (laughing) I want to educate people. ***(B3)***

When does if feel most like a career? The things that are most rewarding?

One of the things I do is visit all the schools, and this spring I was in one of the high schools, and a lot of my schools from elementary, and when they continue on they feed into that high school. And for children, high school children, big high school children to run up and hug me in the hall and say "Oh, Ms Phillips, I'm so glad to see you! I'm in choir now, did you know that?" Or, "I'm in the band and you believed in me." And I'm thinking, okay, I'm so glad, but remind me what your name is. And I always remember when they tell me what their name is, but by the time they get to high school they've changed their appearance so drastically. But, I guess when students who are older come to me and say "Thank you. You made a difference." That's when it's worth it. ***(D3)***

When did you enter this area of the career, this supervisory position? How long had you been in the classroom?

I want to say that this is the, I'm beginning the 5th year of being the department chair. And when I first started it was just a kind of administrative way to help manage with one boss what had been 3 full time administrative positions. So one administrator, a visual artist, this is his office, he needed help with the different areas, different disciplines, so they implemented the department chairs. Now at that time, I was still teaching a full load and doing the department chair thing, which is planning, organizing events, and coordinating all that kind of nonsense. I was doing it on my time, or after school or till 5 or 6 at night. Gradually, the management structure has shown that it works better than not having it, and it's still cheaper than hiring full time administrators to do it all. But I gained a lot of knowledge. I learn something new every day I walk into this building, so it's fun. ***(B3)***

Do you offer extra curricular activities such as honor choir?

We have honor choir built into our schedule at my school, yes.

And why do you offer honor choir?

Honor choir is an excellent opportunity for selected students who show an aptitude and a willingness to be able to be showcased and perform.

When does your honor choir meet?

I think this year it's gonna be, it's in the mornings, I think this year it's gonna be on Thursdays. 8:30 to 9:30. ***(B1)***

So is it before school?

No, it's during school. And it's not that way, we have __(number of elementary schools_ in __(school district)__, and it's not that way at every school. But for the most part, we encourage our principals to allow their teachers, if they want a performance group, such as an honor choir, it's important to be able to build it into the regular teaching schedule. Not just for the teachers, but it's also

important for the students. If it's before school, a lot of them, especially the bus riders, are at a disadvantage and not able to get there.

Do you take students to festivals like Circle the State with Song?

Yes

And why do you do that?

Even though I don't like all the literature that the people in __(another school district)__ pick, and I will go on record, I think it's important to be associated with a recognized affiliation, to provide extra performing opportunities, and separate setting with a noted conductor. For students who show the willingness to want to do that kind of thing, to provide them as many opportunities as possible. I, for the last 3 years, I've had 1 or 2 students involved with the __(community children's choir)__ as well, but they're in middle school now. ***(B1)***

(Researcher turned off the tape at this point, as respondent offered personal commentary on Circle the State with Song which had no bearing on the study.)

What, in your opinion, is the purpose of attending a workshop?

To learn something new, to experience something different, to gain some new perspective or knowledge that you didn't have before. ***(B1)***

How often do you use the ideas that you saw at a workshop?

If they're good, I use them the next year. I'm talking about things I learned in the summer, at ACDA or something.

Do you keep the handouts?

Oh, yeah, I have a lot, I have a big file I need to purge.

And can you find them on short notice?

Pretty well. I have things pretty much categorized, but I'm not completely anal, so at least if I can lay my hands on them.

But you know in which pile they are?

Depending on who the clinician they was. If it's __(clinician)___ or __(clinician)___, I keep all that stuff, because there are so many things you could be able to use. Someone else that I didn't think as much of I'm probably not as careful of where I file it.

When is it worth it to you to call in sick and have a substitute take over your class?

If I'm sick. If I'm ill and not able to function, then I'll call. ***(B1)***

Have you had a student teacher in your classroom?

Yes

A music student teacher?

Yes

And was it a good experience?

Yes

When did you let the student have full control of your classroom?

After the first week, I would begin in short increments. And then increased, as she felt more comfortable and as I felt comfortable discussing with her things I wanted to see done differently, for her success but for my students, cause I didn't want them to suffer. ***(A3)***

Did you have the student teacher conform to your established curriculum, or did you give the student a lot of leeway?

I gave her a lot of freedom. We were not trained the same.

What influence do you think administrators have had on your teaching?

I value input from someone I think knows what they're talking about or exercises a lot of common sense. If they're fair, I mean, I might not always agree with everything they do, but if they're fair and if they're up front, what do you do, you have to take it. And hopefully, if there's criticism, you evaluate and assess what they've said, and you learn from it. One of the best pieces of advice I ever

received from a principal, it made me angry at the time, but then I thought, she's right. I had a minor problem, and I don't remember what it was about, but I went in crying and whining and saying what can I do, and she said "Do not ever come in my office again with a problem unless you have one or two possible solutions." And she forced me to not just come and cry about the problem and expect her to wave it away with a magic wand, but to try to figure out what to do to solve it. ***(B3)***

That's a good one. Have you ever had any peers say "When ya coming up to high school for a real job?"

Yes. I had a principal, I don't know what school, call me up, oh, 3 or 4 years ago, and say "I want you to come and teach at my school." I said "You don't even know me," and he said "I've heard real good things about you." And I know one of the high school teachers who's opinion I value very much because she's kind to me, who said "I think you should come over here and work with us." And that makes you feel good. ***(B4)***

Do you think your peers respect your work?

Yes

Do your administrators respect your work?

Yes

Do you think they value elementary ed or do you think they want you, well, the real jobs are in high school?

I think that question is answered this way. When I first came to _(school district)_ 14 years ago, I think, stereotypically, music ed in elementary school was viewed as a planning time for the academic classroom teachers. But I think we've made enough strides as far as justifying our positions with, well, this is our curriculum, we use our curriculum, we train our students in this and this and this. ***(D1)*** We're visible with performances in the community, and with the

implementation of the CRT test scores, we're justifying to the hard headed and the blind that there are concepts we're teaching and our students are able to demonstrate proficiency with this kind of thing, and we're called upon to do miracles at the last minute. Oh my God, I've got to have a performance from you all next week, what can you do? And music educators have to be flexible, you know, we think on our feet, but, you know, after years of experience you learn to be planning ahead, just in case. I think we we've been able justify our positions to a much greater extent than before. Arts integration is a big buzz word going on in our elementary schools right now, and with our CEO _(name of CEO)_, and the more teachers that we have involved in arts integration training, how do I put it? ***(B3)***

They appreciate you?

Well, they appreciate us, but they seem to value what we're doing. We don't just go into classrooms, sit down and sing. There's a lot more to it, and the more dots we can connect for our students, as far as making connections, this is the music of this time, and why does Mozart look like George Washington? Well, guess what, they lived at the same time, and that kind of historical, geographical, socio/economic dots.

Is there anything that you feel I have not covered that you need to say about elementary music? Something you've always wanted some researcher to know about what we do in elementary music?

Well, I found my job to be incredibly difficult at sometimes, not knowing how to deal with a particular student. Then I find out he's been homeless for the last 3 months, or he acts like a goofball sometimes because his father's in prison and his mother was killed by the father, and it's just, I don't know what point I was trying to make. Just having a greater understanding about your student population and knowing how to deal with them, and having as much

communication with their regular teachers, etc. Learning how to deal with students, how to approach them, learning styles, it's just so vital to be as equipped as you possibly can be as a teacher. And to be able to, equipping yourself with all this knowledge, to be able to impart to your students that music is fun, it should be something you can do for life. And, in my advancing age, figuring out some of those things, I realize that a lot of people don't view my job as important, but I do, because I see the joy in the eyes of my students. Therefore, it is worthwhile. ***(C3)***

What experience was the most important in your choice of music education as a career?

I would say that junior high, being in junior high band, I just. It was such a sense of belonging, everybody was the team effort and you didn't have to be the smartest or the brightest, or the you know and it just. In junior high, I just decided that that's what I decided I wanted to be, was in music, and I really, eventually ended up in elementary, but I started out junior high, I wanted to do junior high band. And that was the reason why. I just loved my instructor, I just loved everything about, about band and about being in, you know, that part of a group, and so that was why. ***(A1)***

Where were beginners? Were you a junior high beginner or were beginners in elementary school?

I had beginning band in 6th grade.

In 6th grade. So you had a year of beginning band, and then you had this junior high experience.

Right. And I really in 7th grade took vocal music and band, and then they changed in 8th grade, you could only have one elective because they upped the requirements for academics. And so, because my parents had invested money in an instrument, there was no choice that I was taking band instead of choir, so. I mean, I did choir up until 7th grade and then I had to choose, and so I chose band.

If there hadn't been the necessity to choose, would you have stayed in both?

Yes

What were the things that vocal music gave you that band didn't give you? What were the feelings or the musical experiences?

Well, there weren't many, because being in 7th grade they don't do a lot. But I think, vocally, it was just good for me to learn to sight read by shape. I mean, I didn't really, at that point I couldn't figure out, oh that's a G, I'm singing a G, I could just know that I was supposed to go up or down and, and, vocally, it's just, I'm not real sure. ***(A1)***

It's a different felling than pushing buttons and a note comes out.

It is, it is, and knowing that we were creating music together, I guess, but, it was more intellectually challenging to do the fingering and to figure out how to slur and tongue. You know, singing and speaking is just a natural part of every child or should be. And maybe that was really why I chose band instead of choir, was that, I did enjoy the..

The technique?

The technique in it because, you know, it was more challenging than just reading words.

What experience was the most important in guiding you to elementary music?

I was never big on elementary music. All through college I just wanted to be a junior high band director. And when I student taught, of course you have to teach a little elementary, and I remember telling my mom, specifically, you know, if I'm gonna have to do it, I might as well make myself enjoy it, and you know, if I'm gonna have to do it. And so when I student taught I ended up teaching the whole 12 weeks half a day, half a day instead of 6 weeks at one and 6 weeks at the other. So in the mornings I was at the junior high band, primarily, I mean I would go to the high school a couple of times, and then in the afternoons I was in elementary music and I absolutely loved it. ***(A4)*** I had no idea it was gonna be that much fun. Never took Orff, never took Kodály, thought it was silly, and,

you know, that was for all those people who were in vocal and gonna go to elementary, but I did not need that. Now I really wish I had taken it 'cause it would be so much more useful, but I just fell in love with it. And even though I enjoyed it so much, I still was bound and determined to do band, and after 2 years of band I just, I was miserable. I thought, there is no way I can do this, and I was dating my husband at the time, and have a family. I mean, you're at the band room at 6:00 in the morning, you're there till 6:00 at night, you go home, you're looking at scores, it's just, it just was not what I thought it was going to be. And maybe because I had a bad experience there it helped sway me that way, but I just absolutely loved elementary music. Wouldn't do anything else. ***(A4)***

When did you first really feel like a teacher? Was it during student teaching or when you were out in the field?

It was out in the field. I think, I got to work with the beginners when I got out on my own in my first teaching job and to me, that was what really felt like teaching. When I could look back over the beginning of the year, and at the end of the year, the spring concert, and hear the progress that they had made and think, you know, I did do something right. We did do it. ***(B2)***

Your first job, did you have K-12?

Technically, yes. I had high school band in the morning, then I would go down to the elementary and teach a morning class, and then, like I taught 4th and 2nd grade elementary music. I would teach my 4th grade class, go back to the band room, teach my beginning band, then I would go back to the elementary and teach my 2nd grade class, and then come back for the last hour of the day. And there was another band director, it wasn't like I was by myself, I did have a gentleman who was the head band director and I was his assistant, except he was 62 and I was 23 and the second year they made me the head band director

and him the assistant and it just did not fly. It was awful. It was a bad experience.

How did he react to that?

Well, he tried to be professional, but, he was a man and the whole authority thing, and he just pretty much left me to flounder on my own and did not offer support. ***(B4)*** I have a feeling he was talking about me to the parents, 'cause I had parents upset with me, and, I can understand a parent who, this is their youngest child is in high school, and here I am, 23 years old, and I'm gonna be in charge of their 18 year old? But, I never, you know, gave them any reason not to trust me, and I just think he had a lot to do with that. ***(B2)***

So this was an administrative decision, then, it wasn't anything he had asked for or you had asked for?

No, no, it came down from, I have a feeling that the band parents thought that it would work that way, and they're the ones who went to the, 'cause it was a small town, you know small towns how stuff works, and I have a feeling that they thought, and so they talked the superintendent into doing that. And it was just ***(B3)***

It was just nasty

It was. It was horrible. I just hated it. Absolutely that second year I absolutely hated it. I just could not wait to leave there. And, you know, I don't want to feel that way about people. ***(C2)***

It just makes the year long.

Oh, it was awful, awful.

What was your relationship like with your cooperating teacher while you were student teaching? Did you have just one or did you have two?

Well, I had 2 because I did junior high and high school ***(A2)***

Right

And so, but the one in junior high was the main one, and we had a great relationship.

So you did what grade levels?

I taught beginning brass and jazz band and I think her advanced band, and that was in the mornings. And in the afternoon I did 1st, 2nd, and 3rd grade.

OK, so 1,2, 3, 7, 8, 9

7th grade beginning brass and then 8th and 9th grade jazz and 8th and 9th grade band, so, yes, I think 7th, 8th, and 9th.

How do you think your cooperating teachers felt about elementary music?

Well, I know that the band director was like, I don't know why you're wasting your time over there. She's like, You do so good at band, and yadda yadda yadda. But of course, the elementary is like, you need to stay here. You are very good at this any you need to stay here. You're doing a good job. And so, but the junior high was like, eh, elementary, no big deal. ***(A2)***

Was there ever a feeling that the junior high band director thought that the elementary teacher was sending good material, or did the junior high band director feel like I just start right here?

No, pretty much, the junior high band director, course, I mean, when you start with band and they move band to 7th grade you're pretty much starting all over. But I think that she was pretty much, the kids who were coming to her, were being fed to her from the elementary, were not totally ignorant of any music anything, I mean no symbols, no staff, no notes, no anything like that. I think they pretty much knew. ***(D2)*** But she had written tests. She had weekly stuff she would put on the board, and make them write it in their notebooks, and they would do a test on Friday because you have to give grades now you can't just, you know, not give grades. She never said anything about, they don't know, she never bad mouthed any elementary teacher, she just.. ***(D1)***

She just said, why? That's such a waste of time.

Well, not so much just a waste of time. She just, you know, why do you want to do that when you can do band? Obviously, her mindset was it's band and, that's good, somebody's got to do it, but we need to stay with band. ***(B2)***

But adults do band.

Yeah (laughing)

Is there a music educator you remember fondly from your public school experience?

Yes. That would be __(ensemble director)_. ***(A1)***

And was she your junior high director?

Yes, she was my junior high band director.

And why do you remember her so well?

You know, I don't know what it was about her. There was just something that she had. I don't know if it was the drive she had, that she pushed us to the, right up to the point where we, not over the edge, but to the point where we were working our hardest and we really wanted to please her and we really wanted to do the best that we could do. I'm not really sure. I just thought she was the cat's meow, that she could do no wrong. And I'm sure, you know, she's human and I'm sure that she did wrong things, but as a student, she was just wonderful.

Was it an atmosphere about the class or was it her?

I think a little of both. Her classroom atmosphere, we didn't make fun of people, we didn't call people stupid, if you messed up we just kept working on it, you know, we just needed to practice. I don't remember her yelling, well, I remember her yelling, but not at someone, you're stupid, when you gonna learn to play this, you know, all that stuff. ***(A1)***

Not derogatory at one person, maybe the whole class, you know, you guys don't act like this, why are you doing this to me?

Right, exactly, and, you know, it was just a good experience.

What age group, of the ones you teach right now, do you enjoy the most?

2nd grade. ***(C1)***

Why?

They are not so cool that they won't try stuff. And they love to have fun. Any game that I can make they beg to play. They want to be just like the big kids. But they're not inhibited with their singing, they're not inhibited with their dancing, they're not inhibited really about anything, and there are a few exceptions but, and they're so eager to learn.

2nd and 3rd are my favorites too.

Our third grade was pistols this year, but my second grade, I just loved them.

Ya, my 3rd grade was like that. First grade is like they don't know anything and you're spoon feeding everything to them and by 2nd grade they know a little bit.

Yeah, and then the older they get the more their attitudes get a little nasty.

What age group of all the ages you've taught, K-12, did you enjoy the most?

I would have to say the elementary. You know, even my 6th graders with all their hormonal ups and downs, I just enjoy teaching those younger kids. ***(C1)***

And what is it about this elementary age group that you like so much more, since you have taught K-12?

I think that by the time they hit junior high, 7th grade, their hormones are going, they're noticing the opposite sex, they're worried about, we hope they're worried about personal hygiene, we have a few that aren't but they'll get there I'm sure. And they're always putting on lipstick, you know, gotta look your best, and that's all part of adolescence. But, I just enjoy the lower grades so much more, I mean, it's just what I was supposed to do.

If you could teach any age group, what would you choose?

All day long? Probably 2nd graders. ***(C1)***

And would you ever chose to leave elementary?

No. I say no, unless there was no other job open and I had to go back to band, but I don't think I would ever really want to go back. I mean, if there was no other choice but to change, but I would prefer elementary.

Is teaching a job or a career?

It's a career.

When does it feel most like a job?

1st of December and the 1st of May till it's over. Because we're all just tired, the kids are tired, the teachers are tired, it's been a long haul and we're just ready to get the year over with. ***(B3)***

When does it feel most like a career?

I would say in the middle of the semesters. End of September through October, November, February to April, where I feel like the kids haven't shut down and I haven't shut down and we're still making some progress forward.

What are the things about everything that you do that are most like a job?

Lunch duty, having to do lunch duty, and bus duty, and all the other duties that we have to do.

Like just the general cattle call supervision?

Yeah, our school is very different. Our lunch duty, there's no consistency, we've got 4 different people doing lunch duty, we're on a 4 day rotation for lunch duty. ***(B3)***

You know, that drove me crazy. I'm such an absent minded person that I couldn't remember where I was supposed to be. I volunteered to do lunch duty every day so I would know were I was everyday and lunch duty became such a better part of the day, because it was me and one other teacher and we did it the same way every day, they knew exactly what to do each day, they didn't buck up on us, we had the same rules all the time.

You see, that would be a good thing. It's not that way at our school. I would volunteer to do it every day.

You could make it what you wanted it to be that way

That's probably true and it would probably be better if they had some stronger consistency. That's the part that's a job.

What are the things you do everyday that make it more of a career?

Well, I guess, I have a choir that sings twice a week in the morning, that's always interesting. What else? Just being able to spend time with my kids. I play a lot of games, because, at once a week when I see them, I've got to get stuff that will stick in their minds. And I think, when they answer the questions correctly, you know, I mean, I can tell that at least they're retaining something. ***(B1)***

Well, you've already answered the next question about honor choir. Why do you offer this honor choir?

Really because it's required. Not so much, well, it is required. In the spring we have this festival, the _(school district)_ music festival, and we take our 5th and 6th grade choirs to it , so I do it for that in the spring. But in the fall, I just think it's a good idea to get kids to perform, and to learn how to have stage presence, and to keep smiling even though your shoe is falling off, and all that stuff. ***(B1)***

Do you do programs, like do you do a grade level program?

Yeah, I do a Christmas program and then I do a spring program. And then, somewhere in between there, my choir will usually sing in November, at the open house or a PTA meeting in November. December is the Christmas program, usually with 3rd grade, and so I start doing by the middle of September, cause I only see them once a week. So we start Christmas in September, and do that, and then in January I start for usually my March program, which last year was 2nd grade. ***(B3)*** I had gotten away from doing the

older grades because, just their attitudes are sometimes so terrible, and they don't want to be there, and they've all got excuses why they can't be, so I'm like, you know what? that's fine, 4th grade has land run, 5th grade has tests, 6th grade you have graduation, you don't need to do a program. So, my 2nd graders do the spring program and my 3rd graders do the Christmas. ***(B3)***

Do you take students to festivals like Circle the State with Song?

I do not. I teach in a low income school, and so, if I did that, it would all be on my own. My own transportation, there's no money for a bus, and my kids certainly couldn't pay the entry fee. I don't even require kids to buy anything for programs. Every costume is either made in class or we just wear regular school clothes or use or imagination.

I do a lot of sweat suits. I figure they can wear a sweat suit again. In your opinion, what is the purpose of attending a workshop?

I think a workshop should be informative. It should be hands on, something you can take back and use immediately, not, you know, and it should be relevant to your subject matter. ***(B1)*** I've been to so many workshops that are over math and writing, and that's all good and great, but that doesn't benefit me one iota. So I would rather have a workshop of, you know, even if all the music teachers in the district get together and share ideas, or we talk about what's working and what's not working, that kind of stuff. I think a workshop should be informative and relevant. ***(B3)***

How often do you use the ideas you see at a workshop?

If it's a good idea, I go back and incorporate it pretty much immediately.

Do you keep the handouts?

Yes, I do. I have a file. In fact, I cleaned out my filing cabinet now (laughing) and I have a file that is workshop handouts. And some of them I don't keep, but usually the music ones I do. ***(B1)***

Can you find them on short notice?

Yes, I can find them on short notice and zip it out and say, yeah, I forgot about that. And I can go through them them and say, I want to do that, I remember that from this, I want to try that and see if I can't modify that and get it to work.

That's my goal for this year to get back into that. I used to be much better about handouts. When is it worth it to you to call in sick and have a substitute take over your class?

When I have just had enough. You know, I think we reach that point where, it I don't take a mental health day and just relax, spend the day in bed or veg out or whatever I want to do, I need to do that for me. And usually, that's usually about once a semester, I usually reach that point. Maybe in October or March or April, I just need a day off for me. ***(B1)***

So you don't get sick very often, just take a mental health day?

No. I usually take mental health day. Every once in a while I'll be sick, probably once in a blue moon. I mean, I used to get strep, I used to have everything when I was little, I guess I outgrew it, cause I now I don't get nothing. So when I'm sick, you know I'm sick cause I don't just call in sick because I have a headache, I just was raised that you go ahead and go to work. But I can just tell mentally when I'm about ready to snap and I'm yelling at kids, and, you know, it's time for a break.

Would you have a student teacher in your classroom?

Yes.

Have you had a student teacher in your classroom?

No. But, on the other hand, we don't have very many student teachers in our school. I think we've probably only had 3. For some reason, they just don't send them to our school.

Have you ever had the experience of a friend at OMEA saying, when are you gonna grow up and come back to teaching band?

No, I really haven't. The first year, I spent a year without a job. I couldn't find a band directing job, I couldn't find any job after I left my first job. So in that year, I was determined to take whatever would come my way because I just didn't want to spend the rest of my life in a minimum wage job, shipping packages all over the place. But I never remember anyone saying, when are you coming back to the real side or anything. They were pretty much, oh, well, if that's what you want to do. I don't keep in touch with them very often. You know, we see each other at OMEA and even then it's so quick, hi, how are you doing, and the one I do keep in touch with, she's in elementary too. (laughing) And she's the same way, I don't think I'll ever go back. ***(D2)***

Do you feel like your administration is supportive of what you're doing?

I think they try to be, I think higher up they do. I know my principal comes to all my programs. Course he has to be there to open the building, but, guess he wouldn't have to stay. I think he is. He's just a different kind of person, but, he's supportive and if I go ask him, can I do this, he's like, well, how are you gonna pay for it, how you gonna do this. Usually the answer is yes, because he knows that I'm not just fluffing and not just trying to impress him to do this or that so I think he's pretty much supportive. ***(B4)***

Do you think he thinks of you as a real teacher or are you just an activity?

No, I think he thinks of me as a real teacher because I do a lot for him. There's a lot of stuff I take care of for him that he doesn't, you know, he's not requesting that I do it, but I just step up and do it. I don't think he thinks of me as just an activities teacher, I think he thinks of me as a real teacher, cause, he knows, I don't send him very many discipline problems. We all have them. I can take care of them myself, usually, and so ***(B3)***

Yeah, I've noticed the last couple of years, that by the time I send a kid to the office, he's been there from 3 or 4 other teachers before I sent him, so it's not new news.

No it's not, and it's the same way with me, too. If it's that bad that I have to call him down, then you need to come on down. I don't just call for this kid who's chewing gum in my class, that kind of stuff, I mean it's pretty serious stuff if I have to call.

Is there anything you feel I should have touched on that I didn't, anything you're dying to tell someone now that someone has asked?

Just that if you're gonna test over the information that we're supposed to be teaching, give me the kid that can do it, and give me another teacher. I mean, at once a week, if you did math once a week they would all flunk the test. ***(B3)*** Yet you want me to perform wonders and get these PASS scores on the 5th grade test up, and give me curriculum. Give me something besides they need to generally know this or generally know that. Tell me this is what they're gonna need to know, shapes of notes and intervals and what ever they need to know. Don't make me guess, should I give them this or get em that or get a little of this in. ***(D1)*** If you're gonna make people accountable on testing, you're need to give them the material and need to realize that the kids I deal with are not the kids who go to the upper crust schools. I'm dealing with some lower income kids. 74% of our kids are on free and reduced lunch. We're not up there with the, we wear Guess shoes and Guess jeans and all that stuff. It's just not relevant. And a lot of times I think you have to look at their environment. My environment is Section 8 housing. So I have to compete with the rap, and the free cable, and it gives them all the videos, versus someone who takes their kids to the library and listens to classical music and at least exposes their kids to jazz. Cultivates some culture in them cause we're looking at kids who don't have that. And they look at

me and say, why do I need to know this? Why do I need to know that's a whole note? Why do I need to know it gets four counts? I mean, if you're gonna test them, then make it relevant. ***(B3)***

What experience was the most important in your choice of music education as a career?

It was probably my high school choir director. I don't know, you know, we had a love/hate relationship. I just hated some of the things he did and the way he did them, and I didn't like the way he treated some of the kids and that kind of stuff, but we did wonderful music. And the music itself surpassed all of our petty little, you know, 18 and you think you're grown, complaints, you know, we were tough, we thought we knew how to do it better. But the beauty of the music, and, we worked, he brought in wonderful people and we thought we were wonderful, we won lots of contests and sweepstakes and, you know, we had quite a reputation in the state and our choir was exceptional. We had talented people, and so when we performed the music it was beautiful and it was artistically done, he was a great artist and brought wonderful beauty to the music and those experiences, you know, made me love choir. I loved our choir. ***(A1)***

Did you want to be like him or did you...

I thought I could be better that he was (laughing). Yes, I did, like I said, I admired many things about him, but I also saw many things that he did not do that I thought could be done and wished that I could do.

Were they, back then you probably would not have had the vocabulary to tell someone this, but as you look back on it now, were they musical things that you wanted to do better or pedagogical things?

Pedagogical things. He was very musical and very artistic and he knew what he wanted, but he didn't know all the little subtleties of how to get girls into what he needed to do. It was mostly a girl thing. I was taking private voice lessons, all the girls in the soprano section who were my friends were taking private voice

lessons and he, there were just some things that he didn't know, or he didn't bother to know, or he didn't want take the time to get into with us, about how to use our voices in a musical way, and how he could have brought those voices together. And even at the time I thought, if he would just do this, all these competing voices would come together more, you know, but he never did those things. So, I thought, that's what I would do. ***(A1)***

Do you think you would have known those pedagogical things that you wanted had you not been taking voice lessons?

No, no, I wouldn't have known, 'cause he was my choir director all the way through. I only had the one director. I had a church choir director but he was, and he was fun, but he wasn't as advanced at this choir director was.

What experience was most important in guiding you to elementary music?

OK, now when I started, I had K-12, and I kind of thought that was neat idea, 'cause I loved it all. And, when I got out of college, I didn't know which one I wanted to do, 'cause I had had this wonderful high school experience, and my junior high experience was, ehh, it was fair. It got me interested enough to stay in it. I can't say that it was as high quality as my high school education was, but it got me interested and kept my attention. But then when I studied the elementary in the university, when I had the elementary class, I got really charged and excited about the little ones and all that kind of stuff. ***(A4)*** But I was still more apprehensive, because I had no little brothers or sisters and so I was very apprehensive about working with children. I'd not really ever worked with children much at all. Because, like I said, I was the youngest, I had no little brothers or sisters. At church, I just never volunteered for that nursery duty and the only thing I had ever done was vacation bible school, and it's pretty controlled and I didn't have to get into much, how do you teach this to kids? so I was pretty green. But my first year, _(peer teacher)_ got a hold of me, and, I

was probably gonna quit after my first year because the elementary curriculum that was in the textbooks didn't work (laughing) it didn't work, and I thought, how am I gonna teach this to these kids? It didn't work and I thought, oh my gosh, I'm gonna pull my hair out because I don't know how I'm gonna teach these children, because the stuff didn't make any sense to them, I couldn't get them to make any progress. There was no, it was just one activity after the other and it was just like reinventing the wheel everyday. ***(D1)*** And finally _(peer teacher)_ invited me to a Kodály little summer camp that Martha Rosseker was doing, and she was coming to _(city)_ to do it with _(peer teacher)_'s kids, and it was a little pull out, talented enrichment program. And I saw her work for a week with these kids and my mouth just fell open, because she was doing musical things with them, and they were building their skills and they were improving, and I said, this makes so much sense to me how do I find out how to do this? And I immediately jumped in to get my Kodály certificate and that saved my life and it taught me how children could progressively advance their skills and their understanding in a simple and yet challenging way, and I learned my pedagogy through the curriculum. I had a very nice, a very warm and wonderful college level methods teacher down at _(university)_, but she was very eclectic and we just kind of smashed, you know, smattered each one, we didn't get, you know, we didn't get into why one was, she was trying to be fair, ***(A1)*** so it was presented that every particular methodology would get you to the same place, which I discovered was not really true, for me, cause there was one that fit me best. ***(D1)***

So how did you meet up with _(peer teacher)_?

Oh, I forgot to tell you about why I chose elementary over high school. When I left _(previous school district)_, it was K-12, and it was just killing me, and I knew that I couldn't continue to do that, cause the job itself was like having 2 jobs. ***(B3)*** So I, it took me a couple of years to decide, do I want to go somewhere, do

I find a high school job? 'Cause I loved the high school kids, and the wonderful music they were able to do, and the challenge, and I could relate really well to those girls and the boys, and yet, I just felt like the elementary was, I could have so much more impact. I looked at the kids, I saw every kid, I was in a position at the school I was in to be the person who could help them love music or not love music, because a lot of them didn't have music in their home or have anybody who anything cared about music in their home. And I thought, by the time they get to high school, if they love it, they're gonna love it. But if they're in elementary and they don't love it, I can still have some effect on them. ***(D3)*** So that's when I decided that I really wanted to do elementary, and that's when I began looking for a job in _(city)_ at the elementary level, but it's such a small district that the teacher turnover was way, way too low. And so, my husband decided to sell the store and then I began to look elsewhere, and discovered there were some openings in _(present school district)_ and I applied. And so that's when I made a change from K-12 to elementary. It was really a position thing, but I was pursuing elementary. I don't know, if they had offered me a middle school position here, I don't know whether I would have changed or not, because I pretty well had decided I really wanted to go into elementary by then. ***(C1)***

So the middle school would not have been enough to lure you away from _(previous school district)_?

No, I don't think so. I think I would have held out another year for maybe a position in _(city)_or some other place, because I had pretty well decided I wanted elementary.

And how long had you been teaching K-12 when you decided?

11 years. 11 long, long years. Because when you're in a small school you do a lot of stuff besides music. You know, you do the basketball games and you're

the junior class sponsor and, you know, anyway, a lot of stuff. And they were very small and kind of shrinking and so I was teaching English, and everything else that had to come along that I was certified to teach, so I didn't know from year to year what I'd be teaching. ***(B3)***

Now how many years, you don't have to have an exact figure, but guesstimate for me how many years it took you to decide that elementary was where you really wanted to go?

Oh, about 9, and I didn't press it because I was pretty happy where I was and I thought, I'll just stay here, I love K-12 and I'll just do it all. But I'll tell you what really began to really wear on me was the fund raising and the trips that the secondary was expected to do, which would have been fine if that was all I had to do, but then I had to teach elementary every day, day in and day out, and plan. I had just as much planning then for my elementary job as I do now, plus I had to pick all the music for the, but that's not your point, because the whole thing is it's better to do one than both, but, if you can choose, if you can't than you can't. ***(B3)***

Yes, but we'll always have those K-12's. When did you first really feel like a teacher? Did you feel like that during student teaching?

No, not really, no, I was still a student during student teaching, and my teacher did not help me get any authoritative kinds of skills. I just kind of floundered through like a college student would in a group of bible school kids, you know, that kind of level of authority. ***(A2)*** And my first year was not good at all, my first year was kind of a fiasco, ***(B2)*** because there was no mentor for me, there was no music person in my school who was supposed to be my supervising teacher, so I was out there in my portable all alone all the time. Nobody ever came out to see me, nobody knew how to help me, they got me materials, they were really good, and they cared, but they didn't have any expertise ***(B4)*** and so I got it all

on my own. And the second year, when I had a little bit of Kodaly training, and I thought I knew what I was doing, I felt like I could make it. ***(D1)*** But then by the I got my certification I really knew what I was doing, so maybe 2 or 3 years. ***(B2)***

How many years into it did you get your certification?

Gosh, it took awhile because, 1, 2, 3, and I started 2 years, probably 5 years before, maybe even 6 before I got my certification, because I had to go in the summers, and it took 3 summers, and I didn't start in my first year, I started in my second, 4, 5, yeah, and then a lot longer before I got my masters.

Now how did you hook up with _(peer teacher)_?

She was a teacher in _(city)_ and, see, my school was right near __(city)_ and I went to school with her daughters, so she knew I was a first year teacher out at _(city)_, and she had taught at _(city)_, so she knew me through other people and knew that I was out there for my very first year. And she just called me, she was inviting everybody in the area to this Kodály workshop that Martha was doing, and she invited all the teachers from the little schools to come in and observe, ***(B4)*** and I knew her from her daughters since they were in varsity choir with me, and I knew her from the _(denomination)_ church, and we all thought she was a crazy lady. She was the crazy music teacher. I mean, she really had that reputation as being absolutely crazy and in love with children, and she would do anything, you know, for her children. So I said, I think I'll go see what the crazy lady does. And immediately I knew she wasn't crazy at all, that she was right on. ***(A4)***

Let's go back a little to your student teaching and your cooperating teacher. What grade levels did you teach?

Well, see, back then, they assumed that if you did middle school you were perfectly capable of doing high school and elementary. So it was 7, 8, and 9, I

only did 7, 8, and 9, and I think is was 6 weeks long. It was awful (laughing). Maybe it was 8. ***(A2)***

I did 8.

And I observed for 3 and maybe taught for 1 whole week by myself. Maybe that was it. I can't imagine that I taught any more than a week all by myself. And she couldn't go far on a couple of classes because a couple of classes she had were like 9th grade boys in a class and I had no authority, so she would stand outside the door and glare at them through the window so they wouldn't run all over me. Cause I had no discipline plan. Her discipline plan was, you know, I'll send you out to the office to get licks. And I didn't really have that, that really wasn't my option, I never was given that kind of thing, and I didn't like that anyway, so. I try to appeal to their sense of, this is really fun, you're gonna like this, so I had really no classroom management skills. If they liked what I was doing I was OK and if they didn't it was like, spend all day asking Johnny to stop hitting Tommy, so. ***(A2)***

So you only had the one cooperating teacher? How do you think your cooperating teacher felt about teaching at the elementary level? Did you ever talk about teaching at the elementary level, what challenges or what things did you needed to do at the elementary level?

No, I think she said I've never taught elementary level, I can't help you.

Had no interest in it, had no value for it?

Oh, I'm sure she valued it, I'm sure she valued it. And she realized, she was in middle school and there were several elementary feeder schools, so I'm sure she realized that kids from different schools came to her with different abilities and different interests and that kind of stuff, but she didn't have any control over that so she just took what she had and worked with them there. So she didn't, I didn't ever hear her criticize one or the other, or recommend one over the others

or anything like that, she just said this is what they come and so this is where you start. ***(A2)***

Since you taught K-12, and then you came here, did you feel that there is a class system that secondary teachers are considered differently than elementary teachers?

By whom, by students, by themselves?

By students, by the community. Is there one that's better than other, one that seems to have more clout or more respect than the other?

Well, I think there is a perception that, and it's not just in music, I think it pervades our community, that says that, and elementary kids sometimes say funny remarks about, you know, to their teacher, oh, we didn't know you knew how to multiply! There's a leveling that people tend to do, well, they can handle the elementary curriculum, so that's why they're elementary teachers, but they probably can't handle the secondary curriculum, so that's why they're not secondary teachers. I think that is still a common myth among a lot of community people, you know, they think that, that you have to have a higher level of musical skill to teach more advanced skills. So, that would follow, that if you don't teach higher level classes, you don't have skills, you know what I'm saying? It's A=B and B=C, so why doesn't A=C? So that's the assumption that's made. And yes, I think there's a perception of that in the community. I don't think professionally it's, I've never been treated, I don't believe I've ever been treated, here in _(present school district)_ as if I were un, as if I were lesser skilled. ***(D2)***

So you feel that, in the profession, more people consider skills as equal than society does?

Well, I think society has a general concept that they are a little ignorant about and they don't know so they reserve judgment. But there are some

professionals who snap to judge quickly, and I have heard a few people, not directed at me, but directed at, maybe in general, you know, if you're not at this, if you're not teaching this particular level, then you're probably never going to teach that level because you probably can't teach that level. I don't know, I'm probably being harsh. You hear a few comments, you know, and it's hard to not generalize about that. I would probably say that was generally true, but I have heard it, so it's a concern. You know, you try to speak up when you can and keep quiet when it's falling on deaf ears. (laughing) I don't know if that's what you're asking, I don't know if that's helpful. I don't want to name names or organizations. ***(D2)***

No, what I'm getting at is your perception of how society views what you do and how your peers view what you do. Because part of role development is how you place yourself in society and how you place yourself with your peers. And if you feel that your work is important and you see that other people value your work, then you are happier in your work. If you feel misplaced, like, if for instance, you really wanted to be a high school band director and you're in elementary, then it really effects your role development and career commitment. So, what you've been saying is great.

Well, but the point that you're making then is, usually, if it is a tiered thing and elementary teachers are on the bottom, and middle school is when you work your way up, and high school is higher than that, and college is right up here, if you are here in the elementary and you want to be here (indicating higher) , then you have negative feelings. ***(B2)*** But, if you were a university person and all of a sudden you felt misplaced and you felt like you really ought to be teaching in the elementary school, now, that would be something, wouldn't it? You would have to feel like society would not demote you because of your personal choice. But since I'm on the bottom and I'm happy on the bottom (laughing) I don't have

anything to worry about! I'm the bottom of the totem pole and I think I'm in the right place, so I have no problems. But I long ago decided that, and I was telling, and I guess I was telling _(friend)_ sitting out there, I long ago decided that the elementary school was the place that needed skilled teachers. Because when I was in elementary school, I didn't really have skilled teachers. ***(D2)*** We had teachers who sang songs and played the piano and it was fun. But I didn't really have any skill development, I didn't have much musical training other than trace this and copy this and, and it's too late to build skills with adults. I think brain research has taught us, it they've taught us anything, they taught us that that is true, that it is too late, once they're adults, to build skills and in order to get good at something, and to enjoy something , you have to have some level of skill at it. And you have to feel like you can improve your skills. And if they don't like music and don't they feel comfortable with it as an adult, there's just a very little you can do. You can, and it's not totally a lost cause, I think music therapy and those kinds of things are wonderful, but to have an impact, you have to have it at the earliest levels. And I wanted to have an impact. I wanted to help children who did not maybe choose music to love music, who didn't have music at home, who didn't have music much in their community, to give them something that they might not have otherwise. ***(D3)***

Is there a music educator that you remember fondly from your public school experience? We've already talked about your choir director.

Yes, I'd say I remember him fondly. Like I said, he was very capable and very skilled and for the most part had all the best intentions, and I still respect him and go back and visit him. He introduced us to opera. I got a role in Amahal and the Night Visitors. I was eternally grateful for that. I was probably the least, well, I wasn't the least qualified but I just barely got it, I just barely got the role, and it was one of the best things that ever happened to me. So, elementary, I

liked my elementary teachers. We moved a lot, we were in the Air Force, so I had probably 6 or so different music teachers, and not any for very long, so I didn't really get to build up any kind of relationship with a teacher over a long period of time, it was just like, we go to music and this is what we do here, we sing, so I hardly remember any of them. I remember in 2nd grade I got a little part in a play, see, isn't it weirdest things you remember? I got to be the harp in Jack and the Beanstalk because I could sing a solo by myself and there was a little solo for the harp, so I got to do that and I remember that. And I remember at the time thinking, I better get this cause nobody else can sing it (laughing). I did know that I could sing, and I sang in the church choir, and I knew that I could sing, and I knew that I sounded pretty good when I sang, so, you know, I thought, I better get that. And then, there was a little part, and in 6th grade I remember, having, being able to sing in 2 parts, and I was chosen to sing the descant part because I could hear the harmony part, sing higher and stay on my part and I thought to myself at that point, I better be assigned to the descant part because I can do that part, you know what I mean? So, there was some bit of, there must have been some measure of evaluating from the teacher that gave me some feedback to let me know that I was capable of doing that, but it wasn't any kind of conscious skill building or anything, it was just kind of the realization that whatever she was asking the class to do, I was capable of doing. I didn't have any worries over that. ***(A1)***

Of the kids that you teach right now, what's your favorite age group?

I don't have one. And, you know, I have a favorite class from time to time, but it really has to do with just the interaction between people, and the, you know, the serendipitousness of a class, or something, just the particular group of human beings together, I can enjoy a particular class some years more than others, but, I don't think I have a favorite grade. A favorite grade, they're just all different,

with the little ones there's just this wonder and awe and there's this awakening of self confidence in the middle grades, and in the older grades this real need for the beauty that comes in the music, I don't know. ***(D1)***

So you're saying you have different reasons for each grade.

Yeah, different reasons. Not necessarily by grade just but by maturity level. As they mature, it's basically what you try to bring to them, where the joy comes from, you know, and it can transfer. You can have a wonderful, emotional, beautiful moment in Kindergarten and you can have a serendipitous moment in 5th grade. I was just kind of generalizing about some of the things that come to my mind first when I think about the different age levels. And it is quite a change from Kindergarten to 5th grade, so you would think that, and there are teachers I know who just teach 3rd grade music, or just teach K-T music, but I couldn't do that. Because, to me, that's just too much of the same thing, and I enjoy the challenge. I enjoyed K-12. I enjoyed, you know, having 12th grade choir and touring around and having Kindergarten the last, I enjoyed the contrast and the difference, viva la difference, I loved that, but the amount of work was what was killing me. So I don't mind the differences, I thrive on difference, I can't teach anything the same way twice, so I thrive on the differences, it's just the work load that makes it hard. But I'm managing. Some days better than others.

Of all the age groups that you have taught, do you have a preference? Or do you still, could I back you into a corner and say you really like this age group?

Are you talking about high school better than elementary?

Yes.

Elementary, I'd choose elementary. ***(C1)*** And that's really weird, because when I came into this I thought high school was where I wanted to be because I felt more comfortable. But all you need is experience. All you need is working with

those kids a little bit, you know, let your hair down, find out what it is to teach elementary kids. ***(A4)***

So it's the level of things you that can do with them? Expound for me just a little bit on the difference. You wanted high school when you came in, so, why has elementary become so magical for you?

You know, I don't know, if I would have stayed in high school, if I had just had a single high school job, I would probably would feel the same way about them. I'm a chameleon, I can be happy wherever I am at. And, you know, I would thrive on whatever we would do. I got tired of the tours, I got tired of the fundraising, and that kind of stuff and so that just threw hot water, I mean cold water, threw cold water on my high school experience. It kind of poisoned the pudding. It wasn't the choir, it wasn't the musical activities that we did that were tearing me down. Those were enlivening, you know. And when I could get those little country kids who didn't even know about Ralph Vaughn Williams to do one of his songs and they thought it was beautiful, I was just in heaven. It's the same kind of thrill to bring something that you know they never would had to them, as a kind of just an offering, a gift, and that they take it and love it. And to see them singing it out the door. ***(B3)*** But elementary kids are , I don't know, they're a little bit more spongy, a little more sponge like, they don't have so many, although it's getting worse and worse and worse, they don't have so many things on their plate and so many things on their personal agenda, but they need it even more. ***(C1)*** So if I were in high school and I had those kids, you know, and they were older and they had a lot of personal things, my heart would go to them and I would want to do it just as much with them as I do with the little ones. So it's not an age thing, it's a what you got used to doing. And that little turn in my life that said I gotta simplify and I gotta do this and I wanna try elementary because, I guess because I was afraid of them and it was a new challenge, and

the Kodaly methodology seemed to be so clearly laid out for elementary and so easy to apply. ***(D1)*** It was a little harder to apply in the upper levels, there wasn't so much material and so much groundwork laid at that time yet, it was a little harder to do that, so it was a little more frustrating. So that was the career turn that seemed right.

I'm gonna use two terms that are often interchanged, but for us today there's gonna be a distinction. Is music education for you a job or a career?

Music education is my career. I have a job that lets me do that. Does that help?

Yes. When does what you do feel most like a job?

(laughing) After hours. I'm being funny. Oh, I'm a real right brained person. I'm nearly always thinking in the big picture. (tape runs out here - turned over to other side.) doing other non-educational tasks it seems more like a job. ***(B3)*** But when I'm planning my lessons and when I'm teaching my lessons, it's not a job at all. I don't think of that all. Some days are hard and you learn from those, but I don't feel differently about it, it's just a different part of where I am. How I learn and what I can do to be better. If it's a job, you're not concerned about getting better at it always. It it's your career, then you want to become who you are going to become. ***(B2)*** There's always a becoming kind of thing, how to become a better teacher, I'm going to teach this better, I'm gonna build a better mousetrap, I'm going to reach this child today that I didn't reach yesterday, that's how it's a career. ***(B1)***

Do you, would you say that you go to a lot of workshops to improve your skills?

I go to workshops now to show support for my organizations. ***(B4)*** I go to workshops to try to do something better that I haven't done before. ***(B1)*** You know, at this level, you don't get too many new ideas that you haven't ever had before, but you get re-invented ideas, you know, you get, and some ideas you think, you know, I used that a long time ago, and I have not done that since, and

I really need to try that again. And so it's kind of a re-tooling and perspective all through, and support. I think it's a support thing, I feel a responsibility to be there for young teachers to make the workshop good, to make it well attended, you know, you do those things because you are a professional, because you need to lead. ***(B4)***

Do you read a lot of journals? What journals do you take?

I try. That's the hardest thing to find time to do. I read the MEJ and the Teaching Music part as faithfully as I can. The ACDA journal, I'll read the articles that are most pertinent to me, and if I have time, those that are interesting. You know, I can' t read too many articles on obscure French composers for a capella changed, cambiata men. I can't spend my time doing that. I'm interested in that, a little, but it's way down the list of things I can read. I also try to read stuff, like, you know, from my gifted teacher I got a book on brain based research. I try to read outside my field. ***(B1)*** But, you know, there's priorities and Good Night Moon and Runaway Bunny to my daughter are important reading too. (laughing) So, it's hard to read right now, it's really hard to read. ***(C2)***

Do you offer extra curricular activities such as honor choir?

Yeah, our school has honor choir. ***(B1)***

Why do you chose to have honor choir?

Oh, cause they need it. They need to have that outlet. They need to be able sing and get that kind of rehearsal, it needs to be something they volunteer to do, not a classroom, because a great deal of music making is done in volunteer groups, you know what I mean? You don't get credit for them, you don't get anything for them, you just do it, and I feel they need that. It's not enough just to sing in class. They need to, if they're gonna become a performing musician, they need to become a part of a volunteer choir that sings at things and that

represents their community, represents their school, that gives them a sense of leadership, an ability to lead, and it's something they have chosen to do, it's not a classroom thing. ***(B1)***

Is it a ya'll come choir or do you audition?

It's a ya'll come choir. I audition them in the sense that they sing for me alone, because everybody needs to go through that process. Everybody needs to audition, to be expected to do this and this and this, but I try to do it as painlessly as possible. I learn a lot from them, and I try to convey good information to them that will help them in the choir during that audition. Give them confidence if they need it, give them a word of pedagogy if I need to, but anybody can be in it. I think that's the way it ought to be in elementary school. ***(D1)***

Do you feel that programs are a part of your curriculum or outside your curriculum?

They're outside the curriculum. Certainly, if you're doing good curriculum, it's gonna inter-relate. If you're doing good literature in performance, if your teaching solid curriculum, then your program and your curriculum are gonna meet head on and they're gonna interact. And like, I'm all the time saying something in the classroom, and trying to build my choir leadership, and I'll say, now in the choir, they're doing a song that blah, blah, blah, can anybody tell me what particular element that might be that we're studying right now. And we'll talk about how that happens, we might sing a little musical example of it. And then last night at my program I had 4 fourth grade conductors, and I addressed the parents there, telling them that conducting in this meter was a big project for 4th grade and all of them could do it well, and we just selected 4 how could do it tonight, and they just interact all over the place. They are not separate. ***(D1)***

Do you take your students to festivals?

I have. I don't know if you consider Circle the State with Song a festival. I do. And when I was at _(city)_ there was a Kodály, they had a Kodály singing festival, but it was my choir members who went, it wasn't a classroom group or an entire grade level who went to the festival. ***(B1)***

And of what value do you think those are?

I don't know. What value? Something bigger than you and me. You know, the little classroom is a very small microcosm, not very real, in the real world. It's just very artificial. And it would be, it's the equivalent of taking your kids to, well, this is kind of artificial too, but it's like taking your kids on safari. Let's take 'em all to Africa and have a safari (laughing), that's kind of artificial too, let's take them all to the jungle and turn 'em loose. It's the equivalent of taking them to *Washington, DC?*

Yeah, it's like taking them to a real place. Yeah, take them to a place of government, take them to the capitol and let them sit in on a little session of the legislature. You know, you can open a book and read about the legislature, then you can go hear what they do. You can open a book and hear about performing groups, then you go and you are one. Or you talk about the symphony, then you go down to _(city)_ and you perform with the symphony orchestra, with the high school symphony orchestra. It enables them to experience something that you cannot experience in the classroom. Professional musicians are usually at those, and just the whole audience thing, that you people come to that who would not normally come to your choir. Guests, visitors, community people, I don't know, they would come to your school too, but a bigger festival is just something bigger than you and me. Knowing that other kids from other schools are doing the same thing you are validates what you've learned. ***(B1)***

I see that I've jumped ahead of myself. You've said why you attend workshops. Do you keep the handouts from workshops?

Yeah, I keep everything anybody ever gives me. That's one of the things that's stacked up on my desk. I wish I had a better system for organizing them and reusing them. I keep them for some kind of reason, I'm not sure why, and every once in a while I go back through them. But really, I've learned over the years, that there are not terribly many times when you stack that handout on your desk and you don't get to it until May, that you'll ever use it again. So if I don't use something pretty much immediately after a workshop, it really probably sits there and gets moldy. And it's pretty hard to go back and find something because if your stack is, (laughing) well, you know. ***(B1)***

So can you find them on short notice?

No, not usually, unless it's within the year, or last years. But there's a way to do it. If I were an organized person I'd do it. I should, I'd like to, in my other life.

I used to do have notebooks, and one was _(school district)_ teachers, and one was Orff and one was Kodaly.

And what if you couldn't remember which place you got it? (laughing) And then I'd be lost.

Yes, I tried to stick them in the minute I got back from a workshop, the minute I got back to my room, I would stick it into whatever notebook. Then I tried to remember them by personality, oh, _(presenter)__ did that, she's a _(school district)_ teacher, it's in that notebook.

When is it worth it to you to call in sick and have a substitute take over your class?

When I'm dead. I don't like subs taking over my class. I will very rarely, if my daughter is sick and I can't be there, I have to stay home for illness in the family. But my husband and I trade off, you know. I just come sick a lot. ***(B1)***

Do you trust a sub to do any lesson plans?

Well, they never do my lesson plans. There's never been a substitute in my entire career, even a musical person, who would do the plans that I would do. They can't. Now, I can leave something, if I know far enough ahead, I can leave some things that are on task, that are streamed to the curriculum that we're doing. ***(D1)*** But you have to know quite a bit in advance, you have to know who the person is who's doing it so that you can tailor the activities to their comfort level, it's mostly a nightmare. I just hate to be gone. I don't ever feel like it's ever , maybe I have an inflated opinion of myself. Probably do, because they always say , you know, life will go on. ***(B1)*** I'll tell you though, when _(child)_ was born, and I was out that 12 weeks, I really could have cared less about what happened in my classroom, because it was so much more important. She was so much more important. ***(C2)*** But now that life is manageable again, I'm trying to do both jobs. Trying to do both jobs well, being here and doing that, but I rarely miss, I'm rarely sick. Now if I run a fever, that's no fun for me to be at school. I don't want to spread that illness. If I'm running a fever I won't come in. But, you know, if you just have a sniffly nose or feel bad that's just tough tacos. I can do more sitting there showing a video than a sub can do showing a video, because I know what questions to ask, and I know what they've had, and I know where I'm going, and a sub has no benefit of knowing that. So they can ask some wonderful questions, it's true, but I think my questions would be more meaningful. ***(B1)***

The next question is have you had a student teacher in your class. I know you've had at least one. When you've had student teachers, have they been a good expereience?

About half and half. I really had no student teachers in _(previous school district)_ because nobody want to come and teach there, It was the dumps and in the middle of nowhere so nobody knew about us. ***(A3)*** But here in _(present

school district) since I've been here I've had maybe 6, and 3 of them were outstanding the 3 were average. None were poor, none were poor, but 3 were average. ***(A3)***

When did you give the student teacher full reign of your classroom?

Well, surprisingly, different schools, different universities have different amounts of time that the kids are there, so, if they're not there as long, they may only get a week. But the longest time I've ever had anybody there is 8 weeks, and really sometimes it doesn't work out to be the full 8 weeks becasust they're kind of out of pocket sometimes. Two weeks, 2 weeks would be great and I've had a couple who did 2 weeks.

After 2 weeks you would give them..

Oh, no, the last 2 weeks, the last 2 weeks they had full reign. Oh, my gracious, no. But even within that 2 week time there have been certain classes that I did not feel I could leave them with, responsibility wise, because of particular legal. I didn't want to leave them liable for particular situations that could have quickly gotten out of hand, with students that were, that needed a more professional, I don't want to say professional, needed a more experienced hand. So. But I would just be there, they were responsible, but I would just be there. ***(A3)***

Did the students conform to your established curriculum?

My student teachers? Yeah! If they wouldn't do that, I wouldn't take 'em. ***(D1)***

Is there a question that you think I should have asked? Is there some part of elementary education that we haven't discussed?

I don't know. The one thing that a lot of people seem to be surprised about is parent, or the only thing I'm still surprised about, is parent interaction with the teacher at the elemetnary level. I think it's very important. I try to cultivate it, I try to meet parents, I try to keep lines of communication open, let them know that I'm interested in that. ***(D3)*** And I think to a certain degree, elementary parents

welcome that more, or seem to have more time for that, so I find that very rewarding and very informative. I don't know how much I would have at the high school level because, well, the experience was at that other school and it was very rural and very spread and parents didn't come to the school for much of anything. Some of them were real involved in helping raise funds and some of them I never saw. Some of them I had to call just to find out if they knew the child was going to contest the next day 'cause they you didn't know. So I think, if you like parents, if you don't mind dealing with parents, if you welcome that interaction, then I think it's wonderful. Elementary parents show a lot of interest and apprectiation. But I'm sitting here, and I know my high school collegeaus have wonderful parent support groups, you know, what do you call them? ***(D3)***

Booster clubs.

Boosters clubs, you know, and that kind of stuff. But I also know that they tell me, that 20% of your parents do 80% of the work, so I know that they don't get a full range. And I don't get a full range, but I know a lot of parents. I know a lot of parents of my kids, and I find that very connective. It widens your circle of influence. I guess that's what it's all about. People talk about power. My power is influence. I will never be rich, I'll never be a politian, but I believe I can be influential, and I believe that my influence is for the good of mankind. I believe in those things. ***(D3)***

Where have you had more influence, more power? In the secondary or the elementary school?

In the elementary setting. And that's what I was just talking about. The circle of your influence is as big as the number of people you can touch. That's the thing about elementary. I see every single elementary child. At the high school, you see only the kids who are enrolled in your classes, and that's it. And they may sing for the rest of your student body, but that's not the same as if they are

participating in music. It's that full participation, getting up there and you are it, you are the star, you are the, you know, it's your group's turn to do this activity and we're all gonna sit down and watch you. What you do is important to me, we want to here what you say, we want to hear what you create, that's very important and the more kids that I can hook into that, the better they'll be and the better the world will be and the more parents that I'll help see that it's important for their children to pursue that, and they can be involved with that, and they can become musicians too, the more parents that I can help think that, the more influence that music will have in their life for the rest of their lives. And I don't think music is the end all, but it is one way to beauty. You should bloom where you're planted, you should bring out any kind of beauty that kids can latch on to. Point it out to them, invite them to do it where ever they are, and recognize them when you see them. ***(C3)***

What experience was the most important in you choice of music education as a career?

Probably, it was probably when I started my methods classes and then student teaching at _(university)_, cause, before, it was just my major and I didn't really think I was going to be a teacher at all. I just wanted a music degree. ***(A4)***

And what were you going to do with the music degree? Were you going to perform?

I probably thought I would just get a job at my church, play in a band, write songs, or something. Just see what happens and go from there. I also thought, and I still might, move to another country and just work.

That would be neat. But, so, methods class and student teaching changed your mind. What about those two made you change your mind?

Well, I didn't think I would like teaching, and I didn't have any interest. And so, in class, as I started doing activities and practicing, I started liking it, and thought, I could do this, this could be fun. ***(A4)***

What experience was most important in guiding you to elementary music?

Definitely my student teaching. Because, then once I decided I would be a teacher, I said definitely not elementary, because I don't really like kids and I want to do real choral music. But when I did elementary, I loved the teacher I taught with, and it just totally changed my whole perspective. I loved it. I thought is was so fun. ***(A2, A4)***

Did, what were the specific things you thought were more fun about elementary than secondary?

The way I got to relate to the kids I thought was fun, I enjoyed that. I liked that there wasn't as much pressure, like you don't go to contests. ***(C1)*** And as far as

the difficulty of the music, I wouldn't have to practice piano forever just to play the pieces. I just enjoyed the activities. I had no idea what it was gonna be like. ***(A4)***

Did you have an elementary music teacher?

Yes.

Was elementary music like that when you were in elementary school? Do you remember games and activities like that?

For the most part. I don't remember a whole lot, but I remember really liking my teacher. I remember mostly the programs. ***(A1)***

When did you really first feel like a teacher instead of like a student? Was it during student teaching, or when you were out in the field in your first job?

It was definitely after I started teaching, in my first job. ***(B2)***

And was your first job elementary?

Yes.

What age level did you really feel like, hey, I'm the teacher, I'm really in charge.

Well, no grade really sticks out. The first grade was the easiest, cause they thought I was an adult. The 5th graders thought I was 18, so that wasn't as good. So, probably, the younger they were the easier it was.

How many cooperating teachers did you have when you student taught?

Just the one at the school where I was student teaching. ***(A2)***

But you had to teach many grade levels while you student taught?

Oh, yeah, I did 6 weeks at an elementary school and 6 weeks at a high school. There were 2 teachers at the high school that I worked with and one at the elementary.

And what grade levels did you teach when you student taught?

1st - 4th at elementary and then 9-12.

How do you think your cooperating teacher felt about elementary school teaching. Let's talk about the high school one. Do you think your high school cooperating teacher valued elementary school teaching?

Definitely, I think so. I don't think we talked about it very much, but, they thought it was important. ***(A2)***

What about your elementary teacher? Was this a person who was very into elementary teaching, or was this a person who was, like, I'm just doing this till I get a high school job?

Oh, she really, she's been teaching elementary for 20 years. In fact, she taught middle school then moved to elementary and she really likes it. She's really good.

Did you ever get a sense from any of your cooperating teachers that, oh, elementary school wasn't real teaching, high school is the real teaching.?

No. I was really blessed. In _(school district)_ the elementary teachers are all really involved and really like their jobs. All of them are choosing elementary and it's really important to them. I've learned a lot, even since I've started teaching with them. They're really great. ***(B4)***

You do have some great teachers up here. Is there a music teacher that you remember fondly from your public school experience?

Yes. (hesitates)

You don't have to say a name, but would it be your elementary teacher or your high school director, or junior high director?

I liked all of them. Well, I can think of 4 of them that I really liked out of 6 that I had. They all taught me different things that I still use. ***(A1)***

And so they really made you want to be a music...

Yes.

But then, you said you went to college and didn't want to be a teacher.

Right, well, I think I was in denial. (laughing) In fact, it was one of my high school teachers I had. Actually, she was really hard on us. But that was when people first started saying, Taylor, you'd be a good music teacher. And I didn't like that because I thought that meant I had to be real hard like she was. But she was a great teacher anyway. So I went, but I just fought being a teacher the whole time. But I loved it. ***(A1)***

When you started doing it?

Yeah.

What age group, of those you teach right now, do you enjoy the most?

I like 4th and 5th grade.

And why is that?

Well, they're still kids, so they're fun, but, just because the content gets a little harder. ***(D1)*** You can try more things with the music. And then, they're fun to talk to, 'cause you can joke around with them a little bit and tease them and they like it. (laughing) ***(C1)***

You don't scare them like you do first graders.

Right. They don't call me 'mommy'anymore like the first graders do! (laughing)

They seem to have, they think. You can see a level of thinking that's higher. They get to 4th grade and all of a sudden their really having conversations about the world and they're really starting to think and that's fun. Now, you have only taught elementary school?

That's right.

If you could choose any age group, from elementary to university, which would you choose?

(sigh) Probably elemenatry. ***(C1)*** University could be fun, though. But that means I'd have to go back to school.

(researcher and respondent discuss the researcher's experiences in graduate school.)

Now I'm gonna use two words that a lot of people use interchangably, but there is a difference. Is teaching a job or a career?

I think it probably depends on what day it is. (laughing)

When does it feel most like a job? What are the things you have to do that feel like a job?

Getting up early in the morning is when it feels like a job. And when my schedule is too heavy and I don't get any breaks, it's definitly a job. And the days that the kids don't cooperate and I don't know what I'm doing, that's when it's a job. ***(B3)*** And when it's a career would be, of course, the days it goes really well. And, somewhere in programs. Programs can feel like a job when they're stressful, but there's somewhere in there I get really excited about them, and so I really enjoy doing programs, which a lot of people don't. And, especially when it's done and the performance happens and I'm like, YES, I could do this forever! ***(B1)***

It's a high, isn't it, that comes from that?

Yeah, so I love the performing and planning all that. And it's a career when you can tell the kids are excited and they want to come in and talk about what we're doing, and that's why I think I could do this for awhile.

Do you offer extra curricular activities such as an honor choir that meets before or after school or at lunchtime or something?

No, we don't do that. Since I do a program with every grade level. And that's the way most __(school district)__ teachers do it, so there's not really a time to do that.

Do you take your students to festivals, like the Circle the State with Song honor choir?

No, the only thing we do like that... Sometimes we'll bring in guest musicians for the whole district, and we'll take a whole grade level to that, like we take the 5th grade to see the orchestra, but we don't do Circle the State with Song.

And why don't you participate in things like that?

One of the main reasons is 'cause I don't know a whole lot. I don't know how to do a lot yet. I've only taught 3 years. All the elementary music teachers in __(school district)__ , we meet together every other week, and so I can only just do whatever they do. And none of the __(school district)__ teachers do it. So I kind of go along with what they say. ***(B4)***

What, in your opinion, is the purpose of attending a workshop?

For me, just learning. New activities or how people do things and presenting different lessons.

How often do you use the ideas that you see?

Probably, every time I go to one, for probably the next month or two I'll be using at least something from there. And then, every year, I take my old lesson plans, and so I'll do a lot of them again ***(B1)***

Do you keep the handouts?

Yes. Finding them might be difficult. (laughing)

That was my next question: can you find them on short notice?

Yes, I don't have, since I haven't been around too long, I don't have too much to look through. They're gonna be in one of 2 files, so

But you do have a file, and you can kind of say, I think I

I think I know where this is, it's probably here. So, I do use them.

When is it worth it to you to call in sick and have a substitute?

Hmmm, that's funny, my first year I probably, well. My first year I was sick all the time but I was always there. Now it would be, if I've lost my voice or I'm exhausted, I'll take one day. ***(B1)*** I'm never gone more than one day because I

have a horrible time getting substitutes. I always get the 18 year old kid who plays duck duck goose with them and ignores my lesson plans, so. Or no one will show up. I'm always scared to have a substitute 'cause it usually means my principal has to show my kids movies. So, if I've lost my voice or if I've been sick for awhile and can't get well, one day. ***(B1)***

But, basically you have to be almost dying?

Hmmm, or thinking I could get worse. If I'm thinking I'll get worse if I don't stop, then I'll stay home.

And, you haven't had a student teacher in your classroom?

No

What influence do you think your principal has had, or your admistrators have had, on your teaching?

Well, my principal is really great and I'm really lucky. Like, I'm at the same school I started at and I was totally blessed to get this job, because, I just needed all the encouragement to really want to do this. So I can go in and talk to her about anything. I just feel really comfortable with her. And her best friend was a music teacher, so she kind of understands me a little bit. So she's just really encouraging and really fun and makes the school a great place to work. I know it could be very different if I was at another school. ***(B4)***

Now, does __(school district)__ have a, you do have a fine arts director, don't you?

I don't think so. Like we have one of the teachers is kind of like, head over all the elementary teachers. As far as I know.

You haven't met one then?

No, we don't have one over the whole district.

Have you ever had anybody, any of your peers, say to you, when are you coming up to high school to get a real job?

No. You know, what's funny, I don't know if it's _(univ. methods teacher)__ or what, but all the girls I graduated with, there are probably 8 of us, one teaches middle school and the rest of us all teach elementary and we all love it. And I don't think we all went into our methods classes and student teaching with that frame of mind, but we all do elementary except one. ***(A4)*** And so, when I talk to them, it's fun 'cause we all expereience the same things. ***(B4)*** So, I'm not around very many middle school or high school teachers.

Do you go to OMEA?

Yes

And you generally stay with the elemenatry people.

(respondent nods yes)

Do you take any journals, do you read any journals, like the Music Educators Journal or the Kodály *Envoy?*

I get the one that's called *Teaching Music* and I get the Oklahoma Music one, whatever OMEA send me, whatever they're called, and I flip through those and read whatever catches my eye. And it's usually whatever can help me with elementary. ***(B1)***

Do you feel like the people in your building respect your work?

For the most part. I don't think they, I know they don't really understand how important it is to me or even to the kids, cause, if something comes up, they'll skip me or they'll be late. It doesn't matter, they just think I'm their break. So they definitly want their break, but whenever. So that's why I like to have the kids perform things for them sometimes just so that they can see what we're actually doing. It's not just playing around and singing. I think they think it's important, but we're still just the elective. ***(B4, D1)***

Yeah, the special teacher.

The special teacher.

Is there anything that you can think of that I haven't asked you about that you wish somebody would ask elementary teachers. I've always wanted you people in research to know.....

Well, hmmm, let me think. I just, there are people who are teaching music, especially elementary music, who don't have the degree for it. And it's kind of insulting, of course, that we worked so hard, and we train and we go to seminars and we do all of these things to be a good elementary music teacher, but, it's like the administrators can look at this person who likes to sing and think "Oh, well, they can teach kids. It's not like they're teaching high school. That would be too difficult, of course. But we can take this person with any old degree who likes to sing and have him be a music teacher" and think it's gonna be OK, and they don't understand all that goes into it. All the knowing about learning styles and age appropriateness and all those things, and, so I just think it's really sad and it's a detriment to the kids and an insult to us that people can do that. ***(B1, D1)***

Did you realize that people who get an elementary education degree take one music course and the state of Oklahoma says they're qualified to teach K-8?

Right, and I know how that class works. I remember my friends taking it. That's really sad. And I'm thinking right now about a man I'll be teaching with next year who has a degree in psychology. And when you talk to him, he's like, I have a degree in psychology but I like to sing opera, so he's teaching children and it just makes me really angry. And I'm thinking, I'm gonna have to help him write lessons plans and teach him how to use stuff.

Are there two teachers at your school?

Well, we have a lot of traveling teachers for the overflow, and our school's getting really big, so he's gonna come in and teach 4 of my classes. Course, like, see, I said 4 of MY classes. ***(B3)***

Well, they have been YOUR classes, so..

And it's just a sad thing. OK, __(school district)__ is supposed to be this great district, and we are, they hired this guy, and he's a really nice guy and he has a really nice voice, but why is he teaching music? And he's not the only person I know who's doing it. I just wish people would. I mean, I paid all that money and worked that hard to get this degree and it didn't really matter. ***(B1, D1)***
Well, it will matter in the long run, 'cause you're gonna keep the job and he's probably not.