

The Impact of Changing Teaching Jobs on Music Teacher Identity, Role, and
Perceptions of Role Support

by

Lori F. Gray

A Dissertation Presented in Partial Fulfillment
of the Requirements for the Degree
Doctor of Musical Arts

Approved April 2011 by the
Graduate Supervisory Committee:

Margaret Schmidt, Co-Chair
Sandra Stauffer, Co-Chair
Jeffrey Bush
Jill Sullivan
Evan Tobias

ARIZONA STATE UNIVERSITY

May 2011

ABSTRACT

This study utilized symbolic interaction as a framework to examine the impact of mobility on four veteran elementary general music teachers' identities, roles, and perceptions of role support. Previous research has focused on teacher identity formation among preservice and novice teachers; veteran teachers are less frequently represented in the literature. Teacher mobility research has focused on student achievement, teachers' reasons for moving, and teacher attrition. The impact of mobility on veteran teachers' identities, roles, and perceptions of role support has yet to be considered.

A multiple case design was employed for this study. The criteria for purposeful selection of the participants were elementary general music teachers who had taught for at least ten years, who had changed teaching contracts and taught in at least two different schools, and who were viewed as effective music educators by fine arts coordinators. Data were collected over a period of eight months through semi-structured interviews, email correspondence, observations, review of videotapes of the participants' teaching in previous schools, and collection of artifacts. Data were analyzed within and across cases.

The cross-case analysis revealed themes within the categories of identity, role, and role support for the participants. The findings suggest that the participants perceived their music teacher roles as multi-dimensional. They claimed their core identities remained stable over time; however, shifts in teacher identity occurred throughout their years as teachers. The participants asserted that mobility at the start of their careers had a positive impact because they each were

challenged to solidify their own teacher identities and music teacher roles in varied school contexts. Mobility negatively impacted role and teacher practices during times when the participants adjusted to new school climates and role expectations. Role support varied depending upon school context, and the participants discovered active involvement in the school community was an effective means of seeking and acquiring role support. Reflection experiences in music teacher preparation programs, as well as mentoring and professional development geared toward teacher identity formation and role maturation, may assist teachers in matching their desired school context with their teacher identities and perceptions of the music teacher role.

ACKNOWLEDGMENTS

Many people have helped me through my journey as a music major, music teacher, doctoral student, and music education professor. I'd like to thank my friends and family who have always supported me during times of transition, self-discovery, and self-growth. I know that the unconditional love and understanding that bind us are what give me the strength to face every challenge life presents. Thank you for listening, providing words of encouragement, and for believing in me.

I am grateful for the guidance Dr. Diane Persellin provided me during my undergraduate years and the start of my teaching career. Thank you for your friendship and support during my first years as a teacher, and for your continued presence as a mentor and a friend throughout my teaching career, doctoral degree, and current role as a music education professor.

I would like to thank my doctoral adviser, Dr. Sandra Stauffer, for her guidance and support. Thank you for helping me reflect upon and discover my identity as a student, researcher, teacher, and musician. Your encouragement and assistance as I "lived in the gray," questioned my beliefs, and challenged my understandings, gave me a sense of safety during this time of transition. Your caring, professional, and intelligent approach to everything that you do motivates me to aim for excellence as a professor.

I would also like to thank Dr. Margaret Schmidt for her help throughout my doctoral degree and the writing of this dissertation. Thank you for your willingness to discuss anything and everything related to the doctoral program. I

enjoyed bringing new literature reviews to you, and knew that I would leave your office with new ideas to consider and articles to read. Thank you for your passion and excitement related to music teacher education and music teacher identity research.

I would like to thank my dissertation committee and music education professors, Dr. Margaret Schmidt, Dr. Sandra Stauffer, Dr. Jeffrey Bush, Dr. Jill Sullivan, and Dr. Evan Tobias. The collegial community of learners you foster provides a safe space for scholarly discourse, collaboration, and personal and professional growth for everyone committed to the positive changes possible in this unique doctoral program.

Thank you also to my fellow doctoral students. I will always cherish our discussions and our friendship. Thank you all for the countless hours of reading and editing each others' research, grappling with materials and ideas from classes, and spending quality downtime to recharge our mental batteries.

Thank you to the six outstanding teachers in this study, the four primary participants and the two expert consultants. Your stories are all remarkable and I will always remember the time spent in your classrooms and our conversations with fondness. Your teacher stories of persistence, challenge, growth and success are inspiring.

TABLE OF CONTENTS

	Page
LIST OF TABLES.....	xv
LIST OF FIGURES	xvi
CHAPTER ONE: INTRODUCTION	1
Symbolic Interaction as a Theoretical Framework.....	3
Guiding Definitions	6
Role.....	7
Identity.....	8
Role Support.....	9
Identity, Role, and Role Support in this Study.....	10
Identity.....	10
Role.....	11
Role support.....	11
Purpose and Questions.....	13
The Need for the Study.....	13
Delimitations.....	15
Organization of the Dissertation.....	16
Summary.....	17
CHAPTER TWO: REVIEW OF LITERATURE	19
Introduction.....	19
Symbolic Interaction.....	19

	Page
The Principles of Symbolic Interaction	20
Symbolic Interactionist Research in Music Education.....	24
Identity, Role, and Role Support	32
Identity, Role, and Role Support in Music Education.....	32
Identity, Role, and Role Support Outside the Music Education	
Literature.....	43
Social psychology.....	43
Education	45
Teacher Mobility	54
Attrition and Reasons for Leaving a Teaching Job	54
Mentoring and Professional Development	62
Summary.....	68
CHAPTER THREE: METHOD.....	70
Introduction.....	70
Research Design	71
Researcher.....	73
Exploratory Study.....	74
Participants	76
Settings	83
The Theoretical Framework of Symbolic Interaction	84
Data Collection.....	84

	Page
Interviews	86
Classroom Observations	90
Teaching Videos and Stimulated Recall.....	91
Artifacts	92
Researcher’s Journal.....	92
Data Analysis.....	93
Trustworthiness.....	95
Prolonged Engagement and Persistent Observation.....	96
Triangulation.....	96
Peer Review	96
Negative Case Analysis	98
Clarifying Researcher Bias	98
Member Checking	99
Thick Description	100
External Audits.....	100
Ethics, Confidentiality, and Disclosure of Data	101
Summary.....	102
CHAPTER FOUR: INDIVIDUAL CASE STUDIES.....	103
Lisa	103
Identity.....	105
Background.....	105

	Page
Personal and professional identity	109
Changing schools	110
Investing in the school community	111
Role	112
Perceptions of role	116
Vignette: Third-Grade Dress Rehearsal	117
Role Support	118
Students	119
Family and friends	120
School community	121
Job stress and role support	122
Actively seeking role support	123
Vignette: Choir Performance	124
Paul	126
Identity	128
Background	128
Personal and professional identity	131
Professionalism	132
Becoming a teacher	133
Vignette: Choir Rehearsal	135
Role	136

	Page
Changing schools.....	139
Rural and suburban schools.....	140
Role Support.....	142
Role support in rural and suburban schools.....	143
Administrators.....	144
Role support needs.....	145
Vignette: Holiday Performance.....	146
Julie.....	148
Identity.....	150
Background.....	150
Personal and professional identity.....	154
Becoming a teacher.....	158
Changing schools.....	159
Vignette: Music Camp.....	161
Role.....	162
Orff specialist.....	162
Replacing bad teachers.....	163
Advocate and leader.....	164
Finding balance between life and teaching.....	165
Role Support.....	166
Guidance.....	166

	Page
Resources	167
School community	167
Vignette: Grandparents' Day Performance	170
Alex.....	172
Identity.....	174
Background.....	174
Personal and professional identity	179
Vignette: Barred Instrument Ensemble Performance	180
Role.....	182
Expert teacher	182
Enjoyment of role	184
Teaching is a balancing act.....	185
Role Support	186
Professional development.....	186
Role models	188
Administrators	190
School community	191
Vignette: School Performance.....	192
CHAPTER FIVE: CROSS-CASE ANALYSIS	195
Identity.....	196
The Stability of Core Identity over Time	197

	Page
Shifts in Teacher Identity.....	200
Mobility and Teacher Identity	203
Mobility, Identity, and Teacher Practices.....	205
Role.....	209
Participants' Perceptions of Music Teacher Role.....	210
Shifts in perceptions of music teacher role.....	212
Music Teacher Role Stressors	214
Finding a Balance	217
Mobility and Music Teacher Role	219
Role Support.....	224
Role Support and Validation	224
Challenges to Role Support	228
Giving and Getting Role Support	231
Role Support from Significant Others	234
Summary.....	236
CHAPTER SIX: DISCUSSION AND IMPLICATIONS	239
Exploratory Study.....	239
Purpose and Design	240
Cross-Case Themes and the Research Questions	242
How Does Changing Schools Impact Teacher Identity and Role?.....	242

	Page
How Do Teachers Experience Role Support in Different School Contexts?	247
Are Teacher Practices Challenged by Changing Schools, and How are Those Challenges (if They Exist) Linked to Teacher Identity and Role?	252
Teacher Mobility	253
Symbolic Interaction.....	256
Model: Flight or Thrive	257
Recommendations for Practice and Future Research	262
Music Teachers.....	262
Recommendations for practice	262
Recommendations for research.....	265
School Communities and Administrators.....	267
Recommendations for practice	267
Recommendations for research.....	269
Music Teacher Educators	269
Recommendations for practice	269
Recommendations for research.....	270
Parting Thoughts.....	272
REFERENCES	274

	Page
APPENDIX	
A INTERVIEW QUESTIONS	288
B PARTICIPANT TIMELINES.....	299
C IRB EXEMPT LETTER	303
D PARTICIPANT CONSENT LETTER	305
E PARTICIPANT INFORMATION MAPS	309
F EXPERT CONSULTANTS	314

LIST OF TABLES

Table	Page
1 Potential Participants	80
2 The Four Primary Participants and Two Secondary Participants	82

LIST OF FIGURES

Figure	Page
1. Salient role-identities during music education.	28
2. Burke’s Control System Model.	47
3. Collier’s Differentiated Model of Role Identity Acquisition.	48
4. Lisa’s music classroom from the doorway in the back of the room.	104
5. Lisa’s music classroom from the front by her desk.	104
6. Paul’s music classroom from the doorway.	127
7. Paul’s music classroom from the front corner of the room.	127
8. Julie’s music classroom from her desk near the doorway.	149
9. Julie’s model of the links she needs to establish with the school community to obtain role support.	170
10. Alex’s music room from the side near her desk.	173
11. The Flight or Thrive Model for Music Teachers.	258

CHAPTER ONE: INTRODUCTION

Occupational mobility is common for teachers in contemporary education. Over the course of their careers, educators may accept a variety of teaching jobs and teach in multiple schools (Ingersoll, 2001). In a longitudinal study of Texas public elementary schools (1993-1996), Hanushek, Kain, and Rivkin (2004) found that 6.5% of teachers in Texas change schools within districts and 5% change districts each year. The authors suggest this trend in mobility resembles the national trend. The increased frequency with which educators change teaching jobs or leave the profession altogether is due not simply to the increasing number of retirement-age teachers (Boe & Gilford, 1991), but also to teachers seeking better positions with regard to certain aspects of a teaching job such as salary, working conditions, and school climate (Ingersoll, 1999).

Researchers who study teacher mobility have focused primarily on the reasons for mobility and the impact of mobility on student achievement (e.g., Aaronson, 1999; Clewell & Villegas, 1999; Ingersoll, 1999, 2001; Smith & Ingersoll, 2003; Madsen & Hancock, 2002; Murnane & Steele, 2007). Rosenholtz and Simpson (1990) found that a negative perception of performance efficacy is one reason that teachers leave the profession. Lankford, Loeb, and Wyckoff (2002) investigated the unequal distribution of effective teachers in New York state public schools and concluded that salary and other job characteristics such as type of student body, facilities, preparation time for teaching, and class size were reasons teachers gave for changing schools or leaving the profession. Boyd, Grossman, Lankford, and Wyckoff (2009) investigated the attrition patterns

of teachers who left because of low student achievement, finding that a high percentage of ineffective teachers in low scoring schools leave the teaching profession. A large body of this research presents statistical analysis of teacher attrition with relation to student achievement (e.g., Boyd, Grossman, Lankford, Loeb, & Wyckoff, 2006; Boyd, Lankford, Loeb, & Wyckoff, 2005). Other studies have examined the impact of wage structure and seniority on teacher turnover, which impacts the quality of the teacher workforce (e.g., Ballou & Podgursky, 2002). Few studies consider the impact of mobility on the teachers themselves, specifically with relation to teacher identity and role.

Researchers have explored the topics of teacher identity, role, and role support in education (e.g., Anderson, 1981; Bouij, 2004; Collier, 2001; Dolloff, 1999a, 1999b; L’Roy, 1983; Mark, 1998). L’Roy (1983) studied the occupational identity of music education majors. She concluded that music education students understand their identities as performers first and then as music teachers. Bouij (2004) examined the role socialization and identity formation of music student teachers and new music teachers. He claimed that an individual constantly adjusts his/her enactment of a role based on society’s expectations and society members’ perceptions of him/her in that role. Frierson-Campbell (2004) examined the impact of Professional Development School (PDS) partnerships between public schools and universities and discovered that the music teachers in her study were more concerned with professional identity issues than professional development. The music teachers in Frierson-Campbell’s study claimed that negative perceptions or misunderstandings of the music teacher role and feeling

powerless with regard to decision-making in the school community resulted in negative perceptions of role support.

To better understand the link between identity and mobility for teachers, this study examines the impact of occupational mobility on veteran elementary general music teachers' identities, roles, and perceptions of role support over time. To date, I have found studies investigating reasons for teacher mobility and the impact on student achievement, but I have not found studies focused on how a change of teaching job impacts teachers' self-perceptions. This study will help fill a gap in the existing literature by examining the impact of changing teaching jobs on music teacher identity, role, and perceptions of role support.

Symbolic Interaction as a Theoretical Framework

In this study, the theoretical lens of symbolic interaction provides a means of analyzing and understanding the interconnection of identity, role, and role support. L'Roy (1983) explains, "The individual's conception of self emerges from social interaction and guides or influences behavior" (p. 4). George Herbert Mead (1934), a psychologist and social behaviorist, claimed that individuals define their own self-concept based on their interactions with others in society.

According to Mead:

The individual experiences himself as such, not directly, but only indirectly, from the particular standpoints of other individual members of the same social group, or from the generalized standpoint of the social group as a whole to which he belongs. (p. 138)

Mead's work led to symbolic interactionism, a perspective that explains the self-concept of an individual based on the meanings a social group assigns to objects and experiences, the individual's interactions with those objects and experiences, society's expectations for behavior, and the individual's perception of how members of the social group perceive him/her. Herbert Blumer, a sociologist, continued Mead's work and was the first to use the term symbolic interaction in print (1937). Since then, symbolic interactionism has provided a useful framework for examining identity in various disciplines.

Researchers in music education have used symbolic interaction theory to understand the socialization of music teachers (Bouij, 1998b, 2004; Cox, 1994, 1997; Isbell, 2006; Wolfgang, 1990), the construction of music teacher identity (Dolloff, 1999b, 2007; L'Roy, 1983; Roberts, 1991a, 1991b), and role development for music teachers (Paul, 1998). According to Wolfgang (1990), White (1964) "was the first to study the professional role of the public school music teacher. His data were interpreted using an interactionist framework" (p. 31). White's (1964) study began a long line of inquiry into the lived experiences of music teachers.

Symbolic interaction from a Blumerian point of view presents roles as having broad guidelines rather than having set responses. According to Blumer (1936), "Individuals respond to the *meaning* or *significance* of one another's actions. The gesture of the other is subject to interpretation which provides the basis for one's own response" (p. 518, italics in original). The individual interprets each "thing" he/she encounters in a role and ascribes meaning to that

“thing” before acting in a manner he/she chooses, allowing for more variation and interpretation from each actor in each role. The individual also seeks legitimation from others for his/her enactment of the role through a reference group, a group of people with knowledge and understanding of the role that provides legitimation for role enactment (Collier, 2001). Turner (1978) explained that there is a vague definition of role for any role in society, also referred to as a “general, abstract nature of a role category” (Baker & Faulkner 1991). This implies that the role of teacher has some broad meaning shared by all reference groups related to that role, yet the individual who assumes the role has agency in determining how to act out the role in an acceptable way within his/her own reference group.

Reference groups may change or hold alternative views. According to Collier (2001):

Alternative reference groups provide competing versions of the role standard that may prove more conducive to the accomplishment of an individual’s interactional goals. If an individual switches reference groups, the adjustment-readjustment processes start all over again.

(p. 232)

When a teacher moves from one school to another, thus changing reference groups, the “vague definition” of the teacher role is similar, yet the new reference group may expect the teacher to enact the role in a different manner than was accepted in the previous reference group.

For this study, viewing the phenomenon of teacher mobility and its impact on teacher identity, role, and perceptions of role support through the lens of

symbolic interaction provided insight into the lived stories of the general music teachers who participated, as well as more general insights about the intersection of teacher mobility and teacher identity formation. Four assertions within the symbolic interactionist theory, as defined by McCall and Simmons (1978), are relevant to this study. These following four premises of symbolic interaction theory informed the data analysis process and the organization of the cases:

1. Identities are not created in isolation, but are socially constructed and influenced by social interactions.
2. Identities are constantly changing based on the social interactions and experiences of individuals.
3. Each individual has an idealized image of his/her identity and of the roles he/she chooses to enact.
4. Because an individual has an idealized image that he/she wishes to achieve, he/she seeks legitimation from others for his/her perceived identity and enactment of roles.

The symbolic interactionist perspective suits this study as the participants have all experienced multiple social reference groups due to changing teaching jobs, which impacted the participants' identities, roles, and perceptions of role support. The following definitions of role, identity, and role support, guided this study.

Guiding Definitions

Previous identity and role research studies have utilized terms including “self,” “identity,” “personal identity,” “occupational” or “professional identity,” “role,” “role support,” and “role-identity.” Often, the terms seem to be used

interchangeably and the differences between them are blurred. I provide the guiding definitions for this study below. First I discuss definitions of role used in the literature. This understanding of role then informs definitions of identity and role support. After clarifying the terms used in prior research, I provide definitions of identity, role, and role support used for the remaining chapters of the dissertation.

Role

According to Regelski (2007), one issue with regard to identity research centers around the “various expressions that are often used in identity research without much, if any ‘rigor,’” and he lists “conflict, socialization, roles, even identity” as terms that researchers use “in often considerably different ways” (p. 2).

McCall and Simmons (1978) use the term “role-identity” and define it as “the character and the role that an individual devises for himself as an occupant of a particular social position,” and add that an individual’s role-identity is “his imaginative view of himself *as he likes to think of himself being and acting* as an occupant of that position” (p. 65, italics in original). McCall and Simmons explain that individuals have social role-identities, which are broad categories such as teacher, mother, singer, and volunteer. Bouij (2004) describes three components of role-identities: “what the individual is actually expected to master (the competence), what socio-culturally is expected of a person in a particular position, and what the individual for different reasons considers to be desirable and suitable” (p. 3).

The combination of individual role-identities, expectations of other people we encounter in society, and our experiences in society influence how we chose to enact each role (Bouij, 2004). According to McCall and Simmons (1978), “other persons are built in to the very contents of one’s role-identities,” because we often imagine others’ reactions to our portrayal of roles (p. 66). Members of a social group have certain expectations toward the occupant of a position and that set of expectations constitutes the social role. Those expectations, however, are vague, defining only the broad limits of behavior for a person in a given role (McCall & Simmons, 1978). Relating the notion of social influence to this study, the role of teacher an individual devises for him/herself is influenced by past experiences, present experiences, the ideal image he/she has for being a teacher, others’ perceptions of the teacher role, and other roles enacted by the individual, which all contribute to the teacher’s role-identity and role enactment.

Identity

Comparing the differences between role and identity, Dolloff (2007) simplifies the definitions saying:

“Role” is what a teacher *does* while “identity” is who a teacher *is*: how an individual integrates his or her evergrowing/everchanging skills, beliefs, emotional response to the teaching/learning act and to students, and subject-specific knowledge. (p. 3, italics in original)

According to Dolloff (1999b), “Identity is a socially constructed view of self” (p. 192). Just as society influences the individual, the individual also makes choices with regard to roles and identity. L’Roy (1983) explains, “One may say that the

social self is defined by a diverse set of personal roles” (p. 5). Bouij (2004) explains “identity can be seen as the individual’s idea about his own set of role-identities, dynamically and hierarchically ordered, and also changeable over time” (p. 4). In this study, I add to these definitions by claiming that if identity is a “view of self,” it encompasses everything about a person: the personal and professional qualities of an individual, the combination of positions or roles an individual enacts in society, the importance of each quality and each role, and the meanings the individual places upon each quality and each role.

Role Support

Role support, as defined by McCall and Simmons (1978), is “the expressed support accorded to an actor by his audience for his claims concerning his role-identity” (p. 70). According to McCall and Simmons, an individual needs “social testimony in support of his imaginings” of role (p. 72). The individual will continually try to prove himself worthy of the role at hand, seeking legitimation from society. McCall and Simmons explain that role support is not simply allowing an individual to continue enacting a role but is also “a set of reactions and performances by others the expressive implications of which tend to confirm one’s detailed and imaginative view of himself as an occupant of a position” (p. 71).

Role support from a reference group offers the individual legitimation and confirmation of the aspects of his “self.” For a teacher, role support actions by members of the school community may include verbal legitimation from students, teachers, parents, and administrators, and funding for programs and resources.

However, not all reference groups are perceived as equally important for role legitimation. Reference groups for teachers may include teachers at the same school, teachers from other schools, mentors from the school district, college professors and mentors, and administrators. Teachers may also seek role support from a broader reference group that does not necessarily possess detailed knowledge of the teacher role (e.g., friends or family). Contributors to teacher role support may be members of the school professional community (e.g., teachers, administrators, school staff, students, parents, or members of the surrounding community). Teachers, like other workers, need support from the school community to best fulfill job requirements, and may obtain role support in different ways, based on their particular school professional community. The support teachers desire from their school professional communities may include mentorship opportunities, community decision making, collaboration with fellow teachers and administrators, the necessary information to allow for student safety in the classroom, access to resources, and support for the decisions teachers make in the classroom.

Identity, Role, and Role Support in this Study

Identity. In this study, when I speak of who a participant is as a teacher, I use the term teacher identity. When I speak of what the participant does as a teacher, I use the term teacher role. To discuss the many roles, perceptions of personal and professional identity, and decisions of how to enact the teacher role, I make a distinction in this study between identity and role, seeing identity as the entire essence of a person, and role as the particular social position a person

enacts (e.g., teacher). To further clarify the discussion of identity and enactment of roles, I refer to the participants' personal and professional identities, and how the identities are related to the participants' enactment of roles.

Role. In this study, I use the term role to refer to what other researchers have labeled "role" and "role-identity." Since I discuss identity and role separately and in conjunction, my use of the term "role-identity" would only perpetuate the confusion of terms in research described by Regelski (2007). However, the definitions of "role-identity" provided in prior research (e.g., McCall & Simmons, 1978; Bouij, 2004) provide a foundation for understanding the multi-dimensional nature of an individual, and the various experiences and social interactions that influence the individual's choices. An individual may enact many roles during his/her lifetime, which may overlap and influence each other.

Role support. I discuss role support as the validation and support of role that a teacher receives from significant others and members of the school community. Role support within the school community includes affirmation of role from parents, students, administrators, and other teachers, classroom resources, and time with students. Teachers may also seek role support outside of the school community including support from family, friends, significant others, teachers in other schools or districts, mentors, role models, and college professors.

In each case study, I discuss the teachers' perspectives of their identities, roles, and perceived role support. A teacher's identity (personal and professional) informs and influences how he/she enacts the role of music teacher. Therefore,

understanding a person's identity—the sum of all roles and personal and professional qualities—is crucial for understanding his/her enactment of the music teacher role and how he/she perceives role support.

To become a teacher is to assume a role, incorporate the role into personal identity, and take on the responsibilities of that role. Roles are defined by the context in which they are enacted. According to Bouij (2004):

We must all learn how to interpret our shared symbols in society; this being is an important part of our human socialization. All human communication is also made through symbols. As social actors, we are constantly involved in negotiating the meaning of reality with one another.

(p. 3)

Educators strive to fulfill their own ideal images of the teacher role (McCall & Simmons, 1978). Multiple factors may impact teachers' paths toward becoming the educators they imagine themselves to be or strive to become. Each time teachers change jobs, moving to new schools, they experience different students, administration, school and outside community expectations and support, and systems for fulfilling the teacher role. Teachers negotiate the shared symbols and shared meanings within their school settings and with others in their lives. Collier (2001) states, "When an actor moves from one reference group to another, the process is change—in both role definitions and within-group interaction patterns" (p. 232). Changing school contexts may challenge teachers' roles and identities; teachers may redefine their roles and identities through their interactions with others and responses to a new school setting.

Purpose and Questions

At some point during their careers, teachers may change jobs, moving to a different school or district. Each change places a teacher in a different context in which to enact the role of teacher and in which expectations regarding that role may vary. This study sought to examine the impact of teacher mobility on veteran elementary general music teachers' identities, roles, and perceptions of role support. Three research questions guided this inquiry:

1. How does changing teaching jobs impact teacher identity and role?
2. How do teachers experience role support in different school contexts?
3. Are teacher practices challenged by changing schools, and how are those challenges (if they exist) linked to teacher identity and role?

The Need for the Study

Prior to this study, I conducted an exploratory study in which I examined my own teaching practices and the impact of mobility on my personal and professional identity (Gray, 2008). I found that elements of my core identity remained stable and endured throughout my various teaching experiences in different school contexts. I define core identity as the elements that represent the essence of who I am as a person. These aspects of my identity have remained stable over time through varied experiences and social contexts. Elements of my personal and professional identities that remained stable include my desire for personal and professional growth, collaboration with fellow teachers, and commitment to creating a psychologically and physically safe classroom environment for student learning. The exploratory study, conducted prior to this

study, raised questions about the impact of occupational mobility on teachers' identities. How do teachers function in different school contexts? How do teachers' experiences change when they are supported in their school community versus when they are not supported?

Research studies have examined teacher mobility and its impact on school systems and students (e.g., Aaronson, 1999; Ballou & Podgursky, 2002; Boyd, Hamilton, Loeb, & Wyckoff, 2005; Clewell & Villegas, 1999; Ingersoll, 1999, 2001, 2004; Madsen & Hancock, 2002; Murnane & Steele, 2007; Smith & Ingersoll, 2003). However, research studies have not focused on how teachers themselves are impacted when they change teaching jobs. Because identity formation during a teacher's career may be impacted by factors such as mobility, professional development, teaching experiences, and role support, these factors need to be considered to better understand identity formation for teachers during their careers. Researchers have considered the identity formation of preservice teachers and new teachers (e.g., Bouij, 2004; Collier, 2001; Dolloff, 1999a, 1999b; L'Roy, 1983). However, I have found only a few studies focused on music teachers' identities throughout their careers, specifically veteran teachers (Bernard, 2004, 2005; Frierson-Campbell, 2004).

Researchers in music education have focused on the topics of identity, role, and role support. A growing body of studies in music education has examined music teachers' role-identities (e.g., Bernard, 2002, 2004, 2005, 2007; Bouij, 2004; Dolloff, 1999a, 1999b; Roberts, 2000b, 2000c, 2004, 2007). However, I have found no studies in the music education literature that link

teacher mobility with music teacher identity, role, and role support. This study addresses the gap in music education literature with regard to the impact of changing teaching jobs on music teacher identity, role, and perceptions of role support.

For this study, I sought to understand teacher identity through detailed examination of the stories of four veteran music teachers' careers, questioning whether mobility impacted their identities and if their identities changed over time. In addition to the questions raised by the exploratory study (Gray, 2008), I also considered questions related to teacher identities and career choices: Why do certain teachers remain in teaching while others experience burn out and change professions? Why do some teachers remain in an unsupportive school setting while others make a school change?

Delimitations

The four primary participants in this study are elementary general music teachers who have changed teaching jobs at least one time during their careers and who have taught elementary general music in at least two schools full-time on different teaching contracts. All four participants are veteran teachers, having taught for a minimum of 10 years (Burden, 1981; Rosenholtz & Simpson, 1990). This study was limited to elementary general music teachers who have changed teaching jobs and contracts, moving from one school to an entirely new school and possibly new school district, city, or state. The phenomenon of teachers traveling between schools on the same contract, splitting their time between two or more placements, was only addressed in this study as part of the participants'

entire career experiences. While all four participants held a traveling position at some point during their careers, the mobility criterion for inclusion in this study was the complete change from one job contract to another, changing schools and possibly districts, cities, or even states.

Organization of the Dissertation

In this chapter, I briefly presented previous research related to the topics of teacher mobility, identity, role, and role support. Symbolic interaction was used as a theoretical framework for this study, and a sample of research studies that utilized symbolic interaction were also presented. Although I have found studies of teacher mobility, I found no studies focused on how changing teaching jobs impacts teacher identity, role, and perceptions of role support over time for veteran teachers.

Due to the immense body of literature, Chapter Two presents a review of selected literature for symbolic interaction, teacher identity, role, role support, and teacher mobility. The concepts of identity, role, and role support are frequently addressed together in the literature, and were therefore presented together in this literature review.

Chapter Three outlines the method for this multiple case study. The case studies in this dissertation are the personal stories of music teachers, and are therefore presented in a narrative manner. I represented each case through storied inquiry, presenting the teachers' lived experiences through narrative analysis as defined by Polkinghorne (1995), also referred to as within-case analysis

(Creswell, 2007, p. 75). Themes emerged across the four cases through analysis of narratives (Polkinghorne, 1995), and through cross-case analysis (Creswell, 2007, p. 75).

The four case narratives presented in Chapter Four combine data from interviews, observations, concert notes, researcher journal notes, and email correspondence for each participant. I organized each of the cases with a vignette describing the school and the music room, a biographical sketch of the participant's life and teaching career, material pertaining to the three categories of identity, role, and role support, and two additional vignettes—one of a concert and one of an observation.

I then compared and discussed all of the cases in Chapter Five to provide a wider yet still local view of the participants' identities, roles, and perceptions of role support within their school communities. The cross-case analysis (Creswell, 2007, p. 75) yielded themes that apply to all four cases with regard to teacher identity, role, perceptions of role support, and mobility.

Chapter Six presents the cross-case themes with regard to the research questions. I also present a continuum model representing a teacher's ability to thrive or inability to thrive in the teacher role, the latter of which results in flight from the teaching profession. This chapter also provides implications and recommendations for future research.

Summary

In Chapter One, I have outlined the purpose of the study, and have briefly discussed relevant prior research on teacher mobility, identity, role, role support,

and symbolic interaction, which provides a framework for this study. In addition, I have identified a gap in the teacher mobility literature: while it includes studies of the impact of teacher mobility on students and schools, studies of the teachers themselves are missing. As the literature on the topics of teacher mobility, identity, role, and role support is immense; I present representative research for these topics in the following chapter. Symbolic interaction is a lens through which I viewed the data collected for this study. For this reason, literature on symbolic interaction is also included in Chapter Two.

CHAPTER TWO: REVIEW OF LITERATURE

Introduction

This study sought to examine the lived experiences of four veteran elementary general music teachers and to explore how changing teaching jobs impacted their music teacher identities, roles, and perceptions of role support. Symbolic interaction, a sociological approach for understanding how humans interact with the world around them and with other members of society, was used as a theoretical lens for this study and is reviewed in this chapter.

The topics of identity, role, role support, and teacher mobility are not unique to the field of music education. Research from other fields (e.g., education, and social psychology) is also presented in this review. I discuss this research in three sections: symbolic interaction, identity, role, and role support, and teacher mobility.

Symbolic Interaction

The construction of personal and professional identities and the enactment of roles transpire within and are influenced by society. Individuals create their identities (a combination of roles) by selecting certain roles within society, unconsciously ranking those roles, and incorporating those roles into their personal identities. While constructing identity may seem an independent act, all roles have social meaning and are influenced by social expectations. Individuals also seek legitimation and role support from other members of society while enacting roles. The principles of symbolic interaction have been used to explain these complex interactions between individuals and society. The following

section presents selected studies and writings that utilize symbolic interaction as a theoretical lens. I discuss the principles and perspectives of symbolic interactionists, and review symbolic interaction research literature in education and music education.

The Principles of Symbolic Interaction

According to Dingwall (2001), the term symbolic interaction was first used in print by Herbert Blumer (1937) to “describe an approach to sociology based on the social behaviorist philosophy of mind and action developed by George Herbert Mead at the University of Chicago during the 1920’s” (p. 237). Mead’s book, *Mind, Self, & Society* (originally published in 1934), reflects his social behaviorist outlook on society and on human behavior within society. In his 1969 book about symbolic interactionism, building upon the work of George Herbert Mead, Blumer stated:

The first premise is that human beings act toward things on the basis of the meanings that the things have for them. The second premise is that the meanings of such things is derived from, or arises out of, the social interaction that one has with one’s fellows. The third premise is that these meanings are handled in, and modified through, an interpretive process used by the person in dealing with the things he encounters. (p. 2)

Symbolic interactionists seek to understand and are concerned with human groups or societies, social interaction in those groups, objects and their social meanings, human beings as actors, and human action. Symbolic interactionists function under the assumption that reality is socially constructed, that is,

individuals ascribe meaning to objects or experiences based on their interactions with others. The meanings one social group ascribes to an object or experience may differ from the meanings for the same object or experience of a different social group. In addition, individuals within a social group each assign their own meanings to objects and experiences in relation to the accepted group meaning.

If meanings are socially constructed then personal identities are constructed in and influenced by society and social interaction. Blumer (1969) maintained that, “the ‘world of reality’ exists only in human experience and that it appears only in the form in which human beings ‘see’ that world” (p. 22).

Meanings can differ depending on how individuals and social groups interpret their experiences and can change as a group reconsiders or reinterprets objects or events. McCall and Simmons (1978) argue, “Reality, then, in this distinctively human world, is not a hard, immutable thing but is fragile and adjudicated—a thing to be debated, compromised, and legislated” (p. 41).

McCall and Simmons (1978) list basic principles of symbolic interaction: “man [*sic*] is a planning animal,” and plans courses of action (Mead’s impulses); “things take on meaning in relation to plans” (Mead’s stimuli); “humans act toward things” and form plans of action based on the meanings they attribute to those things (the execution of an action is contingent upon the meaning for that plan); humans “identify every ‘thing’” they encounter and seek to discover meaning (man is constantly questioning what he encounters and labeling what a “thing” means before he can proceed and know what to do with it); “for social

plans of action, these meanings must be consensual”; and “the basic ‘thing’ to be identified in any situation is the person himself” (pp. 58-60).

While these principles imply that individuals function within society, they also highlight the power of the individual to act and make choices based on what he or she experiences. The individual performs roles within society, follows society’s accepted guidelines for performing that role, and yet the individual has agency within the boundaries of the role under question. Low (2008), referencing Blumer (1988d), argued:

It is inaccurate and misleading to regard dynamic relations as predetermined or controlled by culture or structure because the organization of a human society is the framework inside of which social action takes place and is not the determinant of that action. Structural features, such as “culture,” “social systems,” “social stratification,” or “social roles,” set conditions for action but do not determine action.
(p. 332)

While society influences an individual, society also adapts and changes based on individual members’ actions.

Society provides a place for the individual to shape and form identity, and as a result, society is changed by the individual’s evolution. Blumer supported this idea of individual action within society. He contended with Mead’s behaviorist view that although the individual may make choices to act, those choices are ultimately responses controlled and influenced by the structures of

society. Blumer argued that individuals control and interpret what they are experiencing and then choose to act.

According to Blumer (1969), symbolic interactionists believe humans “form our objects of ourselves through such a process of role-taking. It follows that we see ourselves through the way in which others see or define us” (p. 13). He explained, “In most situations in which people act toward one another they have in advance a firm understanding of how to act and of how other people will act” (p. 17). Cooley (1902) coined the term “looking glass self” to describe this phenomenon. Lopata (2003) discussed Cooley’s term stating, “In his concept, the person sees the self in the eyes of the other, imagines the judgment of this self by the other, and feels sentiments of, for example, pride or mortification” (p. 154). Social groups share understandings for how social roles should be enacted. These understandings serve as the basis for how individuals choose to enact a role, yet each individual will approach a role with his/her own previous experiences and knowledge, thereby approaching the role in a unique way.

For symbolic interactionists, meaning does not “emanate” from the object nor does it come from the psychological elements of the person viewing the object. According to Blumer (1969), “Meaning arises in the process of the interaction between people. Symbolic interaction sees meanings as social products, as creations that are formed in and through the defining activities of people as they interact” (pp. 4-5). Meaning is not permanent and can change based on social interpretations and agreed upon understandings. Human acts are not isolated events but sequences within society. What an individual does

depends on who is present and when and where the event takes place. McCall and Simmons (1978) stated, “Social boundaries not only affect WHO we are likely to interact with; they also constrain WHAT we can do” (p. 27, emphasis in original).

The symbolic interactionist perspective is useful for this study because it offers a possible explanation for how humans interact in society and how they form their identities based on their interactions with others. Personal and professional identity and role are constructed within and influenced by social contexts. I sought to understand the impact of teacher mobility on the identities, roles, and perceptions of role support for the participants in this study, and how they constructed and negotiated their identities and roles within multiple social contexts.

Symbolic Interactionist Research in Music Education

Music education researchers have used symbolic interaction as a tool for understanding identity construction, particularly in studies of music teacher identity. The following section includes major studies of identity within the field of music education that use the symbolic interactionist perspective.

Roberts conducted multiple studies (1990, 1991a, 1991b, 1993) to examine identity construction among music education majors. In one of these studies, Roberts (1991a) conducted a qualitative study of 108 music education students in five Canadian universities to examine how the participants constructed their identities as musicians within music education programs in the university setting. Observations and interviews took place over a 36-month period. In

Roberts' (1991) paper, he explained that the five universities varied in the types of teacher preparation programs they offered, including the percentage of classes held in the music department at each university. According to Roberts, music education departments have the task not only of strengthening the musicianship of students, but also of providing pedagogical knowledge and preparing future music teachers, all within one department.

Roberts suggested that researchers need to consider both the content knowledge that students gain and the social knowledge and beliefs they develop prior to graduation. Utilizing symbolic interaction theory to examine the data, Roberts explained that students' conceptions of "musician" implied "performer," and that this definition derived from social interactions with others in schools of music. Roberts suggested that, due to the social atmosphere, students often want to be viewed first as musicians and second as teachers, sometimes as musicians who teach. He questioned whether it is possible for students to seek legitimation concurrently for two roles (musician and teacher) and whether one role will always dominate. According to Roberts, the social community of each school of music impacts a student's decision of which identity should be dominant (musician or teacher) and the way in which the student enacts the roles of musician and teacher.

In an essay based on his previous identity construction studies, Roberts (2004) reiterated that music students are often isolated from the rest of a university campus and have a tight knit group of music students to which they belong, as well as sub-groups within the larger music school community such as

music education majors. Roberts stated that the identity of musician and the identity of teacher are both important to his own professional identity. As a music teacher educator he explained that the “teaching self and the musician self battle it out for control over a person,” and that “it is in the struggle that we can keep both our musical self and our teacher self alive and both must be strong to produce the kind of great music teacher we want in front of our students” (p. 38). Teacher identity formation in college may be relevant to my study. To understand the identities of the participants, it will be necessary to consider their college years and the early stages of their teaching careers, and how interactions during those years may have influenced aspects of personal and professional identity and role formation.

Bouij (1998b) used the term “role-identity” to represent a concept similar to Robert’s “identity.” Bouij utilized a grounded theory approach in a longitudinal qualitative study of 169 Swedish music teachers, examining their socialization and role-identity formation. The initial study with these participants began in 1988 during the participants’ undergraduate degrees in music education and continued through the beginning of their careers as music teachers. The participants were selected from all six higher education institutions in Sweden. Bouij collected data through questionnaires and interviews focused on role-identity formation and socialization in the field of music education. Bouij used previous work in role-identity, including McCall and Simmons’s (1978) definition of role-identities, to view his participants’ experiences through the theoretical lens of symbolic interaction. Based on Shibutani’s (1955) discussion of social

reference groups, Bouij suggested that music student teachers and music teachers function within musical reference groups, understanding their chosen roles by interacting with and negotiating the expectations and perceptions of those roles with each other.

Bouij developed a model of role-identities, which includes four possible roles for music and teaching: all-round musician, pupil-centered teacher, performer, and content-centered teacher. Bouij's model presents "the role of the profession that the individual is striving for: a sort of teacher or a sort of musician" (p. 25). According to Bouij, if this role-identity model indicates student teachers' orientations with regard to teaching and performing, then perhaps music teacher educators can help students discover the type of job best suited to their ideal image of "music teacher." Bouij's model may be useful for this study when reflecting upon veteran music teachers' identity formation.

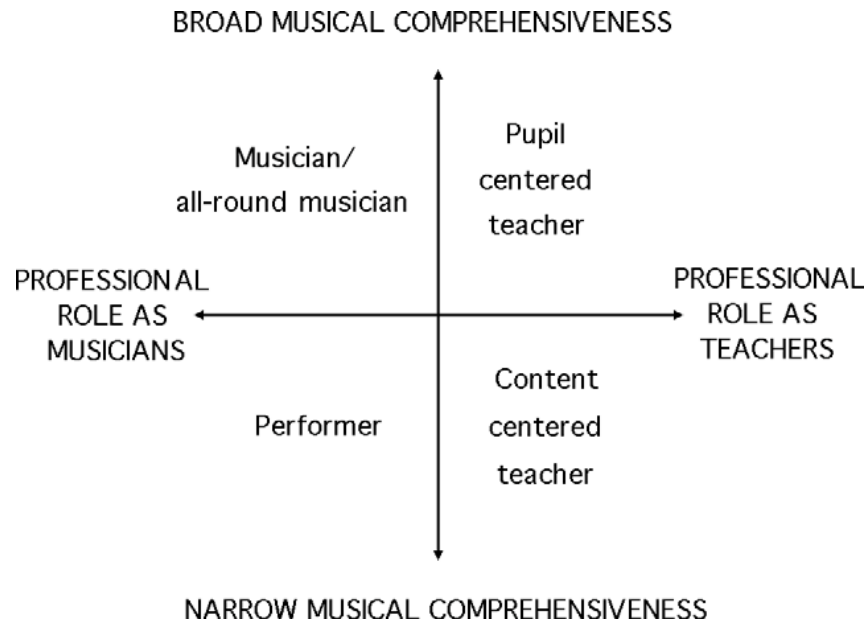


Figure 1. Salient role-identities during music education (Bouij, 1998b, p. 7).

Bouij (2004) continued his discussion of the socialization of music student teachers and practicing teachers, reflecting upon his previous study. He viewed his research through two theoretical lenses, role-identity theory (McCall & Simmons, 1978) and communicative action (Habermas, 1984, 1987). Both theories align with the symbolic interactionist perspective. Bouij questioned the status of musical roles (e.g., performer and teacher) within university programs, and the impact of an implied hierarchy of roles on music students' identities. According to Bouij, role-identity theory involves the notion that people plan for the future and are thus constantly adjusting their image and portrayal of roles based on how they are perceived enacting those roles in society. He presented three components of role-identities: what the individual is expected to master (competence), what society expects of someone taking on a certain role, and what the individual desires for the role.

Bouij also employed Habermas's theory of communicative action, including the idea that people engage in conversation to construct shared meaning and mutual understanding of the world and of human experience and interaction. Habermas's "life world" is comprised of culture, society, and the individual. Bouij explained, "socialization is not merely the transfer from one group to another in a static social structure, but *the active creation of a new identity through a personal definition of the situation* (Reinharz, 1979, p. 374, italics in original)" (p. 2). Bouij's model and Habermas's theory of communicative action may be useful for understanding the development of identities for the music teachers in this study.

Cox (2004) used the symbolic interactionist perspective to analyze her own experiences as a music educator, which she presented as a narrative case history. She sought to understand her role as it related to social interactions and expectations. Cox relied on the "concept of occupational roles as learned social behavior" and "professional socialization [as] a lifelong process" (p. 3), as well as symbolic interaction theory to "analyze social processes from a less egocentric perspective" (p. 11). She discovered that "many processes are at work" in social experiences and in the development of occupational identity, and as a result of her study, she became more accepting of differing viewpoints and approaches in society, music, and music education (p. 11). The evolution of teacher identity over time and in the context of personal and professional experiences and interactions is relevant to the research questions of this study.

Dolloff (1999b) employed a symbolic interactionist perspective in a study in which she sought to uncover and analyze “the personal images that inform teacher role identity in music education” and the process of music teacher identity construction for music education students (p. 193). She asked music education students a three-fold question, which she developed based on personal construct theory (Diamond, 1991): “What do your stories tell you about a) the teacher you are; b) the teacher you would like to be; and, c) the teacher you fear becoming?” (p. 195).

Dolloff also asked students to create a metaphor to represent their identities as teachers, and then to draw a picture of their ideal images of music teachers (Bullough, 1991; Thompson & Campbell, 2003; Weber & Mitchell, 1995). Student metaphors for teacher identity included examples that likened the teacher to a lighthouse with illuminating knowledge or to a spider spinning the web of knowledge for students. Student pictures of the ideal teacher included teachers with large ears for listening, large smiles for welcoming, and large hearts for caring. One student picture showed the teacher as a question mark, which represented that the student teacher still had questions that needed to be answered before she could feel comfortable as a teacher.

According to Dolloff (1999b), music education programs fail to consider the prior knowledge of teaching that music education students possess when entering their college programs. She concluded:

Giving students an opportunity to make their experience explicit allows students to reflect on what they believe about teaching. Examination of

the assumptions and expectations they already hold will serve to inform the choices they will continue to make as they evolve in their practice as a teacher. (p. 193)

During the interviews for my study, I utilized the tools Dolloff described (her three-fold question, metaphors for teacher images, and drawing ideal teacher images) with the participants to shed light on the choices they made during their years as teachers, as well as the process of identity construction during their careers.

L’Roy’s (1983) examination of music education students’ development of occupational identity is a frequently cited study in music education and utilized a symbolic interactionist framework for understanding music education majors’ professional socialization as new teachers. She collected data from 165 music education majors at North Texas State University during the 1981 and 1982 school years by means of questionnaires and interviews, and compared variables by music content area and class year.

L’Roy concluded that students do not initially form strong roles as music teachers but rather understand their identities initially as performers. According to L’Roy, developing occupational identity and understanding the occupational role of music teacher is as important for students in undergraduate learning as developing the pedagogical skills needed to teach music. The formation of occupational identity and the impact of mobility on teachers’ identities are relevant to this study.

Identity, Role, and Role Support

People enter a situation with pervasive identities, important in varying degrees to how they are treated, what is expected of them and what they are able and willing to do and accept in rights in a social relation or a social role [*sic*]. The identities people want to present and have validated must fit with the identities others assign them. Interaction difficulties arise if the person does not have a clear idea as to the content of own [*sic*] identity, if s/he wants to have accepted an identity the circle does not accept, or if the circle tries to force upon him/her another pervasive or role identity that s/he refuses. (Lopata, 2003, p. 165)

Researchers in various fields, including music education, education, and social psychology have sought to understand the multifaceted construction of identity and role. To better understand the personal and professional identities and roles formed by elementary general music teachers, I reviewed research from these fields. I present the literature in two sections: identity, role, and role support in music education, and theories and studies related to identity, role, and role support outside of music education.

Identity, Role, and Role Support in Music Education

Previous research studies related to identity, role, and role support utilize multiple terms including “self,” “identity,” and “role-identity,” often interchangeably and with multiple definitions and usage. For this reason, I review literature related to identity, role, and role support together in this chapter.

Regelski (2007) noted that one problem with regard to identity research centers

around the “various expressions that are often used in identity research without much, if any ‘rigor,’” and he lists “conflict, socialization, roles, even identity” as terms that researchers use “in often considerably different ways” (p. 2). When defining the terms used for this study, I struggled to make the distinction between identity and role, seeing role as a social position an individual chooses to enact and identity as the sum of all roles an individual enacts, personal and professional qualities, and the individual’s and society members’ perceptions of the individual. As the definitions of these terms are inconsistent in the literature, in this section, I summarize music education research that uses various terms to examine music teacher identity and role. Less confusion exists for the term role support. Studies of role support in music education are also included in this section.

Although a majority of the literature on music teacher identity, role, and role support focus on student teachers or novice teachers, it still provides valuable insight into these topics for veteran teachers and is relevant for this study.

Woodford’s (2002) review of studies of undergraduate music education majors provides recent examples of research on the social construction of music teacher identity. According to Woodford, the idea of social construction is a fairly new and yet complex topic in music education. He explained the social constructivist position of some music teacher identity researchers (e.g., Green, 1997) asserting, “Our perceptions and understandings of the world and everyday reality are socially mediated and constructed, meaning that they are built up through social experience and interaction” (p. 675).

Referencing Dolloff (1999b) and Roberts (1991b), Woodford explained that understanding the identity of an individual requires an awareness of the individual's prior knowledge, experience, and social understandings and expectations. Based on the literature he reviewed, Woodford identified primary and secondary socialization processes that appear to impact music teacher identity in undergraduate majors. He labeled preexisting images of music teacher identity as primary socialization processes including the impact of family, former schools, and former teachers, the impact of personality traits, and the impact of high school music teachers' identities on the identity formation of student teachers. Secondary socialization in college and as teachers in the field includes the impact of music labels (e.g., musician and teacher) and the status of roles in university music schools, the impact of political views on music teacher identity, and combining the role-identities of musician and teacher.

Woodford concluded that research on the social construction of undergraduate music education majors' identities is inadequate. He suggested that the existing literature is focused primarily on the secondary socialization that takes place in university music education programs, and that far fewer studies have considered the primary socialization processes that occur before the undergraduate years. The studies presented in Woodford's review mostly focused on music student teacher identity and consisted of isolated cases in a few universities in the United States, Canada, the United Kingdom, and Sweden. His review did not include research on practicing music teachers' identities.

Woodford claimed that longitudinal studies are also needed with larger numbers

of participants, for example, studies that include the years just prior to college, college, and the first few years of teaching, to get a better understanding of music teacher identity during all three crucial periods of identity formation.

Woodford referred to L’Roy’s (1983) study, which used the lens of symbolic interaction to understand the development of occupational identity for undergraduate music education majors. Research on the construction of professional or occupational identity for music education majors has continued following L’Roy’s example (e.g., Isbell 2006, 2008; Prescesky, 1997). Woodford argued that each area of music education (e.g., choir, band, and orchestra) should be studied separately, as students in each area of music possess different personality traits and have various images of the ideal music teacher. Woodford highlighted the gap in music education literature with regard to the theoretical approach of symbolic interaction and its precursors, and asserted that Dewey was one of the early contributors. He stated, “Noticeably absent in the music education research literature, though, are similar research studies based on Deweyan principles and models” (p. 689).

Bernard (2004) studied six elementary general music teachers who had taught for varying lengths of time in part-time and full-time teaching positions and who were active musicians to explore how they “make meaning of their music making and their music teaching” (p. iv). Bernard’s dissertation is built upon her own previous research (2002) in which she sought to understand what six elementary general musician-teachers considered relevant with regard to

music teacher identity. Bernard (2004) utilized a grounded theory approach for her dissertation.

Bernard concluded that musician-teachers understand their own musician identities through their music-making experiences. She explained that individuals constantly adjust and shape their identities based on experiences in changing contexts. Bernard proposed that university music education programs add seminars to their course offerings to provide opportunities for students to reflect upon their music-making experiences through discussion and writing, thereby helping students to understand how their music-making experiences have shaped their identities.

Bernard's (2005) "Making Music Making Selves: A Call for Reframing Music Teacher Education" is a reflection upon her dissertation research (2004). She accepted the social constructivists' view that identity is influenced by social interaction. Bernard (2005) restated her argument that music education programs overemphasize teacher identity and downplay performer identity. She concluded that musician-teachers' identities are bound by their music-making experiences, and therefore, music-making opportunities are vital to the construction of music teacher identity. Claiming that teachers are also fine musicians, Bernard explained that many continue to actively pursue music-making opportunities during their teaching careers. Her work reflects the multifaceted nature of identity, which constantly changes and is influenced by social interactions, and which is a relevant topic for this study.

In Volume 6, Issue 2, of the Mayday Group's journal, *Action, Criticism, and Theory for Music Education* (2007), Regelski, Roberts, Bouij, Dolloff, and Stephens presented arguments in support of and challenges to Bernard's (2005) discussion of music teacher identity, and Bernard provided a response. Dolloff (2007) concurred with Bernard that identities are multi-layered (Cooper & Olsen, 1996). She also maintained that identities are constantly changing, supporting the symbolic interactionist view that an individual's identity and image of him/herself affects his/her behavior. Similar to Bernard, Dolloff claims that student teachers need help analyzing their prior beliefs and identities with regard to teaching in order to construct their ideal images of teacher.

Dolloff warned, however, that researchers should be careful when discussing musician identity versus teacher identity and argued that, instead, consideration should be given to the ways in which an individual enacts a role in each situation. Since identity is multi-layered, music teachers may enact multiple roles throughout their lives (e.g., teacher, musician, performer, composer) depending on the given situation. Dolloff explained that since identity is constantly changing, a person's identity can only be understood with relation to time, and reflection upon a current identity may cause further change. Dolloff argued that a person's whole identity, professional identity, and role identity interact and therefore cannot be analyzed or discussed separately. Dolloff's findings on the interrelation of an individual's personal and professional identities over time may be relevant for this study.

Froehlich (2006) questioned music teacher educators' approaches to preparing music teachers during their undergraduate education. Taking a symbolic interactionist perspective, Froehlich raised the paradoxical issue of providing undergraduates with methodological recipes for teaching and then, in graduate classes, questioning those very approaches to teaching, in effect, asking them to change who their college professors helped them to become. Froehlich claimed that professor and teacher identities are based as much on how individuals read and understand others' perceptions and expectations as they are on how individuals choose to enact the professor or teacher roles.

Froehlich suggested that the professor and teacher roles are scripted by the expectations and contexts of universities and K-12 schools. According to Froehlich, the type of music taught in public schools and universities has also been scripted through past experience, as teachers recreate what they have seen and how they have been taught. She suggested that music teachers and music teacher educators question how they choose to function within the script of education. Previous examples of the music teacher role and interactions with music teacher colleagues may be relevant when considering music teacher identity and role.

Frierson-Campbell (2004) examined the role-identity of in-service music teachers, who had taught for various lengths of time, in three urban school districts in New Jersey. Her initial purpose in a five-year Federal Teacher Quality Enhancement Grant was to conduct a needs assessment for the establishment of a Professional Development School (PDS) partnership between a state university

and three urban school districts in New Jersey. Frierson-Campbell described different types of partnerships focused on networking for music teachers and providing quality professional development to teachers and music education students.

In the 2004 study, Frierson-Campbell met with selected in-service music teachers of the three school districts for interviews and observations. She conducted conversations with the participants for three years to assess their professional development needs, but discovered that issues related to professional identity came up more frequently than professional development. The interviews revealed two topics important to the participants: the role of school music teachers and the role of music in the schools.

Following the interviews, Frierson-Campbell invited the teachers to the university for meetings. The teachers expressed a need for, in order of importance, facilities, supplies/instruments, administrative/collegial support, funding, scheduling, discipline, and in-district networking/staff development. They identified a difference between their own professional needs and what their administrators understood their needs to be within their school contexts. A majority of the music teachers (66.7%) also stated their undergraduate and graduate classes did not prepare them for teaching in an urban setting, and suggested that experience teaching in an urban setting during methods classes would be helpful for future urban teachers.

Frierson-Campbell concluded “the professional identity of music teachers continues to be unstable even after their initiation into the profession” (p. 3). She

also noted a conflict between the music teachers' idealized images of the music teacher role and their descriptions of their actual roles. The music teachers in her study expressed frustration with how other teachers and staff members in their schools perceived the music teacher role. In these high-needs urban schools, the only need for music expressed by classroom teachers was to help with interdisciplinary teaching and provide prep periods. Frierson-Campbell discovered that the music teachers in her study worried about the negative perceptions others have of the music teacher role, which may be a relevant concern for this study of music teacher identity, role, and perceptions of role support.

The previous studies focused on the identity of music student teachers and practicing teachers. Similar to Frierson-Campbell (2004), Madsen and Hancock (2002) examined the role support needs of music teachers. However, Madsen and Hancock also studied how teacher mobility is related to the support or lack of support offered by the school community. They began this study in 1995 by sending questionnaires to 225 certified music teachers from the same university music education program. They received responses from 137 teachers. Open-ended questions on the survey asked the participants to comment about the support or lack of support they received as music teachers, or to explain why they were no longer teaching, if that was the case. At the time of the survey, 17% of the respondents were not currently teaching.

Six years later, Madsen and Hancock surveyed the same 137 certified music teachers and 34% were no longer teaching. The authors suggested this

attrition rate is lower than teachers in other subject areas. Six types of occupations were represented at the time of the second survey by this group: K-12 private or public school music teachers, college-level music instructors, professional musicians with a private studio, military ensemble musicians, stay-at-home parents, or other professions.

Madsen and Hancock found that support from administration and other sources (e.g., parents) is a major factor in teacher job satisfaction. The participants reported that administration held differing opinions on the purpose of music education and music education as an extracurricular activity or core subject. According to Madsen and Hancock, when teachers feel supported, they are more likely to remain in a difficult job. The authors suggested involvement in professional organizations might provide valuable support and discourse opportunities for music teachers, which may help lower attrition rates. Madsen and Hancock concluded that interaction with other music educators may not only provide support and validation, but may also be therapeutic for music teachers. Varied types of role support from different school communities and administrators throughout teachers' careers may be relevant to this study.

According to Madsen and Hancock, an issue for institutions of higher education is the increased demand of curricular reform in music teacher education. The current shortage of qualified music teachers may be due in part to the difficulty of completing a music education degree in today's music education programs. Music education students are now asked to take more courses, and they have more responsibilities and tasks to accomplish during the degree

program. Madsen and Hancock argued that research has focused on attrition and retention, but not on the reasons music teachers leave or at what point during their careers they choose to leave.

Scheib has conducted multiple studies on role stress (job related emotional tension) among music teachers (2002, 2003, 2004, 2006). Scheib (2003) examined role stress for four music teachers at one mid-western high school through observations and interviews incorporating theoretical frameworks of occupational role stress provided by Kahn, Wolfe, Quinn, and Snoek (1964), and Beehr (1987). Scheib discovered six role stressors of music teachers that affected job satisfaction—role conflict, role ambiguity, role overload, under utilization of skills, resource inadequacy, and non-participation during school decision-making sessions.

Scheib highlighted previous studies, which have shown that music teachers feel undervalued (Nimmo, 1986) because of a lack of support from administration (Krueger, 2000), parents, and other teachers (Gordon, 2000). The participants in Scheib's study seemed to be less affected by stressors outside of their own musical and educational experiences, including lack of role support from administration, than prior research indicated. Scheib suggested that the teachers in his study were self-critical, often trying to present music in the same way they were taught by teachers they view as gifted music educators, creating internally caused stress. Scheib's study raised questions about different school cultures and contexts that were useful for this study.

The previous studies are a representative selection of the music education research concerning music teacher identity, role, and role support. While research in music education related to identity also includes gender and race of music teachers and personality profiles of music education student teachers and education majors, this study did not directly focus on race, gender, or personality profiles, and so these studies are not reviewed in this chapter. However, future research could examine this study's research questions in relation to issues of gender, race, or personality profiles.

Identity, Role, and Role Support Outside the Music Education Literature

In addition to research in music education, a second major category of research on identity, role, and role support includes research in other fields. In this section, I summarize selected theories and studies in social psychology and education.

Social psychology. Two theories of identity applicable to education and music education research can be found within the field of social psychology: identity theory and social identity theory. Stets and Burke (2000) argued that both identity theory and social identity theory can be used to better understand the construction of self and different identities within society. While other researchers have argued over the differences between identity theory and social identity theory perspectives (Hogg, Terry, & White, 1995), Stets and Burke noted the overlapping concepts and similarities. The terms used in each theoretical perspective differ somewhat (e.g., “categories” and “groups” in social identity theory and “roles” in identity theory), however, the core components reflect

similar concepts. Stets and Burke described how the self is defined in both theories, stating:

In social identity theory and identity theory, the self is reflexive in that it can take itself as an object and can categorize, classify, or name itself in particular ways in relation to other social categories or classifications.

This process is called *self-categorization* in social identity theory (Turner, Hogg, Oakes, Reicher, & Wetherell, 1987); in identity theory it is called *identification* (McCall & Simmons, 1978). Through the process of self-categorization or identification, an identity is formed.

(p. 224, italics in original)

Hogg and Abrams (1988) argued that people enter into a society that has already been socially constructed by those who came before them. They posited that social identity theory and identity theory suggest that, within these existing social constructions, individuals make choices with regard to identity. Stets and Burke (2000) expanded upon this idea:

Once in society, people derive their identity or sense of self largely from the social categories to which they belong. Each person, however, over the course of his or her personal history, is a member of a unique combination of social categories; therefore the set of social identities making up that person's self-concept is unique. (p. 225)

According to Stets and Burke (2000) and Hogg and Abrams (1988), each person has a unique social identity, based on the combination of various social categories to which he or she belongs. Stets and Burke (2000) explained that

when individuals choose a role they are “accepting the expectations of the role, coordinating and negotiating interaction with role partners, and manipulating the environment to control the resources for which the role has responsibility” (p. 226). A premise of identity theory and social identity theory is that identity changes according to context and how a person situates him or herself within society. These theories are relevant to this study, as the participants may experience challenges to identity or shifts in perceptions of roles in relation to societal influences of the jobs they hold in different school and community contexts.

Education. Collier (2001) utilized symbolic interaction theory to examine identity acquisition at the college level. He surveyed 146 entering university students enrolled in freshman experience courses during the 1998-1999 academic year. The freshmen participants were enrolled in specific classes structured around the goal of providing a clear model of how the participants should enact the role of college student. Desired behaviors (determined by the university) within the college student role were “service to the community, support for the university, and pursuit of lifelong learning” (p. 224). Collier sought to understand how students defined the role of college student and how they learned to act within that role. He applied symbolic interaction theory to examine the patterns of interaction within the college setting.

The participants responded to a questionnaire with Likert-type questions concerning communication, group skills, media resources, and social action. Collier explored two issues: “1) how identity acquisition occurs in terms of a

multidimensional conception of role, and 2) how identity acquisition is affected by variation in role use and interaction” (p. 218). He based his work on Burke’s (1980, 1989, 1991, 1997) Control System Model of role identity acquisition, which lists five steps to learning and functioning within the expected boundaries of a given role (Figure 2). Collier described Burke’s model as a big picture approach, and claimed his own model takes into account the multi-dimensionality of roles and the impact of “role usage variation” on an individual’s identity (p. 217; Figure 3). Collier’s differentiated model:

. . . emphasizes that different actors are going to find different dimensions of meaning to be weighted as “most important,” depending on the group they use as a reference and the interactional goals to be accomplished. . . . How people use a role will affect their enactment, which in turn will affect how a specific reference group interprets and reacts to these behaviors.
(p. 220)

Individuals might enact the same role very differently, as each experience in life holds different meaning based on prior experiences and the importance an individual ascribed to those experiences. Collier concluded that the students’ role identification increased throughout the year; each student’s perception of the role of college student changed and represented a unique image of student for each individual participant.

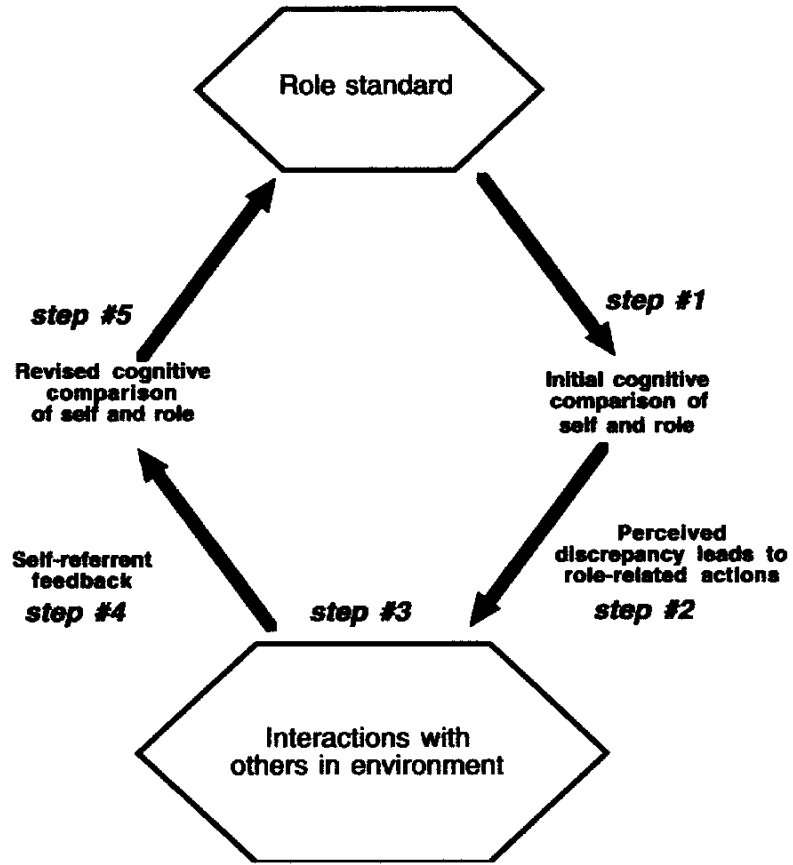


Figure 2. Burke's Control System Model.

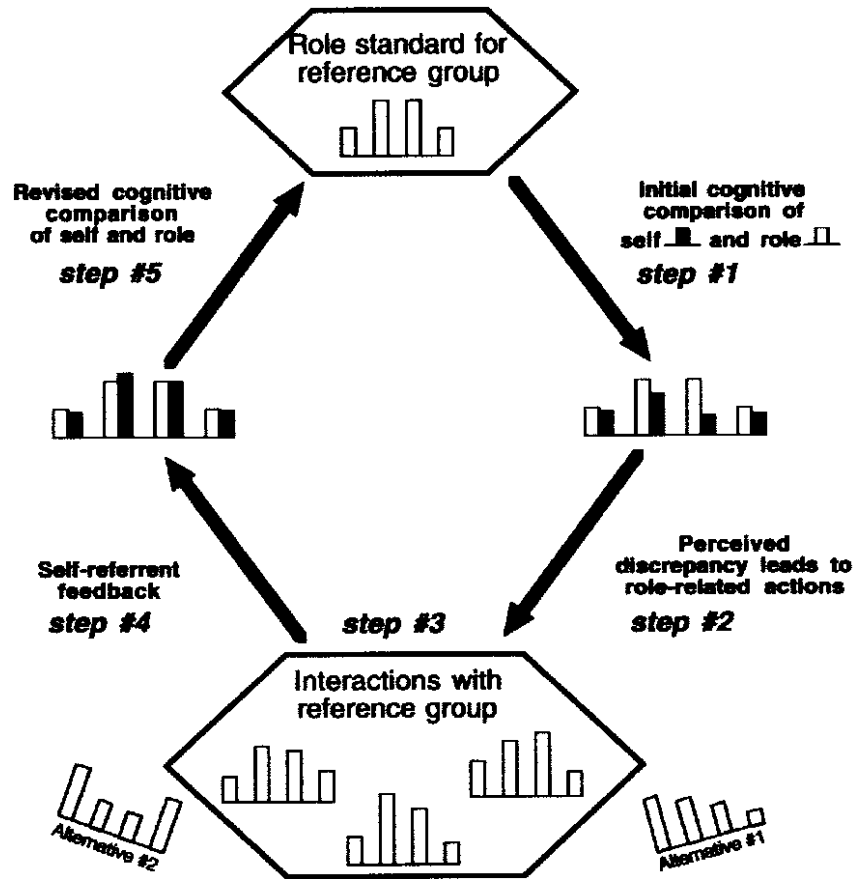


Figure 3. Collier's Differentiated Model of Role Identity Acquisition.

Collier claimed that his differentiated model also examined the influence of reference groups upon identity formation and the ideas of reference-based models for understanding role acquisition. He suggested that individual role definitions change from one reference group to another. As these role definitions change, and as groups prioritize goals differently, the result is a different pattern of interaction between members of a reference group. Reference groups and social contexts of schools are relevant for this study because the participants all experienced multiple schools and communities during their careers.

In “(Un)becoming a Teacher: Negotiating Identities While Learning to Teach,” Sumara and Luce-Kapler (1996) present a narrative account of a new teacher’s struggle to form her identity as an educator of children. Their work is an application of Barthes’ (1975) idea of “readerly” and “writerly” experiences with texts. Barthes defined “readerly” texts as already having ready-made meaning, allowing the reader to passively process the information. He suggested that a “writerly” text provides more gaps for readers’ participation, inviting the reader to respond to the text. According to Sumara and Luce-Kapler (1996), when professors present “writerly” texts in education classes, students may be challenged to consider all dimensions of teaching and may reflect upon teacher identity as a group, and then decide individually how they each may enact the role of teacher. The authors suggest that the beginning phases of learning how to teach during college experiences, student teaching, and the first few years of teaching are critical times during which teachers reflect upon the role of teacher. In this study, the participants engaged in reflection with regard to their identities as music teachers.

Nias (1989) discussed teachers’ feelings of isolation, need for support of their role, and their unique attributes as teachers. She suggested that teaching is a personal activity because individuals choose how they enact their roles and often must act in the moment and make decisions on the spot in the classroom. Nias also raised the issue of isolation for teachers, explaining that teachers spend all day in their own classrooms with students and rarely engage in interactions with adults during the workday.

From a symbolic interactionist perspective, Nias argued that each teacher is unique and approaches the teacher role differently. She also highlighted the strong influence of a significant other in a person's life, stating that a significant other can strongly influence one's self-perception either positively or negatively. Nias's findings are useful for this study because concerns about isolation and sources and degrees of role support may be relevant to the participants.

MacLure, Elliott, Marr, and Stronach (1990) examined the impact of educational reform in England on the jobs and lives of teachers. At the time of the study, education in England was undergoing major changes with new requirements for teacher contracts and mandated records of student achievement for teacher accountability. The researchers sought to understand the impact of these policy changes on the work and morale of 69 primary and secondary teachers, representing three local education authorities (LEA) in England. The sample included teachers with a vast array of experiences and demographic characteristics.

The researchers found teachers' responses to educational reform varied according to school, local context, and individual valuing of and beliefs about the teaching profession. The participating teachers mentioned other factors affecting their jobs, including housing costs and the school's reputation. While the school contexts impacted the participating teachers' lives and jobs, the teachers themselves also chose how to react to the new changes in education. Even though the contexts "provided boundaries and constraints, they were not predictive in any simple way of individual teachers' attitudes, expectations or practice" (p. 314).

MacLure (1993) continued work with the data collected in 1990 and explored the use of biographies to understand the identities of the participants as well as their self-concepts and value systems. MacLure concluded that identity “should not be seen as a stable entity—something that people *have*—but as something that they *use*, to justify, explain and make sense of themselves in relation to other people, and to the contexts in which they operate” (p. 312, italics in original). She found that teachers might experience identity crises because of all the changes that occur in policy and practice in contemporary education. The issues of teacher identity crisis and experiences with regard to politics may be relevant for the participants in this study.

The teachers in MacLure’s (1993) study desired professional development opportunities for self-improvement and self-knowledge. She demonstrated that teacher biographies can be used to present individualized responses to and attitudes toward changes in education, based upon personal values, beliefs, and teaching contexts. The case study narratives in this study may provide similar examples of teachers’ attitudes toward changes in education, political concerns, and issues related to the economy.

Beijaard, Verloop, and Vermunt’s (2000) exploratory study examined eighty experienced secondary school teachers’ perceptions of professional identity. The teachers, all having four or more years of experience, were selected from schools in the southwestern part of the Netherlands. The authors sought to understand if and to what degree the subjects viewed themselves as “subject matter experts, didactical experts, and pedagogical experts” over time (p. 749).

Although Beijaard, Verloop, and Vermunt desired an equal distribution of participants across subject areas, they received questionnaire responses from an unbalanced distribution: language arts (40%), science and mathematics (33%), social studies (17%), and arts (10%) teachers.

Beijaard, Verloop, and Vermunt concluded that 69% of these experienced teachers' perceptions of their professional identities had changed since the beginning of their teaching careers. The teachers viewed their current identities as being a more balanced combination of the three areas of expertise (subject matter, didactic, and pedagogical). The authors also suggested that subject area does not determine the types of perception changes with regard to professional identity that occur for teachers throughout their careers. They concluded that school culture influences and even determines the teachers' stories and how they perceive their professional identity. School culture and mobility may be relevant to my exploration of professional teacher identities.

Zembylas focused on the identity formation of teachers and the ongoing shifts in identity, including the emotions and shared social meanings between teachers (2001, 2003a, 2003b, 2004). Zembylas' (2003b) essay discussed the significance of emotions involved in the identity formation of teachers, utilizing a poststructuralist lens. Zembylas stated:

In a poststructuralist approach to identity, identity is a dynamic process of inter-subjective discourses, experiences, and emotions: all of these change over time as discourses change, constantly providing new configurations.

(p. 221)

According to Zembylas, narrative research suits the study of teacher emotions; it is through the storied lives of teachers that we can understand how emotions impact identity formation, how emotions are “embedded in school culture, ideology and power relations, and how certain *emotional rules* are constructed” (p. 226, italics in original). Zembylas referenced Nias’s (1996) suggestion that storytelling in teacher education can help teachers understand their feelings and their emotional connection to teaching.

Zembylas claimed that for teachers to construct their own identities, they must consider the connection between their emotions and their self-knowledge. He argued that highlighting the connection between teacher emotions and teacher identity challenges the idea of an essential or universal teacher identity. If emotions play a large role in the identity formation of a teacher, and if all humans react differently to their environments and their social contexts, then all teachers have unique teacher identities and must be considered individually. Teachers’ emotional responses to teaching may be relevant for this study of teacher identity and role.

The previous studies from social psychology and education reflect a small portion of the identity literature outside the field of music education related to music teacher identity, role, and role support. Identity research not reviewed in detail includes the gender and race of teachers, and the impact of teacher education on identity. Additional research related to roles not outlined in this chapter includes roles in society, role identity acquisition, and society and social identification.

Teacher Mobility

While the topic of teacher mobility has been frequently researched, studies typically present either the reasons for mobility or the impact of mobility on student achievement. An examination of the existing teacher mobility literature reveals two broad categories of concern for this study: attrition and reasons for leaving a teaching job, and mentoring and professional development implemented to retain teachers. I have reviewed a representative sample of the very large body of existing literature for each category, discussing selected literature in education and music education.

Attrition and Reasons for Leaving a Teaching Job

Rosenholtz and Simpson (1990) studied schools in eight districts in Tennessee to discover possible challenges to teachers' commitment to the teaching field. The authors found six organizational qualities that affected either teachers' abilities to set up boundaries in their teacher role (labeling the requirements of the teaching job) or the actual tasks of teaching. The six qualities included performance efficacy, task autonomy and discretion, learning opportunities, schools' management of students' behavior, buffering by principals, and socioeconomic status of the student body.

A Likert-type scale was used to measure the commitment of teachers to the teaching field. Rosenholtz and Simpson divided teachers into three career-phase groups and analyzed responses based on those groups (novice teachers with 1-5 years teaching experience, midcareer teachers with 6-10 years teaching experience, and veteran teachers with more than 10 years teaching experience).

According to Rosenholtz and Simpson, teachers' perceptions of performance efficacy are a major factor in whether teachers remain in the field or leave teaching. The authors claim that teachers enjoy their jobs more and are committed to the teaching field when they believe they are or are told they are effective in their roles. Opportunities for educators to learn and grow professionally have a positive impact on teachers' commitment to teaching and also on the retention of teachers. Rosenholtz and Simpson argued that seeing student progress is more important to veteran teachers than novice teachers, who are simply trying to learn the ropes, keep control, and survive in the teaching profession. The authors' definition of veteran teacher (ten years or more of teaching) was useful for this study. The teacher role and teacher concerns with regard to efficacy may also be useful for this study.

Previous research presents stress in the workplace as another reason for teachers to change schools or leave the teaching field. Troman (2000) interviewed and examined the experiences of 20 primary school teachers in the United Kingdom who were seeking medical treatment for stress. For these teachers, stress often developed because of interactions with colleagues, administration, parents, and other adults, not from interactions with students. According to Troman, "Unsatisfactory social relationships with adults, e.g. colleagues, head-teachers, parents and inspectors, elicit hostile emotions from teachers and appear to be a source of stress in teaching" (p. 331). He explained, "Other studies (Evans, 1992; Brown & Ralph, 1998) have shown that a source of

stress in teaching was that teachers were not included in decision-making in their schools” (p. 344).

Based on his findings, Troman suggested that interdependence among teachers can be an effective way to reduce stress:

All of the respondents were quite clear of the importance of close staff relationships—“togetherness.” Human exchanges in genuinely collaborative teacher cultures made work more pleasant and served to reduce stress. Pressures of intensification led to antagonistic relationships between teachers and pupils. (p. 340)

Troman claimed that collaboration and support help create an interdependent environment where teachers and administrators can make decisions and impact positive change together.

Education reform policies of the past few decades are also stressful for teachers. According to Troman, “There is now a considerable body of work that links teacher stress with the wholesale restructuring of national education systems that began in the 1980s” (p. 332). He concluded that in contemporary education, in addition to teaching, teachers are responsible for more than in previous decades, including more paperwork, managing behavioral issues, and interacting with community members. Various sources of stress may be relevant to this study of music teacher identity, role, and role support in different school communities and contexts.

Stinebrickner’s (2001) study utilized survey data from The National Longitudinal Study of the High School Class of 1972 to examine teachers’

occupational decisions and issues related to teacher retention. The survey included 22,652 high school seniors. After the initial survey, five additional surveys (from 1972-1986) were conducted with the same subjects and included “detailed information about work experience, education, marriage, and fertility for approximately 14 years after the person graduated from high school” (p. 760). Additional questionnaires were later sent to 832 of the subjects who had obtained certification to teach elementary or secondary education.

Stinebrickner found that teacher occupational decisions are influenced by salary. Suggesting that increased salary would help with the retention of academically gifted teachers he warned, along with other researchers, that attempts to deviate from the current wage structure with merit pay policies may not be successful (Murnane & Cohen, 1986; Murnane, Singer, Willett, Kemple, & Olsen, 1991). Stinebrickner also claimed that schools that provide on-site childcare may find it cost effective to do so and may retain more female teachers.

Johnson and Birkeland’s (2003) longitudinal study of the first three years of teachers’ careers involved 50 new teachers in Massachusetts. Through interviews, the researchers sought to understand why teachers stay in their schools, move to different schools, or leave teaching in the first three years of their career. After three years, 11 of the original 50 participants in the study had left teaching, 11 had moved to new schools, and 28 had stayed at the same schools.

The authors explained that some of the 50 teachers in the study worked in schools with some form of “organized support” while others did not (p. 586).

Johnson and Birkeland concluded that teachers who felt successful and supported in their schools were more likely to stay at their schools and remain in the teaching profession than teachers who did not feel successful or supported. They explained, “In weak professional communities, teachers are left to fend for themselves and find themselves competing rather than collaborating with colleagues” (p. 585). Johnson and Birkeland suggested specific policy issues to be addressed, such as the need for quality mentoring programs and better pay to draw and retain qualified teachers. Feeling supported and effective in a teaching job may be relevant to job satisfaction for the participants in this study.

Boyd, Hamilton, Loeb, and Wyckoff (2005) examined elementary teachers in the New York City public school district and their decisions to stay at the same school, change schools, change districts, or leave teaching during the first five years of their careers. The authors concluded that factors such as class size, preparation time for teaching, and assignment to schools similar to and in close proximity to where the teachers themselves had attended high school affected teachers’ choices to stay at or leave schools. They also found that qualified teachers are more likely to leave schools with low-performing students.

Lankford, Loeb, and Wyckoff (2002) explored the unequal distribution of effective teachers and the differences in salaries across public schools. They utilized school administrative records to track New York state teachers through fifteen years of their teaching careers. The authors examined the qualifications of teachers to see if qualifications vary depending on school setting and type of

school district (rural, urban, suburban). According to Lankford, Loeb, and Wyckoff:

Results show striking differences in the qualifications of teachers across schools. Urban schools, in particular, have lesser-qualified teachers. . . . Finally, we find that salary variation rarely compensates for the apparent difficulties of teaching in urban settings and, in some cases, contributes to the inequities in teacher resources across schools. (p. 38)

The authors concluded that salary is one of the deciding factors for teachers accepting certain jobs along with other job characteristics such as type of student body, facilities, preparation time for teaching, and class size.

Hanushek and Rivkin (2007) analyzed data collected in Texas public schools to investigate the impact of salary, working conditions, and mobility on teacher instruction. The authors also considered how teacher turnover affected teacher quality and student achievement. Hanushek and Rivkin found that urban teachers are often paid less, receive less administrative and parent support, have fewer quality resources, and claim less satisfaction with their jobs than teachers in suburban schools. The authors suggested that teachers with education and experience have more choice in where they teach and are therefore more likely to choose the schools with higher achieving students.

Hanushek and Rivkin concluded that the effectiveness of the schools' policies related to hiring and retaining of qualified teachers, in addition to education and experience, must be considered to understand all the factors of

teacher mobility and the impact mobility has on instruction and student achievement. According to Hanushek and Rivkin:

Principals and superintendents should make decisions about teacher hiring, retention, promotion, and pay based on their evaluations of teachers' potential and actual effectiveness in raising student achievement and other outcomes, and not on a set of teacher characteristics such as education and experience. (pp. 81-82)

The authors found little to support the claim that student achievement is negatively affected by teacher turnover. Hanushek and Rivkin suggested that in order to increase the pool of hireable teachers, certification needs to be more accessible through alternative programs and teachers should be compensated for student achievement. Working conditions may be relevant to teacher mobility in this study.

Murnane and Steele (2007) investigated the problem of finding effective teachers for public schools. Similar to Hanushek and Rivkin (2007), Murnane and Steele considered differences in wages, the possibility of wage changes to improve teacher quality, and the unequal distribution of effective teachers in public schools. According to Murnane and Steele, women and minorities now have more opportunities in the labor market than in previous years, and education is competing with other occupations formerly filled only by men. The authors found that school districts fill vacant positions with ineffective teachers when effective teachers are in short supply.

Murnane and Steele, similarly to Hanushek and Rivkin (2007), warned that a pay raise for all teachers may result in retaining the ineffective along with effective teachers, since schools struggle to find highly qualified teachers at the point of hiring. The authors suggested, similarly to Hanushek and Rivkin's findings (2007), that the barrier to entry into teaching should be reduced, allowing for more alternative certification options to help attract new teachers. Murnane and Steele recommended that pay compensation be more flexible to allow not just degree stipends, but also merit pay for student achievement and loan forgiveness for teachers who fill critical positions.

Hancock (2008, 2009) examined data from The National Center for Education Statistic's Schools and Staffing surveys and Teacher Follow-Up surveys, administered to music teachers and non-music teachers across the nation. Hancock (2008) analyzed the music teacher data from 1999-2000 to investigate the effects of teacher characteristics, school condition, external support, teacher effectiveness, and pay compensation on music teachers' attrition rates. He found that "significant predictors" for teacher attrition included limited administrative support and low salary.

Hancock (2009) conducted a "multiyear comparison of music and non-music teachers" to "estimate the magnitude of retention, migration, and attrition of music teachers" (p. 92), using data from the N.C.E.S. (1988-1989, 1991-1992, 1993-1994, 2000-2001) surveys. He found that from 1988-2001 "10% [of music teachers] migrated to different schools, and 6% left the profession every year, in rates similar to non-music teachers" (p. 92). Hancock concluded that factors

contributing to music teacher attrition included low salary, limited parent and administrative support, teaching in private schools, and extracurricular commitments.

Hancock concluded that mentoring, professional development opportunities, professional interaction in the workplace, and other support programs could help schools lower the teacher attrition rate. Hancock suggested that a useful mentor program would offer new music teachers experienced music teachers as mentors. Similar to Murnane and Steele (2007), Hancock stated that merit-based pay might also assist in lowering attrition rates. Hancock suggested that future research studies should consider the reasons music teachers leave teaching or migrate in comparison to non-music teachers to see if there are reasons unique to music teachers. These reasons for teacher attrition may be relevant for the participants in this study as challenges to teacher role and role support.

Mentoring and Professional Development

The second category to discuss with regard to teacher mobility is mentoring and professional development for the teacher role as possible ways to retain teachers. Below, I present teacher retention studies that specifically address mentoring programs as well as studies concerned with professional development for teachers.

Smith and Ingersoll (2004) conducted a study to investigate the effects of induction and mentoring programs on beginning teacher turnover rates. Fifty-two thousand elementary teachers were included in the study. Teacher induction

programs for the participants in various schools included orientation seminars, collaboration, mentoring, teaching seminars, and professional development opportunities. The authors stated that 50% of educators leave teaching within the first five years (Murnane et al., 1991; Ingersoll & Smith, 2003; Hafner & Owings, 1991; Huling-Austin, 1990); however, results from their (2004) study showed that teachers were less likely to change schools or leave the profession after a year of teaching when they had a mentoring program.

According to Smith and Ingersoll, retention can be impacted by many factors in education. Even if a school has a mentor program, teachers may leave because of the school community, students, parent support, or administration. The authors also explained that even when a new teacher has a mentor, the preparation, skills, teaching subject area, and commitment of that mentor affect how helpful they will be for new teachers. Mentoring and professional development may be relevant to this study's focus on teacher identity formation, role, and role support for teachers.

Aaronson (1999) examined and reviewed the history and effectiveness of the Cardozo Project in Washington D.C. The Cardozo Project began in the early 1960's and was renamed the Urban Teacher Corps in the late 1960's. This program aimed to help new teachers at the start of their careers by focusing on the mentoring and retention of teachers. The participants in this program were non-certified teachers. Called "interns," they were paid a small stipend to teach classes and were asked as part of their professional development to observe and plan lessons with veteran teachers.

Aaronson found that the attrition rate was the same for the non-certified interns in the Urban Teacher Corps, previously the Cardozo Project, as for certified teachers without a mentoring program. Aaronson also reviewed the District of Columbia public schools' (DCPS) Intern-Mentor program, established originally in 1984. At the time of the study, many of the teachers in DCPS came from the Urban Teacher Corps. The mentoring program focused on retaining the teachers from alternative programs like the Urban Teacher Corps and also on the recruitment of certified teachers. Aaronson suggested, after review of the DCPS mentoring model program, that mentoring programs in which mentors are asked to work with more than one mentee might not be effective, as time and effort would be split between the new teachers. Mentors and mentoring opportunities related to identity, role, and role support may be relevant for the participants in this study.

Conkling and Henry (2002) describe their part in creating and putting into practice a Professional Development School (PDS) partnership in music education, beginning in 1995. PDS partnerships are traditionally established to create a “collaborative culture” where all members are teachers, “learners, researchers, and reformers” (p. 10). The music education majors, school teachers, and university faculty members involved in the PDS described by Conkling and Henry shared responsibility for teaching the music classes at the school, and for planning and evaluating lessons together.

Conkling and Henry suggested that music teaching is “messy, complex, and context-driven” (p. 8), and that PDS partnerships allow music education

students to learn and practice their skills in a more realistic setting than a college classroom. As a result of participating in this partnership, Conkling and Henry reflected upon the relevance of their teaching in methods classes and whether their lessons were appropriate for the various future school contexts in which the students would teach. Research on professional development partnerships may be relevant to this study as veteran teachers may have had experiences with professional development partnerships or professional development opportunities that may have impacted their teacher identities and perceptions of role support.

Conway (2003) examined the music teacher mentor practices for new music teachers in 13 Michigan school districts. In an effort to retain more beginning teachers, Michigan law requires districts to provide mentoring for new teachers; however, according to Conway, interpretation of the law is different in each district. Seven first-year teachers were chosen for the study in 1999, with six more first-year teachers added in 2000. They were selected from rural, urban, and suburban schools in mid-Michigan. All of the 13 teachers remained in the study for the second year of their respective teaching careers.

Several of the participating teachers, all certified K-12, taught age levels and music content areas outside their chosen area (general music, band, choir, orchestra, or other music classes). Conway discussed the challenges raised by the new music teachers in her study with regard to difficult classes and schedules, planning for multiple grades, traveling between schools, and for some, working “on a cart.” She also noted the new teachers’ concerns about responsibilities outside of the classroom including sports events, musical performances or

competitions, and community events. One issue discussed by the participants, specifically related to being a music teacher was the feeling of isolation, as many of them were the only music teacher in the school or even in the district. Conway suggested the need for communication with other music teachers to combat these feelings of isolation. Some of the participants in her study who had non-music mentors did not feel comfortable discussing issues of isolation and content specific issues related to curriculum with their mentors, and instead discussed issues related to classroom management.

Conway discovered that the mentoring programs for the 13 school districts were all different (according to the selection of mentors, pay and training, and what was provided to mentees), and the degree to which teachers were satisfied varied with each type of mentor program offered. She found that the new music teachers who were paired with music mentors were more satisfied and got more out of their mentor programs than music teachers placed with non-music mentors. Conway recommended that university music educators become involved with advocating for strong mentoring programs for new teachers, with music teachers as mentors for music mentees.

Conway (2008) engaged in a phenomenological study of 19 midcareer and veteran Michigan music teachers from rural, urban, and suburban settings teaching band, choir, orchestra, and general music (K-12) to better understand their perceptions of professional development. Conway defined midcareer as teachers who had 5-11 years of experience, and veteran as teachers with over 16 years of experience. She selected participants who, she believed, were interested

in their own professional development and growth, and she conducted interviews with them during a three-year period.

Based on her findings, Conway suggested that music teachers feel the most useful type of professional development is informal conversations with other music teachers. Conway claimed that mentoring and evaluating novice teachers' portfolios are useful forms of professional development for midcareer and veteran teachers (Conway & Holcomb, 2008; Robinson, 2005). Other helpful forms of professional development include learning from students and student teachers, interactions with parents, other teachers, and administrators, and mentoring novice teachers. Conway concluded that the needs of music teachers with regard to professional development might change throughout their careers. She suggested that future research is needed to discover effective forms of professional development, and to consider the impact of providing decision-making power with regard to teachers' chosen professional development opportunities. Varied forms of professional development and mentoring may be relevant to the participants in this study.

The previous studies represent selected literature on teacher mobility in education and music education that raise questions and offer suggestions regarding the retention of teachers. Research topics not included in this review include new and veteran teacher burnout, teacher absenteeism and attrition, and the impact of educational policies and changes to the educational system on teacher mobility.

Summary

Chapter Two outlined the existing literature for symbolic interaction, identity, role, role support, and teacher mobility. Symbolic interaction is applied to research in many fields and serves as a lens through which data may be viewed to better understand the interactions and identity construction of individuals within the influences of society. The reviewed music education studies utilizing the lens of symbolic interaction examined teacher identity formation for music education majors and in-service music teachers taking into account the impact of social interactions. Researchers found that teacher identity construction is influenced by past and present experiences and social contexts and interactions.

The concepts of identity, role, and role support are frequently addressed together in and beyond the music education literature, and terminology is overlapping. Therefore, studies using these terms were presented together in this literature review. While many of the research studies on teacher identity, role, and perceptions of role support were geared toward student teachers or new teachers, they still provided valuable insight into these topics for veteran teachers. Findings among the research reviewed included the need for music teachers to balance multiple roles (e.g., musician, teacher, colleague). For this study, I utilized guiding definitions and may use tools for interviewing found in the reviewed research studies.

The mobility literature reviewed in this chapter focused mainly on attrition and teachers' reasons for changing teaching jobs, and mentoring and professional development to retain teachers. The findings among the literature for the first

category revealed that salary, role support, working conditions, and feeling successful or unsuccessful in a teaching role all influence teachers' decisions to remain at a school, change schools, or leave the teaching profession. The findings for professional development and mentoring include the need for subject specific professional development and mentors. I found that the impact of mobility on teachers has yet to be explored in detail. To help fill a gap in music education research, in this study, I sought to present the impact mobility has on the teachers themselves, specifically elementary general music teachers. The following chapter presents the methods and theoretical framework for this study.

CHAPTER THREE: METHOD

Introduction

This study examines the lived experiences of four veteran elementary general music teachers and explores how changing teaching jobs impacts music teacher identity, role, and perceptions of role support. Qualitative inquiry is appropriate for the questions of this study because in-depth interviews allow participants to tell stories of their teaching careers within the contexts of questions about changes in music teacher identity and perceptions of music teacher role over time and with relation to mobility. According to Glesne (2006):

Qualitative researchers seek to understand and interpret how the various participants in a social setting construct the world around them. To make their interpretations, the researchers must gain access to the multiple perspectives of the participants. Their study designs, therefore, generally focus on in-depth, long-term interactions with relevant people in one or several sites. (pp. 4-5)

During observations, I personally experienced the participants in action as music teachers, and confirmed and disconfirmed data provided in interviews. Through prolonged engagement with the study participants, I aimed to construct a narrative of each participant's teaching career, and to understand the participants' personal experiences with occupational mobility and changes in identity and role over time.

Research in education has focused on teacher mobility and attrition as well as the reasons for mobility and attrition (e.g., Ingersoll, 1999, 2001, 2003, 2004;

Ingersoll & Smith, 2003; Madsen & Hancock, 2002; Murnane & Steele, 2007). Another large body of this research presents statistical analysis of teacher attrition relative to student achievement (e.g., Boyd, Lankford, Loeb, & Wyckoff, 2005). Other studies examine wage structure and seniority relative to teacher turnover, which impacts the quality of the teacher workforce (e.g., Ballou & Podgursky, 2002). Researchers have also explored the impact on students when teachers leave the field of teaching or change schools, with an overwhelming focus on student achievement (Darling-Hammond & Sykes, 2003; Guin, 2004). I have not found studies that examine the impact of changing teaching jobs on music teacher identity and role. This qualitative study allowed for in-depth personal accounts of how changing teaching jobs impacts music teacher identity, role, and perceptions of role support among four veteran elementary general music teachers.

In Chapter Three, I describe the research design, detail the researcher role, and summarize the exploratory study. Then I provide information about the participants and the participants' current schools. Using the theoretical framework of symbolic interaction, I describe and define the methods for data collection, analysis, and creation of the four case studies. Finally, I outline the measures taken to ensure trustworthiness and ethical research.

Research Design

The research design is a multiple case study of four veteran elementary general music teachers who have changed teaching jobs during their careers. According to Yin (2009), "Case study is an empirical inquiry that investigates a contemporary phenomenon in depth and within its real-life context, especially

when the boundaries between phenomenon and context are not clearly evident” (p. 18). The contemporary phenomena for this multiple case study are music teacher identity, role, and perceptions of role support when music teachers experience mobility or job change. The context for this study is elementary general music, and more specifically, the different school settings for the participants, who each experienced teacher mobility. The experiences of a traveling teacher serving multiple sites for one teaching contract were addressed in this study only when it occurred as part of the entire teaching career of a participant.

Case study research allows for close examination of individuals’ life experiences to better understand the phenomena in question, and multiple case studies allow for a cross-examination of the participants’ experiences with regard to the phenomena and the contexts in question. Zembylas (2003b) challenged the notion of a universal teacher identity because he claimed that teachers’ emotions are connected to and influence teacher identity formation. For this reason, I utilized a multiple case design to examine the different perspectives for the same phenomena and to present each of the participant’s unique experiences. Each case can be examined separately, and cases can also be analyzed collectively.

According to Stake (2006):

The multicase project is a research design for closely examining several cases linked together. . . . A multicase study starts with recognizing what concept or idea binds the cases together. . . . The cases need to be similar in some ways—perhaps a set of teachers. (pp. 1-23)

This multiple case study examined the participants' music teacher identities, roles, and perceptions of role support, and explored whether the context of different teaching positions impacted their identities and roles as teachers.

Researcher

Describing research from a constructivist worldview, Creswell (2007) noted that qualitative researchers:

. . . recognize that their own background shapes their interpretation, and they “position themselves” in the research to acknowledge how their interpretation flows from their own personal, cultural, and historical experiences. Thus the researchers make an interpretation of what they find, an interpretation shaped by their own experiences and background.

The researcher's intent, then, is to make sense (or interpret) the meanings others have about the world. (p. 21)

I sought to understand teacher identity and the music teacher role through the storied experiences of the participants. As a researcher, I recognize my vested interest and experience in the research topic and how my own perspective, potential biases, and experiences as an elementary general music teacher might influence interpretation of the participants' stories.

In this dissertation, I sought to better understand teacher identity and mobility by stepping outside of my own experiences and, through the research process, living alongside other teachers who have changed teaching jobs.

Reflection upon my own experiences as a teacher prior to the study, and review of the cases and analysis by participants, peers, and dissertation committee co-chairs

during the study allowed me to question researcher bias and how my past experiences may have influenced my observations and conversations with the participants.

Prior to this study, I conducted an exploratory study (Gray, 2008) prompted by my own experiences as an elementary general music teacher moving from a private Montessori school located in a major city in Texas to a large public elementary school in an urban setting bordering a different major city in Texas. As I considered my experiences in these two different settings, I questioned whether and how the difference in settings impacted my identity as a teacher. In the next section of this chapter, I discuss this exploratory study and its findings.

Exploratory Study

To understand my own teaching experiences and how my views have been shaped by past experiences, I conducted an exploratory autoethnographic inquiry (Diamond, 1992; Reed-Danahay, 1997) prior to this study. In the exploratory study, I examined qualities of my teaching—my actions, responses, and decision-making—in two different school communities in which I had taught (Gray, 2008).

I obtained data for the exploratory study through journaling, informal discussions with fellow teachers at each school, written narratives of my personal experiences, an interview of myself conducted by a colleague utilizing interview questions developed for the exploratory study, and weekly peer debriefings. The study occurred over a period of three months. Three research questions guided the autoethnographic inquiry:

1. Do different personal and professional qualities of myself as a teacher come to the fore in different school communities?
2. If so, what qualities change and how?
3. If not, what qualities of a teacher endure when school communities change?

Two forms of analysis, narrative analysis and analysis of narratives, were utilized in the exploratory study. Polkinghorne (1995) defines narrative analysis as “studies whose data consist of actions, events, and happenings, but whose analysis produces stories (e.g., biographies, histories, case studies)” (p. 6). Consistent with Polkinghorne’s description, the autoethnographic report included four paired narratives: the school community, a rewarding experience, the best day, and the worst day. Each pair detailed a particular event or activity from the two school settings. I then analyzed the narrative pairs through a procedure labeled analysis of narratives. Polkinghorne (1995) defines analysis of narratives as “studies whose data consist of narratives or stories, but whose analysis produces paradigmatic typologies or categories” (p. 5). I read the narrative pairs and discussed them with peers. The first stage of analysis involved analyzing the narratives for patterns and contrasts, and then for enduring teacher qualities across settings.

The analysis reflected aspects of myself as a person and a teacher. Among the enduring qualities that arose from the analysis were the desires for personal and professional growth, collaboration with fellow teachers, the willingness to share and connect with my students, patience, flexibility, the willingness to take

risks, and commitment to creating a psychologically and physically safe classroom environment for student learning. These personal qualities are important to me as a teacher and reflect my identity and my perceptions of teacher role. The second stage of the analysis was to pull paradigmatic themes from the narratives—teacher knowledge, teacher agency, and school professional community—which may apply across the board in teaching.

The exploratory study raised questions about the impact of occupational mobility on teachers' identities. How do teachers function under different structures of power? How do teachers' experiences change when they are supported in their school community versus when they are not supported? Questions also arose when considering teacher identities and career choices. Why do certain teachers remain in the field and others experience burn out? Why do some teachers remain in an unsupportive school setting while others make a school change? These questions apply to the current study and will be considered when examining the impact of changing teaching jobs on music teacher identity, role, and perceptions of role support.

Participants

For the dissertation study, purposeful sampling techniques were utilized, as defined by Creswell (2007), for selecting the participants for the study. The criteria for selecting participants were:

1. Elementary general music teachers who have taught for at least ten years.

2. Elementary general music teachers who have changed teaching contracts and taught in at least two different schools (e.g., five years at one school and seven years at another school).
3. Elementary general music teachers viewed as effective music educators by the fine arts coordinator, lead teacher, principal, or peers.

The criterion regarding a minimum of ten years teaching experience in elementary general music reflects the dedication of the participants to their careers.

According to Rosenholtz and Simpson (1990):

Research has revealed that teachers reach their prime effectiveness and feel most professionally efficacious after 5 years' experience, with monotonic declines beginning in the sixth year, and with the most pronounced declivities in effectiveness and efficacy after 10 years.

(p. 250)

Rosenholtz and Simpson (1990) asserted that teachers who have taught over ten years have remained in and stayed committed to teaching through many phases of effectiveness and through change. I sought teachers committed to their teaching careers who had experienced occupational mobility, which would allow for an examination of teacher identity and role over time in different school contexts. I also sought teachers with a strong sense of their teacher identities and roles, who could clearly articulate their perceptions of the music teacher role. Veteran music teachers who are viewed as effective by others in their school communities would most likely be able to describe the music teacher role and

recall key stories from their teaching careers that represent their teacher identities, roles, and role support with relation to mobility.

Eight fine arts coordinators and lead teachers in the greater metropolitan area of a large city in the Southwest were contacted for help in identifying potential participants. I provided the coordinators and lead teachers with the list of criteria to assist them in identifying possible participants for this study. The elementary general music teachers they recommended could include individuals previously in their school districts who had moved on to other districts. The fine arts coordinators and lead teachers provided twenty-five potential participants.

I contacted the twenty-five teachers through email and telephone calls and provided information regarding the study. Six teachers did not respond after multiple telephone calls and emails. One teacher expressed interest but was on maternity leave and therefore could not have been observed as part of the study. One teacher expressed interest but had taught music for nine years in elementary and secondary positions and therefore did not fit one of the criteria for the study. Two teachers were interested but indicated that they were too busy to participate in the study. Three teachers expressed initial interest but did not respond to follow-up telephone calls and emails.

Thirteen teachers who fit the criteria responded and indicated an interest in meeting and possibly participating in the study. I contacted the thirteen potential participants who had expressed interest and set up an initial observation and an informal interview with each teacher. I visited each of them, observing one class and informally discussing his/her teaching career. One of the teachers had taught

at a school part-time for one year and then moved to her current school. She did not have ample information about the first school and therefore was not a suitable participant for the study. One teacher's approach to teaching and delivery of the lesson was not compatible with this study.

Table 1

Potential Participants

Potential participants contacted	25
Did not respond	6
Initial interest only, did not continue to respond	3
Did not fit criteria:	
Maternity leave	1
Not a veteran teacher	1
Only part-time at one school	1
Teaching delivery did not qualify	1
Responded, too busy to participate	2
Fit the criteria and interested	10

From the pool of ten remaining potential participants I selected four primary participants. Two secondary participants were also chosen, were labeled expert consultants, and their role is discussed below. I chose the final participants for the study, based on the initial observations and interviews, to represent a variety of teaching styles, ages, gender, teaching locations, types of schools, and teaching experiences. The original list of twenty-five participants suggested by the eight fine arts coordinators and lead teachers contained only one male, who was selected as one of the four final participants.

The primary participants in this study were four veteran elementary general music teachers from a major metropolitan area in the southwestern United

States. All four changed teaching jobs and therefore changed school communities at some point during their teaching careers. At the time of this study, the participants had taught elementary general music in at least two elementary schools on separate teaching contracts during different years of their teaching careers. All four participants had held traveling teaching positions at some point in their careers, however the phenomenon of traveling between multiple schools in one contracted year was not the focus of this study. The participants had all changed districts, towns, and states at various points during their teaching careers.

Table 2

The Four Primary Participants and Two Secondary Participants (Labeled EC for Expert Consultant)

Participants	District	Total Years in Education	Total Number of Schools	Total Number of School Job Positions	Total Number of Districts	Total Number of States	Levels and Types of Schools
Lisa	District A	29	6	5	5	3	K-8, Public
Paul	District A	15	15	7	6	3	K-12, Public
Alex	District B	29	7	7	2	2	K-6, Public
Sharon-EC	District B	34	3	3	3	1	K-8, Public/Private
Kim-EC	District B	26	2	2	2	1	K-5, Public
Julie	District C	26	9	7	5	2	K-12, Public/Private

I chose to have two expert consultants because I wanted the perspectives of veteran teachers who were not involved directly with the study. The expert consultants were selected for this study based on their wealth of knowledge in the teaching field and the initial insights they provided during the informal interview phase. They are included in the chart above and labeled (EC) to denote expert consultant. While they acted similarly to peer reviewers, reading the case studies

and commenting upon the stories of the participants, their role also included reflection and analysis. I asked the two expert consultants to reflect upon the research questions with regard to their own teaching experiences, to compare and contrast the stories of the participants with their own, and to offer implications and recommendations for future research. I chose to have these two participants act as expert consultants rather than as two additional primary participants because analysis from the perspectives of two successful veteran music teachers provided insight beyond my own experiences as a mid-career music teacher. The comments provided by these two expert music teachers allowed me to examine my own researcher bias and gain their additional perspectives through our discussions of the research questions and data collected.

Settings

According to Creswell (2007), “Qualitative researchers conduct their studies in the ‘field,’ where the participants live and work—these are important contexts for understanding what the participants are saying” (p.18). Researchers exploring identity and role have suggested that the phenomena of identity and role are situated and that an understanding of the social context is crucial in order to comprehend a person’s identity and various roles within society (Beijaard, Meijer, & Verloop, 2004; Beijaard, Verloop, & Vermunt, 2000; Scheib, 2003). I observed and interviewed the primary participants in the natural settings where they live their identities and enact their roles as teachers: in their current classrooms and their schools.

The Theoretical Framework of Symbolic Interaction

Symbolic interaction informed the data collection, data analysis, compiling the case narratives, and the creation of a continuum model of successful veteran music teachers to account for identity, role, and perceptions of role support. A review of symbolic interaction theory was provided in Chapter Two. Four assertions of symbolic interaction theory, as defined by McCall and Simmons (1978), guided this study:

1. Identities are socially constructed and influenced by social interactions.
2. Identities are constantly changing due to the influence of social interactions and experiences of individuals.
3. Each individual has an idealized image of his/her identity and of the roles he/she chooses to enact.
4. Because an individual has an idealized image that he/she wishes to achieve, he/she seeks legitimation from others for his/her perceived identity and enactment of roles.

Data Collection

To collect data for this study, I acted as an ethnographer, observing, experiencing, and discussing the participants' lived experiences with them. I followed the basic data collection methods for case study and multiple case study research suggested by Creswell (2007):

Case study research is a qualitative approach in which the investigator explores a bounded system (a *case*) or multiple bounded systems (cases)

over time, through detailed, in-depth data collection involving *multiple sources of information* (e.g., observations, interviews, audiovisual material, and documents and reports), and reports a case *description* and case-based themes. (p. 73, italics and bold in original)

Data for this study were collected in multiple settings (each of the participants' schools), utilizing multiple collection methods to establish trustworthiness. The methods of data collection included interviews, observations in person, viewing previously recorded videotapes of the participants' teaching in previous schools, and collection of artifacts.

Secondary participants other than the expert consultants included teachers, students, administrators, and parents from the primary participants' school communities. Informal interviews occurred with secondary participants on the observation days before and after classroom observations of the primary participants. These consisted of passing comments secondary participants offered in relation to the primary participants (e.g., comments about their interactions with the primary participants) and times when I wandered through the school, including music performance nights, to ask questions of school community members.

After construction of the case narratives for the primary participants, the expert consultants read them. Through email, I asked for their views regarding the issues of teacher identity, role, role support, and occupational mobility related to their own experiences as veteran teachers. I also asked the expert consultants to reflect upon each of the primary participant's case with regard to the research

questions. They also provided ideas related to the study's implications and recommendations for future research. Data collected from the expert consultants informed the data analysis process and is included in the cross-case analysis, the discussion, and implications (Chapters Five and Six). The expert consultants and their roles are described in Appendix F.

Interviews

Merriam (1998) explains, "The most common form of interview is the person-to-person encounter in which one person elicits information from another" (p. 71). Merriam claims that we interview others because we wish to discover more than what we can learn from only observation. According to Eisner (1998):

Conducting a good interview is, in some ways, like participating in a good conversation: listening intently and asking questions that focus on concrete examples and feelings rather than on abstract speculations, which are less likely to provide genuinely meaningful information. (p. 183)

I prepared interview questions for each session (see Appendix A); however, following Eisner's advice, I listened intently and asked questions related to the participants' responses as the conversations unfolded. I also created interview questions from key topics covered in previous interviews to allow for more in-depth discussion. Before each interview, I reviewed the interview questions with one of the dissertation committee co-chairs to check phrasing, order, relevance of the questions, and to see if any topics were missing.

For this study, I conducted four interviews (each approximately ninety minutes in length) with each participant over a period of eight months. The

interviews were semi-structured. Each interview built upon the information collected from previous interviews. The interviews occurred at the participants' schools or at other locations agreed upon by the participants and me. I digitally recorded all formal interviews and transferred them from the recording device to my computer as audio files. Each interview was transcribed before the next interview took place, and I added new questions related to the previous interview to the next set of pre-planned interview questions to seek clarification and allow for deeper discussion of key issues.

The four interviews followed a similar outline. After the first interview and before each subsequent interview, participants read through the previous interview questions and transcript, and provided additions or changes to the transcript at the start of the next interview. At the end of each interview, I also posed a "homework" question for the participants to respond to at the next interview. The second through fourth interviews began with additions or changes to the transcript and then discussions of responses to the "homework" question.

The second part of each interview included questions derived from ideas or statements pulled from the previous interview. These questions were specifically placed near the beginning of the interview to show the participant that I had listened to and was interested in the stories they shared in the previous interview. This section of the interview also allowed for clarification and elaboration on topics that seemed important to the participant's teaching experiences. The third section of each interview consisted of new questions that required the participant to consider his/her entire teaching career and reflect upon

different points of time. I ended each interview by asking, “Do you have anything else that you would like to add?” I also explained to each participant that all of his/her teaching stories were relevant and informed the larger story of his/her teaching career. I asked the participants to share any stories or events they deemed important which were not covered by the interview questions.

In the first interview, I collected personal and professional background information (e.g., education and teaching experience). Dolloff (1999b) proposed useful tools for understanding music teacher identity, which I utilized during the interviews (described in the following paragraphs). These tools are based on Diamond’s (1991) personal construct theory. I also collected information about each school at which the participants taught during their teaching careers, including participants’ perceptions and recollections of the students, teachers, parents, and administration at each school. I asked the participants to recall some key memories that stand out from their teaching experiences (e.g., the best and worst teaching days). At the end of the first interview, I posed a “homework” assignment asking each participant to create a metaphor for being a teacher or teaching that reflected his/her view of the role of teacher (Dolloff, 1999b).

The second interview began with the participants sharing their teaching metaphors. I revisited comments from the first interview and asked more in-depth questions to better understand the participants’ experiences in each school. These questions were case specific, based on the information each participant provided in the first interview. I then asked the participants to describe elements of the role of teacher (e.g., duties, tasks, teaching style, and interactions with students,

teachers, parents, and administration). The second interview also touched on the personal and professional identities of the participants. I asked the participants to comment on their personal and teacher identities. At the end of the second interview, I posed the second “homework” assignment and asked each participant to provide a creative representation of his/her ideal image of a teacher (Dolloff, 1999b). The representations could be in the form of a picture or drawing, a written explanation, or a musical composition.

The third interview began with the participants sharing these representations of their ideal image of a teacher. The representations included pictures and written letters. Then, I brought back topics from the second interview that needed to be discussed further and also posed new questions on topics such as teaching philosophy, changes in approach to teaching when changing jobs, and the participants’ teacher identities at each school. At the end of the interview, I informed the participants that the final “homework” assignment was to gather teaching videos from previous schools, to be viewed at the end of the fourth interview.

The fourth interview consisted of issues raised in previous interviews and observations. Prior to this interview, through preliminary data analysis, I developed possible themes emerging from the interviews for each participant. I asked each to comment on the possible themes, and to elaborate on stories relevant to the themes in question. At the end of the fourth interview, each participant and I viewed their previously selected video clips from past schools as

well as the videotaped observation from this study, in a process called stimulated recall (described below).

Classroom Observations

Observations of the four primary participants took place at the participants' current schools. According to Merriam (1998):

Observations can be distinguished from interviews in two ways. First, observations take place in the natural field setting instead of a location designated for the purpose of interviewing; second, observational data represent a firsthand encounter with the phenomenon of interest rather than a secondhand account of the world obtained in an interview. In the real world of collecting data, however, informal interviews and conversations are often interwoven with observation. (p. 94)

Observations occurred in the participants' music classrooms during class time. When possible, I also shadowed participants, observing their interactions with other members of the school community. I spent time with the participants in their natural settings to allow for a comparison of their accounts of their experiences with firsthand encounters of them in their classrooms and school communities. I observed each participant four times from fall 2009 to spring 2010, and videotaped two of these observations at each participant's current school. I sought a clear understanding of each participant's experiences and perceptions of his/her own career in teaching.

Before each observation, I created a researcher's observation list based on the responses provided by the participants during the interviews. The purpose of

the list was to assist me in confirming or disconfirming data provided by the participants. For example, if a participant told me he/she is shy with adults but outgoing with students, I wrote that down as something to confirm or disconfirm when observing his/her interactions with adults and children. One of the participants said he did not enjoy teaching high school because he did not like addressing behavior problems. In my researcher's journal, I made a note to observe how he handled classroom management in elementary school, and also to ask him about how elementary behavior problems are different than high school in the next interview. I made digital audio recordings of each observation, eliminating the need to write down direct quotations. This allowed me to focus on the observation list and also to note new thoughts and questions for the participants.

Teaching Videos and Stimulated Recall

Each participant and I viewed video recordings collected during my observations as well as previously recorded videos participants had from their teaching assignments in previous schools. We discussed what we saw together as we viewed the recordings, and the participants provided commentary during the viewings. This approach is known as stimulated recall (Calderhead, 1981; Kane, Sandretto, & Heath, 2004; Lyle, 2003; Marland, 1986). Bloom (1953) explained the proposition of stimulated recall "is that a subject may be enabled to relive an original situation with vividness and accuracy if he [*sic*] is presented with a large number of the cues or stimuli which occurred during the original situation" (p. 161). I asked the participants to recall the teaching experiences in the videos as

well as to reflect upon their teacher practices, identity, and role throughout their teaching careers. Stimulated recall served as another chance to confirm or disconfirm data collected from interviews and observations.

Artifacts

According to Yin (2009), artifacts are useful additions to data collection for case studies. Yin explained, “For case studies, the most important use of documents is to corroborate and augment evidence from other sources” (p. 103). For this study, I collected documents including personal materials from the participants, such as teaching journals, lesson plans, and notes. Participants also provided artifacts such as personal interview notes and emails, pictures of their classrooms, and pictures or letters related to interview questions. I created a record of artifacts for each participant, including information such as date collected and the artifacts’ usage or meaning for the participant.

Researcher’s Journal

According to Everett (2009), a researcher’s journal includes “thoughts, ideas, and descriptions related to the phenomenon under study” (p. 67). In addition, I documented my own interpretations of and reactions to the data to separate my own ideas from those of the participants. As qualitative research is reflexive in design, researchers should allow for daily reflection related to data collection, analysis, issues and topics touched upon during research, related literature, and questions that arise from interviews and observations (Glesne, 2006). I began journaling during the exploratory study (Gray, 2008). After the

exploratory study, I took notes while reviewing literature and formulating a research plan for this study.

Once I began collecting data for this study, I made notes in the researcher's journal directly following each interview and observation, reflecting upon the participants' conversations with members of their school communities and me, questions that arose from observing or listening to the participants, notes of possible themes or topics that need to be explored in greater depth during future interviews and observations, notes confirming or disconfirming evidence, and notes regarding the participants' moods, behaviors, and overall presence during observations or interviews. If questions could be clarified through email, I emailed the participant directly after making notes in my journal.

I continued the researcher's journal for the entirety of this study, recording thoughts, questions, and issues to consider and pursue during data collection and analysis. The researcher's journal also included notes from meetings with committee members, items to edit or change in the drafts of the dissertation, notes about possible themes or topics needing further consideration by the participants and me, and notes concerning theoretical frameworks and lenses to consider for understanding the data.

Data Analysis

I analyzed the data through narrative analysis and analysis of narratives as defined by Polkinghorne (1995). Narrative analysis involves constructing a narrative or narratives from the data collected. In this study, this took the form of a case narrative for each participant. According to Stake (1995):

To describe the case, we try to present a substantial body of uncontested description. We want to tell quite a bit about the case that almost anyone, who had our opportunity to observe it, would have noticed and recorded, much as we did. (p. 110)

To prepare for the writing of the cases, I created detailed information maps using the computer software program MindManager (Mindjet, LLC). I created an information map for each participant, which visually presented the participants' stories (see Appendix E). From the information maps, I organized the stories and key topics into the three categories of identity, role, and perceptions of role support, to reflect the research questions guiding the study. I then compiled a narrative (the case) from all of the interview and observation data into an individual case for each participant. In multiple case studies, creation of the individual cases is referred to as within-case analysis (Creswell, 2007, p. 75).

I wrote each of the four cases with a basic outline format of a vignette describing the school and the music room, a biographical sketch of the participant's life and teaching career, material pertaining to the three categories of identity, role, and role support, and two additional vignettes—one of a concert and one an observation. I shared multiple drafts of the cases with participants and had multiple conversations with them, which allowed for the final cases to be constructed and refined with considerable participant involvement. The four cases appear in Chapter Four.

According to Stake (2006):

It is common for the individual case reports, sometimes abbreviated, to be included in the multicase report. Of course, the sponsor of the project and the readers want more than that: They want cross-case analysis. . . . Given the binding concept—a theme, issue, phenomenon, or functional relationship that strings the cases together—the researchers have an obligation to provide interpretation across the cases. Often, the cross-case analysis comes to dominate the report. (p. 39)

After I constructed each case using the techniques described above, cross-case analysis followed. Polkinghorne (1995) calls this process analysis of narratives, allowing “paradigmatic typologies or categories” (p. 5) to emerge from the narratives. The cross-case analysis process allowed for the broader themes to appear among multiple participants. The cross-case analysis, Chapter Five, presents the common themes for all four cases and discusses how similarities and differences manifested across the four cases.

Trustworthiness

Creswell and Miller’s (2000) eight validation strategies, presented in Creswell (2007), were used to establish trustworthiness for this study: prolonged engagement and persistent observation, triangulation, peer-review, negative case analysis, clarifying researcher bias, member-checking, thick description, and external audits. In the following section, I explain these strategies for ensuring trustworthiness and describe how they were used during data collection, analysis, and presentation of the final report for this study.

Prolonged Engagement and Persistent Observation

Lincoln and Guba (1985) define prolonged engagement as “the investment of sufficient time to achieve certain purposes: learning the ‘culture,’ testing for misinformation introduced by distortions either of the self or of the respondents, and building trust” (p. 301). I conducted four observations and four interviews with each participant in his/her natural environment (the music classroom) over a period of eight months from fall of 2009 to spring of 2010 to establish prolonged engagement. During interviews I asked the participants questions about the school, their role as a music teacher in the school, and interactions with other members of the school community to better understand the culture of the school. During observations, I sought to corroborate the participants’ answers from the interview sessions with their actions in their classrooms.

Triangulation

Triangulation involves “corroborating evidence from different sources to shed light on a theme or perspective” (Creswell, 2007, p. 208). Multiple observations and interviews allowed me to verify and recheck information provided by the participants during previous sessions. Informal interviews with secondary participants (administrators, teachers, students, and parents) allowed for different perspectives and at times provided disconfirming evidence, presenting the need for further inquiry and data collection.

Peer Review

According to Merriam (1998), asking peers to “comment on the findings as they emerge” (p. 204) is one of six ways to enhance “internal validity” in

qualitative research. The outside perspectives of individuals not familiar with the data prior to reading also allows for editing and fresh perspectives with regard to the narratives. For the exploratory study, I asked a group of peers (fellow doctoral students and music education faculty members) to read the narratives and discuss possible themes. Had I not asked for my colleagues' help, I would have missed some of the crucial themes, as my focus was too narrow and directed toward one perspective, failing to consider other possible meanings. I was initially focused on the extreme differences between the school contexts, and peers helped me realize that while small aspects of my teaching practices changed (e.g., stricter classroom management in the public school setting), core elements of my personal and professional identities endured, regardless of school context or differences between social interactions within the two school communities.

For this study, I had multiple opportunities to discuss research findings and thoughts and questions in the form of weekly meetings with my committee co-chairs, discussions with other committee members, and informal conversations with peers. The committee co-chairs read chapters of the dissertation at multiple points during the writing process and provided feedback and suggestions for editing. Peers from the doctoral student community also read chapters and provided feedback. These conversations and written suggestions helped me process the data and discover solutions to possible research design problems, consider researcher questions and hunches, plan my approach to interviews and observations, understand the data during the analysis process, and write the final report.

Negative Case Analysis

According to Crewsell (2007), “The researcher refines working hypotheses as the inquiry advances (Ely, Anzul, Friedman, Garner, & Steinmetz, 1991; Lincoln & Guba, 1985; Miles & Huberman, 1994; Patton, 1980, 1990) in light of negative or disconfirming evidence” (p. 208). For this study, I sought disconfirming evidence throughout the data collection process. I compared the stories the participants provided in interviews with what I experienced during observations of their teaching. I also spoke with other members of the school community about the participants to further corroborate their stories. During data analysis, both within and across cases, I sought disconfirming evidence within each participant’s stories. When information from an individual case did not match themes in the cross-case analysis, I asked the participant to explain the contradiction.

Clarifying Researcher Bias

According to Merriam (1998), researchers need to be aware of and sensitive to the potential types of biases in qualitative research. She stated, “Qualitative research is distinguished partly by its admission of the subjective perception and biases of both participants and researcher into the research frame” (p. 92). According to Merriam (1998), “Because the primary instrument in qualitative research is human, all observations and analyses are filtered through that human being’s worldview, values, and perspective” (p. 22), which creates a need to be aware of researcher bias.

As an elementary general music teacher who has changed schools, I approached this research study with my own experiences and biases regarding the phenomenon of changing schools and the topics of teacher identity, role, and perceptions of role support. The present study allowed me to obtain in-depth accounts of other teachers' experiences with mobility, identity, role, and role support. Throughout the data collection and analysis process, using my researcher's journal, I continually questioned my own viewpoints and whether my biases interfered with the data collection and analysis. My personal experiences as a teacher are described in greater detail in the exploratory study section of this chapter.

Member Checking

According to Creswell (2007), member checking involves asking participants to read notes, transcripts, analyses, and researcher findings to “judge the accuracy and credibility of the account” (p. 208). During the data collection and data analysis process, I emailed interview transcripts to the participants and asked them to check their statements and to make additions and changes to their commentary as needed. To further establish trustworthiness, I asked participants to check the statements of meaning and the themes that I identified during the analysis process. In-depth member checking allowed for verification of information provided and confirmation that my interpretations appropriately represented the participants and provided voice to their stories and their personal meanings. I also encouraged the participants to email me with additional commentary or thoughts that arose after our interviews.

Each of the participants read their own case during the drafting and final phases of writing, and they provided changes and additions. I made the requested changes, which each participant reviewed upon reading the final version of the case. The two expert consultants, both veteran elementary general music teachers, also read the cases, discussed their own teaching experiences in relation to the participants' stories and the research questions, reflected upon the cases and suggested themes across the cases, and provided implications and recommendations for future research.

Thick Description

Denzin (1989b) defined “thick description,” a term coined by Geertz (1973), explaining that the qualitative account “presents detail, context, emotion, and the webs of social relationships . . . [and] evokes emotionality and self-feelings. . . . The voices, feelings, actions, and meanings of interacting individuals are heard” (p. 83). I utilized the data collected from multiple observations and interviews to create thick description in the case for each participant. Member-checking and additional questioning provided me with the opportunity to add to the narratives to vividly portray the lived experiences of each participant.

External Audits

Creswell (2007) summarized the definition of external audits provided by other researchers, and stated that “external audits (Erlandson et al., 1993; Lincoln & Guba, 1985; Merriam, 1988; Miles & Huberman, 1994) allow an external consultant, the auditor, to examine both the process and the product of the account, assessing their accuracy” (p. 209). According to Creswell (2007), the

auditor should have no connection to the study and should confirm that the findings and interpretations are substantiated by the data. The dissertation committee co-chairs reviewed data collection procedures, read transcripts, provided suggestions for the analysis, and read the dissertation chapters multiple times. The co-chairs offered editing suggestions and posed questions when aspects of the chapters were unclear. I reworked chapters after each editing session with the co-chairs, aiming for clarity and detailed accounts and analysis of the participants' stories. The dissertation was also read and assessed by a dissertation committee, which includes members of the music education faculty.

Ethics, Confidentiality, and Disclosure of Data

This study received exempt status for research through the Office of Research Integrity and Assurance at Arizona State University (Appendix C). To ensure an ethical approach to the study, I presented the participants with a research letter detailing the study. They each signed a copy for me and kept a copy, thereby giving their consent to participate and to allow information they provided to be used in the final report (Appendix D).

I asked the participants for their desired pseudonyms and utilized the names they provided. The participants read their own interview transcripts and commented upon analysis during that stage of the research. The participants also verified that all data collected and presented in transcripts accurately represented their experiences. I asked participants to read through their own case that I had compiled from their interviews and my observations of their teaching. The participants read their own cases, verified the data collected, approved of the

interpretation of the data, and suggested changes to the narratives when needed. I edited the cases using the participants' requests and asked the participants to read their cases again after the editing process.

Summary

Chapter Three detailed the methods and theoretical framework for this study. As qualitative research is reflexive in nature, my approach to data collection was multidimensional and flexible to adjust for and allow clear presentation of the participants' voices in the final report. This study relied on qualitative methods of data collection and analysis, including ethnographic fieldwork, narrative analysis, and analysis of the narratives. Cross-case analysis allowed for a comparison of the impact of teacher mobility on the participants' identities, roles, and perceptions of role support. The following chapters include the individual case narratives, the cross-case analysis, and a concluding discussion of findings and implications.

CHAPTER FOUR: INDIVIDUAL CASE STUDIES

Lisa

Stucco houses line the street on the way to Lisa's school, which is labeled a "traditional academy." Handmade signs in the road caution drivers to look for playing children. A well-equipped playground wraps around the medium-sized school building, and a line of cars snakes through the parking lot. Students exit stopped cars while teachers and students in orange vests direct the car and foot traffic. A large painted stop sign in the lobby reminds visitors to sign the visitor log before proceeding to the classrooms. The office staff are working and do not seem to notice visitors' arrivals.

Lisa's music room is at the back of the building past the library, the bathrooms, and the multipurpose room. The carpeted room is large enough for rows of chairs in front and a small space for movement. The walls are decorated with student work, thinking map models, a music "word wall," a choir bulletin board, music posters, a "composer's corner," and two clocks. Shelves containing children's storybooks, other resources, containers with materials, and student textbooks line the right wall. Stacked blue student chairs block doors to cabinets that hold still more materials. More stacks of chairs, a filing cabinet, shelves with containers and baskets of percussion instruments, and a small desk border the left side of the room. Barred percussion instruments on stands are bunched against the back wall.

At the front of the room, Lisa's desk, a shelf with resource books, pictures of friends and family, and framed diplomas and awards are clustered in the left

corner near the whiteboard. A computer, document camera, “electronic chalkboard” writing pad, and other office materials cover her desk.



Figure 4. Lisa’s music classroom from the doorway in the back of the room.



Figure 5. Lisa’s music classroom from the front by her desk.

A class of children wearing the red, white, and blue school uniforms arrives in the hall. Lisa explains what they will do in music today and asks them to sit in the rows of chairs. The students begin by deriving the time signature of the projected sheet music, then play recorders using the music they just analyzed. Next, they fill out a worksheet, adding bar lines to the same piece of music. Finally, Lisa teaches the students an accompaniment to the song on barred instruments. While students work in pairs on the worksheet, Lisa walks through the rows and offers help to struggling partners. One boy, frustrated because he cannot find the answer, looks to Lisa for help. She asks him questions to help him discover the answer. At first, he complains that he is confused, but Lisa softly asks more questions, smiles as he considers them, and eventually he figures out the answer. Lisa quietly laughs with the student and pats him on the back.

Identity

Background. Lisa was born in 1958 and grew up in the Northeast, where her parents and her two sisters still lived at the time of this study. After graduating from high school in 1976, Lisa remained in the Northeast for college. From an early age, Lisa knew she wanted to become a music teacher:

I just really love being involved in music every day. As I've told my students before, I don't know what would happen if I couldn't sing or hear music. I knew I wanted to teach when I was ten years old and I think that's what really drove me not to give up. I wanted to share music with kids because I think [music] is an important part of life.

Lisa also knew she wanted to help students with special needs, as she feels music is a great way to “reach” students who may struggle in other classes.

After graduating with a Bachelor of Science in Music Education in 1980, Lisa went directly into her teaching career. Her first teaching job was in the Northeast where she taught kindergarten through sixth-grade general music, traveling between two rural school districts. Lisa held the position for three years (1980-1983), and she found the job so difficult that she considered changing careers:

I was divided up between two towns. The smoking lounge was my office in one school and I didn't even smoke. . . . [I had a] furnace room in the other school. I was 21 and I was like an old lady because I was tired all the time. I didn't have a room to teach in, so I was dragging Orff instruments around and trying to carry things back and forth between schools. I was fearful I had made a huge mistake. One of the reasons I went back to [graduate] school is I had to regroup.

Lisa's identity as a musician had always been important to her. Concerned that teaching was not the right music career, Lisa decided to reflect upon her options while working on her master's degree.

In 1983, she stopped teaching and moved to a Southwestern state to pursue a master's degree in Vocal Performance Pedagogy. She married Tom the following year. Lisa said of her time in graduate school:

I'm not a competitive person. I didn't find graduate school as a place that was nurturing at all. It was pretty cutthroat. [However], I think I'm a

lifelong learner. There's always more to learn. I think I'm very conscientious. I'm willing to pass on what I know. I try to share and if somebody wants help, I'm willing to help if I can.

Although Lisa viewed these personal qualities as also beneficial in a teaching career, she still worried that any teaching job would be as difficult as her first position had been.

In 1985, Lisa finished her master's degree but missed working with kids. So she took a job, her second, as an elementary general music teacher. But before the school year began, Lisa worried she was not meant to be a teacher. She expressed her fears to Tom:

I had a deal with my husband when I went back for that job that I would give it a year and decide if it was something I wanted to continue to do. I said [to Tom], "What are we going to do if I decide I can't do this after a year?" He said, "We'll find something, don't worry. I want you to do what you want to do."

Happily, Lisa enjoyed the job and remained at the school for five years (1985-1990) until her husband entered a graduate school program in another state.

In 1990, Lisa and Tom moved to the east coast where Tom attended graduate school, and Lisa took her third job, this time at an inner city school, teaching kindergarten through sixth-grade general music (1990-1994). Her husband completed his degree in 1994, and they moved back to the same Southwestern state where they had lived before his graduate work. Lisa recalled, "We decided we liked it better here, for our lifestyle. We knew we wanted to

have a house and we wanted to hike and be outdoors, but it was kind of hard to do that [on the east coast].”

In 1994, Lisa accepted her fourth teaching position in her previous school district and began working as a music teacher in a middle school where she remained for eleven years (1994-2005). Initially hired for a general music position, her choral program grew so much that she became a full-time choir teacher. Her experiences in elementary schools had been mixed, and the switch to middle school was a welcome change. Although Lisa enjoyed teaching middle school students, she found that particular middle school to be a difficult environment:

The school district [leaders] could not make up their minds what they wanted to offer the students, so there were constant scheduling changes, not just the schedule time-wise but content [as well]. It had a domino effect because it affected people in all kinds of ways, so it really just chipped away at any morale that anyone had. It was a very poisonous kind of atmosphere. It all boiled down to the [lack of] leadership.

Still, Lisa stayed and built a strong choral program. Wanting to continue learning and growing during her years in middle school, she sought professional development opportunities:

I did a lot of workshops and classes and things, so I feel like I got a well-rounded background from doing Orff and Kodály, then studying a lot in choral [directing]. I learned a lot from those eleven years, but I don't think I'd want to go through them again.

Ready to leave the middle school, Lisa struggled to find a different teaching position in her district. She discussed the difficulty of changing teaching jobs, saying, “I made the decision to [leave the job], and in teaching that’s a big decision because you’re pretty much locked into one place. You need to figure out where you want to be.”

In 2005, after deciding that elementary music was her “calling,” Lisa took her fifth teaching position in a new school in a different district southeast of the city. A reciprocity agreement for the teacher career ladder program between the school districts influenced her decision. Unfortunately, the new district did not honor her years of teaching experience, so she started over again on the salary scale. At the time of this study, Lisa was in her sixth year at her current elementary school, teaching kindergarten through sixth-grade general music and choir (2005-2010). Lisa described the school atmosphere as being “smooth sailing,” and she hopes to stay. Along with her elementary position, Lisa also teaches online classes for a local community college (2002-2011). Lisa claims that having two jobs is stressful, but she feels the extra money is worth it and she enjoys teaching college classes.

Personal and professional identity. Family is an important piece of Lisa’s identity. She enjoys spending time at home with her husband and pursuing her hobbies, which include running. Close personal relationships and hobbies help Lisa feel grounded as a person. When Lisa is happy in her personal life, she feels her teacher identity is positively impacted.

For Lisa, personal and professional identity are interrelated, and she clarified by saying, “I don’t want to be a different person where I work than when I am at home, so I think there are a lot of parallels. I just try to be the best person I can and be helpful to my friends.” She said, “I hope to be a kind person and [want] the students to view me as a helpful person. Someone who cares about what they are doing.” One teacher described Lisa in a similar way saying, “She is very concerned about everyone here and very helpful.”

Changing schools. Teacher identity, Lisa posits, is linked to past experiences, which for her include different schools with different cultures and types of students. Lisa explained, “I think I draw very heavily on the different situations I was in, probably every day subconsciously if not consciously.” She recalled her time in the Northeast:

I was so enmeshed in a part of the country where there are a lot of cultures and chances to experience them. [I brought] that back to the [current school’s] student population and actually processed some things with them and did some lessons with them to learn from those [cultural experiences]. Lisa wanted to share her experiences of different cultures with students.

Reflecting upon the change from her idealistic nature at the start of her teaching career to her current realistic understanding that jobs come and go, Lisa has realized that she needs to be prepared for anything to happen in her career:

[The middle school] was an impossible situation. . . . That was an experience I learned from. I think when you’re a younger teacher you’re kind of idealistic. I always used to think if I do a really good job [then]

that's job security in itself, and I learned [from teaching in different schools that] you can do the best you can, [and sometimes] it doesn't matter. Stuff's going to happen. Be a realist, is what I've learned. Don't be jaded, but be aware of it.

Lisa acknowledges that qualities of her identity have helped her struggle through difficult situations and, while she feels she could teach anywhere, she has also learned that some aspects of her identity have kept her in negative situations for too long:

I am pretty tenacious. I don't give up. I'm pretty stubborn about getting the job done. I was constantly trying [at the middle school] to problem-solve and figure out the best route to the goal that I wanted to achieve. I was successful, but at the cost of my health.

As Lisa reflected upon leaving the middle school, she realized this was a second identity crisis, the first being her early-career questioning about whether she wanted to remain in the teaching profession, which led to her master's degree studies. At the time of this second identity crisis, she decided to find a school that meshed with her teaching philosophy rather than leave the profession.

Investing in the school community. Lisa believes dedicating time to school events is crucial for establishing relationships and working collaboratively to meet students' needs. Involvement in the school community helps Lisa present her teacher identity to others:

I made sure I was very involved in anything outside of school so that I'd have contact with people other than greeting them at the door. I would

make a point of trying to chat with them in the hall . . . getting involved in committees so I'd get to know more people . . . being involved in [classroom teachers'] things. I decided too that I wanted people to know me.

Role

Describing her ideal image of a music teacher as someone who offers students varied experiences in music, Lisa says, "My main role is to provide the content of music." However, she views her role as more than teaching musical concepts and skills:

My role is very similar to what a classroom teacher would be doing, I'm just teaching it through a specific content and relating it to other subjects and everyday life as much as I can. [I try to] support what [classroom teachers are] teaching as much as I can, expose the students to a lot of different music and vocabulary, and teach them how to be good learners and think on their own and do some higher-level thinking.

Lisa wants to help students relate and connect their musical knowledge and experiences to other subjects and to their lives.

To accomplish her goals, Lisa acts as a facilitator, giving students the tools they need to explore and learn with her guidance. Students in her music class work independently and in groups with musical concepts through movement, singing, listening, and instrument playing activities. For Lisa, lessons in music are about student ownership in their learning and "the process of what kids are learning rather than the outcome."

Lisa claims she has always advocated for music in schools, which she feels is especially important in a tough economy. By telling parents what students are learning in music class and keeping teachers and administrators informed of the connections she makes for students between music, other subjects, and life, Lisa hopes others will understand her music teacher role. At the “Music Nights” Lisa hosts, the students teach their parents music activities. While the parents are learning, Lisa explains the curricular value and the musical concepts learned through each activity. She explained, “The Music Night that I just did Tuesday is definitely one of the things I choose to do, because I treat it as a parent workshop.”

Modeling appropriate social behavior for students is also part of Lisa’s imagined music teacher role. Because teachers spend a great deal of time with students, she asserts that students need quality models from all the adults in their lives. Lisa hopes to be:

Someone who’s a good example to the students as a person, and that’s true for any teacher. . . . Modeling respect, modeling good manners, positive thinking, critical thinking, and curiosity about things. Not only just teaching a tunnel vision music curriculum but as I said, an overall curriculum that helps them pin it to everyday life, other subjects, the world, themselves, how they feel about themselves.

Lisa claims to take her music teacher role and role as member of the school community seriously. Asserting her dedication to teaching, Lisa explains that teaching music “is more than just a job” for her. She wants to work with

other dedicated teachers who are also concerned for the welfare of students, and she believes strong teachers can educate any child. Sometimes, Lisa feels teachers blame student problems on the parents or the kids when it is the teachers themselves who should work harder to create an appropriate learning environment for all students. Lisa asserts that “a child is a child” and that students at all schools still need the same instruction. She believes it is her job to discover the best ways to instruct each child.

Her perceived role as community citizen allows Lisa to contribute to the school climate and the over-all wellbeing of the students. She commented:

When you’re in a school it has its own culture. . . . You’re going to miss out on opportunities that you might not otherwise have if you’re not communicating and making contact with other people. If you don’t ever talk to anyone, if you’re not ever involved, or if you don’t even really know what’s going on, how are you going to have ideas that are going to add to what you’re trying to achieve at this school?

Consistent with this particular perception of her music teacher role, Lisa frequently presents her ideas to other teachers when she feels they can work as a group to help a struggling student. Lisa claims, however, that in each school community, she has approached the classroom and interactions with others differently, based on the context and how the school is set up by the administration. She maintains, “It’s a matter of bringing your experience to that structure, and if there’s something major that gets to be changed, be diplomatic about it.”

In her career, Lisa has helped open three new schools. She described these as powerful experiences because of opportunities to establish a positive atmosphere for the entire school community, which she asserts is part of her music teacher role:

I like [opening schools] a lot because it is exciting, because not just everything physically is new, but the whole culture of the school is new, so you have the chance to kind of help shape that culture and everybody just has a fresh attitude.

Lisa admits, however, that opening schools is not always an easy process. Her memories of opening schools include buildings not being ready on time and moving into classrooms just before the start of the school year. While she enjoyed the “fresh start” each time she opened a new school, her role was challenged at times because of the unfinished buildings. Recalling the challenges with opening the middle school in particular and the problems teachers and staff faced with the new building, Lisa said:

I got put on the stage and the stage wasn't finished. There were things like a hose going from the faucet on the sink, going all the way out the door, down the stairs, all the way out to the field. The air conditioning was stuck at 55 [degrees] for something like six weeks.

The first few months at each newly opened school challenged Lisa as she strove to establish her role as teacher for the students, yet the unfinished buildings negatively impacted the schools' climates. The newly opened school

communities, to Lisa, seemed unstable until every teacher was settled into their classrooms and school routines were established.

While Lisa says she approached her role similarly in different types of schools and communities, she also acknowledged “changing schools can impact your role either positively or negatively.” She noted that moving to a “better situation” would likely result in a more positive change in role:

If you’re in a bad situation and you’re looking for a good situation, and you manage to get in a better situation . . . then it’s going to be a very positive thing. You’re going to grow as a teacher, and when you do that your role and your identity are going to improve and get better just from having a new and different experience.

However, Lisa also noted that change might make no difference at all. She has seen other teachers surround themselves with negative people and she believes they wouldn’t be happy anywhere. Conversely, Lisa maintains that some teachers know how to work within negative settings. Even in the troubling middle school, Lisa asserts that she found ways to create a successful program and to deal with problems.

Perceptions of role. Lisa feels respected and appreciated in her current job, but admits she has always had concerns with how others perceive the music teacher role:

I think my perception about how I’m regarded is not good. I think that as a music teacher, you’re put in a different category and a lot of it depends on the person and their experience. I think overall, a music teacher’s not

really considered a “teacher” in the same category as maybe a classroom teacher. It’s kind of assumed that you’re sort of just playing around. I always feel like I need to kind of advocate what I’m doing.

Just prior to this study, Lisa was nominated for and received the school district’s “Apple Achievement Award” and was publicly recognized for her “extra effort” to support student learning and other teachers in her school. As part of the nomination process, other teachers described Lisa’s hard work at school. The award touched her and she was pleased others had noticed her hard work. Lisa’s concerns about her image as a teacher changed after receiving the award.

Although she still feels music teachers are often misunderstood, Lisa believes the teachers at her school now understand her role a bit better:

I feel like the attitude toward me might be different. I’m not sure if I’m imagining it or not, but I feel like I have more understanding as an equal. . . . Now, I feel like I’m on a more level playing field with the teachers here. It’s just a little different attitude when they’re talking to me, and I feel like more people are more willing to talk to me about teaching now.

Vignette: Third-Grade Dress Rehearsal

Today, the stage of the small space that serves as cafeteria, gym, and concert hall is filled with choral risers and Lisa’s barred percussion instruments. Cafeteria benches line the wall by the entrance doors. A boy from Lisa’s school choir enters the room from the playground and exclaims, “I am EXCITED about tomorrow!” The choir field trip is scheduled for the following day. Lisa replies, “That’s what I like to hear!” She smiles and says to me, “That makes it all worth

it!” A janitor enters the room, bumps her cleaning cart into the doors, gives Lisa a sheepish look and says, “Oops, you didn’t see that.” Lisa replies, “Nope! Didn’t hear anything either,” and the two women laugh. The PE teacher enters to retrieve some equipment, and asks Lisa if she is ready for the choir field trip and the third-grade program. The PE teacher exclaims, “I can’t believe you put your program and your choir trip right next to each other!” Lisa responds, “Yep, get it all done together. It’s like ripping off a Band-Aid!”

The third-grade students arrive in their red, white, and blue school uniforms. Lisa tells the third-grade teachers how to lead their classes to the stage and arrange them on the risers. One of the teachers sits beside me on the cafeteria bench and says, “She’s awesome,” pointing in Lisa’s direction and stating that Lisa is “the best music teacher.” Lisa asks the third-grade students to stand tall and then starts the first song. The room fills with more sound than seems possible by the students gathered on the risers. The students sing each song with enthusiasm and the third-grade teacher next to me smiles proudly. At the end of rehearsal, Lisa congratulates the students on their hard work and thanks the third-grade teachers for their help.

Role Support

For Lisa, “Teaching is like running a race,” which is one of her personal hobbies. While running, she explains, she needs support, sustenance, and ways to keep the run interesting and exciting. When Lisa struggles during a race, she says she needs to regroup, “take cues from other people,” and consider her options. During an actual race, Lisa likes to finish strong and sprint to the end. She hopes

she will be able to “sprint” at the end of her teaching career as well. Reflecting upon her current job, Lisa said, “Right now, I think I’ll be able to sprint because of being here and finding a comfortable place to be with lots of support.”

Students. Lisa maintains that one form of affirmation for her music teacher role comes from the success and enjoyment of students in music class. She views the happiness of students and their positive responses to music as a form of role support:

My favorite thing is getting a hug from the kids and just seeing them happy with themselves and proud of what they accomplish. When I see the look on my students’ faces, where their faces light up and they’re like, “Oh, I get it,” and they’re making connections and then they have pride in what they’re doing and they’re just so excited . . . if I see any kind of improvement, I feel successful. I think that’s the biggest acknowledgment I can get.

Particularly during her inner city school teaching experience on the east coast, Lisa felt validated and appreciated for providing the structure and consistency the students needed. She said, “I believed in their kids, and I showed respect, and I don’t know if they were always used to that, so I really felt like people appreciated me, more than anywhere else.”

Lisa hears from former students and is pleased some of them have become teachers. One of her former middle school students is now teaching. She explained, “He’s doing his first year in general music, and he said, ‘You got me started.’ That’s really cool. I almost started crying.” Another former student now

in his third year as an elementary orchestra teacher wrote to her, “Thought I’d let you know I still remember your kindness and enthusiasm. Thank you for all that you’ve done for students like me. Keep doing your great work.” Lisa told me, “That reminds me once in a while, ‘Okay, this is why you’re doing this!’”

Family and friends. Lisa’s husband is a very important part of her life and his support for her music teacher role is clear in his actions. She said:

He makes dinner for me. He listens when I have a problem. He will sometimes have a totally different perspective, which is very refreshing because he’s not in the middle of education all day, so he’ll have it from an outsider’s viewpoint. He’s really good at keeping me on track and seeing the reality of things. He’s very good at reading people in situations and sometimes I get caught up in the emotion of it all and my perception can be off.

Lisa’s husband attends her concerts, gives feedback from the perspective of an audience member, and gives her advice on how to explain the musical content in laymen’s terms. Lisa treasures this form of role support.

Lisa has friends who are dedicated educators and who provide different perspectives for her when she needs advice, which Lisa values as another form of role support. Speaking of one friend in particular Lisa said, “We can always have long discussions, and she can give me a classroom teacher’s perspective and I can give her a specialist’s perspective.” Lisa claims non-teacher friends also offer her different viewpoints and are willing to discuss school matters and provide their opinions.

School community. Role support from the school community members also matters to Lisa. Getting to know her fellow teachers and communicating with them about students' needs are ways in which Lisa claims she can foster role support from her school community. The cohesive and collaborative nature of her school community during the time of this study contributed to her feeling that she has found the right school for her needs as a teacher:

This is the type of school I always wanted to be in. It seems like my whole career I kept saying, "There's got to be a school out there where I'm going to feel comfortable, and feel like I'm getting stuff accomplished," and this is the school. I feel lucky every day that I'm here. I don't know if it's the end of my career because I'm planning to go a lot longer, but I'm glad that it wasn't first, because I think I did learn from those other situations. It all adds up.

Not all of Lisa's teaching experiences included positive school community environments. She believes that her first job as a traveling teacher was difficult because she wasn't a part of either of the two school communities. She felt disconnected and without role support, and she struggled without her own teaching spaces in the schools. Lisa said, "It was really hard to figure out what worked well and what didn't without that support." Planning concerts and music events was difficult because she couldn't bounce ideas off anyone. She had little guidance as a new teacher trying to learn each school's culture and previously established expectations. Her middle school position was also difficult due to weak leadership, which resulted in lack of role support.

Job stress and role support. Lisa has experienced many stressors during her career:

I'm surprised about how many people [in education] don't keep up on what's going on in connection with their jobs, but I do and that stresses me. We got asked to take a bigger load on next year. I'll be teaching an extra class a day. We did that a few years ago. It is hard, hard, hard! I was so sick the whole year. I don't know if it's the extra exposure or just getting run down. I'm really trying hard to just take extra good care of myself even now, and just try to get really strong, because I want to be able to do it.

Teaching can be a stressful occupation, and Lisa found the economic conditions at the time of this study and the demands of her job to be stressful. After a full day of teaching, she claims she is usually tired because a music teacher's job is physical and she stays on her feet all day.

Lisa has felt supported by most of her various school communities, and believes she has handled stress well over the years, in part because of the support she has received:

I had support from almost everyone, and it's important to work on that. I felt it was valuable to make an effort [to obtain support]. To make a connection and educate and just model enthusiasm and excitement for what I do. . . . I think it's important to have a good foundation [of support] where you work and that's true of any job. If you don't have that foundation there, it's very hard to be allowed to accomplish anything.

However, reflecting upon her first teaching position and the negative middle school experience, Lisa asserts that if she had remained in either of those settings, she wouldn't have developed as a teacher and may have left the profession. Lisa viewed the lack of guidance due to low role expectations as a lack of role support. She explained, "[The first two schools] did not really have a lot of expectations and that was kind of against my philosophy because I take what I do seriously." At the middle school, expectations were vague, according to Lisa, because the administration never settled on what they wanted to offer students and classes were constantly changing. Lisa maintains that unclear programmatic structure created struggles for her as she attempted to establish her music teacher role and to seek role support.

Actively seeking role support. Lisa realized after her first few teaching positions that she couldn't just expect role support. She had to find ways to get it. To garner support now, Lisa invites the principal and classroom teachers into her classroom and makes an effort to meet parents and get involved in the school community. She believes role support is easier to obtain when one is proactive and invested in the school community, actively helping others, and professional:

Try to dress professionally, try to act professionally, model how you want to be treated. Just do what you can to show how you want to be approached. But also, make offerings, come up with ideas. "How can I help you with this?" I remember doing that at schools with good results.

Another form of role support that Lisa desires is a principal with strong leadership skills who sees the importance of music in schools. Lisa wants her

current principal to understand that she relates music learning to other subjects and that she includes school-wide tools such as the thinking maps in her instruction. The principal can offer support, Lisa asserts, by providing guidance and resources:

You need the tools to work with [and guidance]. I can write a curriculum, but it's helpful to know what that school district wants so that you have somewhere to start [and so that you know] you're doing what they feel is needed. If you have absolutely nothing, you can do things, but if you don't have anything, it's very hard to get the same things accomplished as you can with the equipment and materials that you need.

Lisa says her current principal is aware of her needs and works with her to solve issues related to the music program, and that the principal's role support contributes to her job satisfaction.

Vignette: Choir Performance

Two girls in jeans and red choir shirts rush through the parking lot to the front doors. In the crowded multipurpose room, families stand behind the rows of benches or pack into the seats. Audience members have reserved entire rows by marking the places with paper programs, which list the songs and detailed program notes for the fourth through sixth-grade choir concert. The music objectives met by the concert are listed on the back of the program. Several people hold video cameras and others wander through the crowd and greet friends.

Eighty-three choir students fill the stage, the floor in front of the stage, and the risers; they barely fit in the designated space. Some students stand behind the barred percussion instruments. The principal welcomes everyone and explains that the dedicated choir members and Lisa practice every Wednesday morning. Lisa thanks the families for their support. She informs the crowd that she challenged the choir this year with difficult music and they have been very successful. Lisa faces the choir and begins the first set—three traditional folk songs. The concert also includes a short children’s musical “The Princeless Princess” with songs by Jeff Kriske and Randy DeLelles. The students with speaking roles use props or wear costumes to represent their characters and deliver their lines from a microphone at center stage.

Before the final song of the concert, Lisa thanks the audience again and asks for another round of applause, as this is the final choir performance of the year. She asks the sixth-grade choir members to raise their hands and be acknowledged by the audience. Lisa remarks that the sixth graders are all talented musicians, and she hopes they continue to study music in middle school. The final song, “An Irish Blessing,” evokes serious faces and glances at friends among some choir members. The audience has been respectful and fairly quiet to this point, yet the hush that fills the room is noticeable. Some parents smile while others wipe tears from their cheeks. The young student accompanist brushes the keys as if painting a picture. Her sensitive and graceful playing is captivating.

After the closing song, Lisa recognizes all members of the choir, then takes a bow and informs the audience the students will remain on stage to accept

their choir certificates. The sixth graders receive choir pins for their three-year dedication to the group. The audience stands, families talk and greet others, and loud noise fills the space. Lisa hugs choir members, speaks to families, and receives a large bouquet of sunflowers from choir students. She tells a parent she is very pleased with the students' accomplishments. Parents and families hug and congratulate choir members as they walk to the front entrance.

Paul

Paul's school is nestled in a middle class neighborhood and sits across the street from a small park. Children play near a pond and others vacate front yards to walk to school. The crossing guard, who is setting up cones to designate parking and drop-off lanes, smiles as I pull into the parking lot. Parents walk children to the office or enter the large gated courtyard to access the classrooms. The secretary greets visitors in the spacious office, scans drivers' licenses, and creates visitors' badges. Prompted by a call from the secretary, Paul meets me in the office, and we walk along the maze of outdoor sidewalks to his classroom.

Paul's door opens to a medium-sized room with blue-gray speckled carpeting. A projection screen, digital keyboard, and Paul's desk fill the front of the room, with open shelves filled with books and plastic containers of percussion instruments below the whiteboard. Paul's technology tools include a document camera, projector, standing microphone, and an "electronic chalkboard" writing pad. Bulletin boards depicting the clubs Paul sponsors (African Drumming Club, Choir, News Club, and Nature Club) hang above several tubano drums. Three folding tables with plastic containers of materials, recorders, and books line the

back wall, which displays student illustrations of musical vocabulary and a chart with rows of stickers indicating good behavior days for each class.

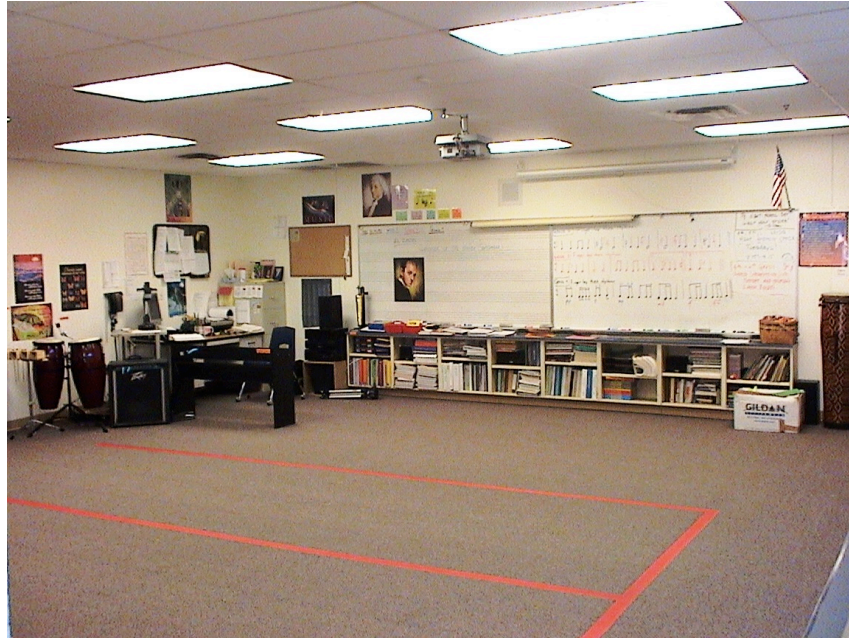


Figure 6. Paul's music classroom from the doorway.



Figure 7. Paul's music classroom from the front corner of the room.

Bubbly first-grade children rush to their assigned seats on bright yellow tapelines on the floor. As the final students file into the classroom, Paul smiles and jokes with the ones already seated, then he plays the keyboard and sings students' names to check attendance. Each child smiles and several students laugh, enjoying the attention Paul gives them as he marks his attendance book.

Next, Paul asks the class to quietly say and "finger-tap" the rhythm written on the whiteboard. Paul then plays the recording of a bug song and allows students to move to the music in their assigned spaces. While listening to the recording a second time, the students discover that the words almost fit the rhythm but something is missing. When they try to "finger-tap" the board rhythm with the recording, Paul jokes with the students and says, "You are doing a nice job, but you keep rushing and finishing before the song ends. Try again!" The students try two more times until one student figures out that they need to add a rest in the middle of the rhythm. Paul continues the lesson, focusing on quarter rests and student-composed rhythms with rests. The students practice quarter rests by creating new rhythms as a class. When the classroom teacher arrives at the door, Paul smiles at the class and says, "Nice work today!"

Identity

Background. Paul was born in a southern state in 1974 and moved with his family to the Southwest when he was four years old. His family remained in the Southwest through his seventh-grade year and then moved to another southern state. Paul graduated from high school in 1992. Interested in flying, Paul

considered pilot training after high school but did not pass the medical screening. Instead, he chose to pursue a career in music.

Paul attended college in one of the Great Lakes states and graduated with a Bachelor of Music in Music Education in 1996. He began a nationwide search for teaching jobs with the aim of returning to the Southwest. While he hoped to become a high school band director, Paul was prepared for and open to teaching any age level. His first teaching job was in a rural school district in the Northwest where he taught fifth and sixth-grade general music, fifth and sixth-grade band, middle school band, and high school band. Traveling between the elementary, middle, and high schools, Paul remained in that position for one year (1996-1997). He described his experiences in that rural setting, saying:

My first year, coming from a large city, things like being invited out to families' houses to help them move hay bales and go on the tractor . . . and inviting me out to dinner . . . I wasn't expecting that as a teacher.

The change to small-town living took time, and Paul recalled his struggle to adjust both personally and professionally to the new experiences.

Paul moved back to the Great Lakes region in 1997 to be closer to his fiancé. In his second teaching position, which included kindergarten general music, fourth through sixth-grade general music, seventh-grade band, eighth-grade band, and high school band, Paul traveled between the elementary and the junior/senior high schools. He remained in that position for two years (1997-1999). Paul and Linda (also a elementary general music teacher) were married during that time (1998).

Then, Paul changed jobs again, moving to a nearby school district where he and Linda taught in the same district for two years (1999-2001). This third teaching position (traveling between the elementary and high schools) included teaching kindergarten through sixth-grade general music and fifth-grade band, and serving as the assistant band director for the high school. During this time, Paul reconsidered his desire to teach high school band. He dreaded the conflicts, behavioral issues, and problems such as drug use and low student motivation in high school. After four years of teaching in three different positions, Paul's image of his ideal teaching position had shifted from high school band to elementary general music. He also considered leaving teaching entirely.

In 2000, while continuing in his third teaching position, Paul pursued a master's program for Music Technology, another hobby of his outside of teaching. In 2001, while struggling to find a computer technology job in a harsh job market, Paul accepted his fourth teaching position, which was at one school and included kindergarten through fifth-grade general music and fourth- and fifth-grade choir, in a nearby district. During this position, Paul realized that elementary general music was the best match for him. He reflected, "That first year in [only] elementary, kindergarten through fifth [grade] . . . that was when I said, 'Elementary, this is great!' I can now focus on general music, the experience, [and] things like that." Although he did not pursue the career in technology that he considered, Paul brings his personal interest in technology into the elementary classroom by utilizing technology tools (e.g., an electronic

chalkboard, microphones, and recording software) to enhance lessons and contribute to student learning in engaging ways.

In 2002, Paul and Linda moved from the Great Lakes region back to the Southwest. They settled there, and accepted jobs (Paul's fifth position, at one school) in a northeast suburb of a major metropolitan area, then lost their jobs after one year due to budget cuts. They found new jobs (Paul's sixth position) the following year in a school district southeast of the city. Paul's position included traveling between five elementary schools to teach general music (2003-2004).

In 2004, Paul accepted his seventh teaching position in the same district, helping to open a new elementary school. There he took an active role in establishing the school's climate. In 2004, Paul and Linda had a baby boy, and in 2005, they moved southeast of the city to be closer to their schools. Paul and Linda had twin girls in 2007, and both have remained at their schools to the present (2010). Paul's teaching position (his seventh) at the time of this study included kindergarten through fifth-grade general music. After six years in one school, Paul feels he has established a strong music program and that he has support from the community.

Personal and professional identity. Exploring new approaches to teaching is something Paul claims to enjoy; however, he admits that his shyness and desire for control in his life limit his activities:

I like to do new things . . . but only with me going out and finding new things and picking what I like, what I think will be fun to do, or what I think would be beneficial. If someone comes over and says, "Try this new

thing,” then I get a little nervous and I can get anxious. My wife would be the first one to say, “That would be Paul in-the-box.”

Paul describes himself as organized, professional, curious, and hardworking. He maintains that friends and family “would probably see me as ‘in-the-box’ because I tend to have things very organized, very neat. I like to know what’s coming up. I’m kind of shy and I don’t like parties.” Though he claims shyness with adults, Paul seems friendly and engaged in conversations with other teachers at school. When asked, Paul explained his shyness saying, “I’m very uncomfortable around parents. When I have to talk to parents I get very nervous. But when kids are in the classroom or when I’m talking in an assembly, I have a great time.” Paul explained that he has managed to cope with and even hide his shyness when interacting with adults.

Professionalism. Professionalism is an important component of Paul’s teacher identity. He recalled arriving in a suit and tie for an early career job interview at the office of a rural school district. Discovering the district office in a trailer and the potential employer in a t-shirt and jeans, Paul was embarrassed by the experience. He explained his beliefs about professional dress:

I had in my mind, graduating from college, that teachers should dress up, and dress appropriately. Teachers, male teachers, should wear a shirt and tie, and a coat and tie to an interview. I would prefer wearing a tie every day. If not for the kids to see a professional in front of the class, I think parents need to see it when they come on campus.

Paul does not dress in business attire anymore, yet still feels that teachers should dress professionally:

I think the only time I wear a tie now is to the performances. I haven't seen a teacher wear a tie to school since maybe teaching high school probably ten years ago. It got down to where I wanted to wear a tie the first day of school. I think that's important.

While Paul may believe that teachers should dress professionally, he doesn't want to stand out in a group of casually dressed teachers. He has chosen to follow the accepted dress patterns at his current school.

Becoming a teacher. Paul's positive experiences in high school marching band influenced his decision to go into music. He recalled, "I mean, all the way back to my high school [I remember] thinking, 'I'm going to be a high school band director.'" However, Paul's choice to become a teacher came about after a failed attempt to pursue flying. He admits that he would probably be a pilot today if he weren't colorblind:

I was looking at aerospace pilot training schools, and that was part of my college search. I was in the middle of that and that's when I found out I was colorblind and that it would be very difficult to get a commercial pilot's license.

Paul claimed flying and music were both passions of his and he would be happy in either type of job. He explained:

I hate to say I fell back on this career, but it was another hobby, I guess.

Through high school, I definitely decided music was going to be a big part

of my life, but I wasn't sure how. I was looking at music production and music performance.

Paul eventually settled on music education, stating that he was too shy to pursue a performance degree in music. However, his identity as a musician was a major piece of his core identity and he wanted to remain in music in some way. In addition, he loved children and also wanted to "better the world" through teaching:

When I went into college, I started college with a Bachelor's in Music Education. I did the education route because I knew I really didn't want to perform. In my methods classes, experiencing the philosophies of education, and seeing teachers and observing, that's when I really got hooked on education.

Paul acknowledges his eventual decision to teach elementary general music came about because he felt burnt out in high school band positions early in his career. He described the experience:

My fifth year of teaching in high school, not only was I not happy at the high school level, [and I was] trying to get to the point where I was at high school [full time], but I was also getting somewhat burned out. I was looking at other career choices, which was common with a lot of my colleagues as well. I actually started a master's in Music Technology and started going into computers. I started studying computer science and I started looking in the private sector, at computer software programming companies.

Jobs were hard to come by in computer technology at the time, and Paul remained in education. He is happier in elementary music than he was in high school and feels elementary music is much less stressful. He claims changing schools “in different states, different communities, going to rural to city to suburb, and back and forth, large schools, small schools” had a strong positive impact on his identity as an elementary music teacher.

Vignette: Choir Rehearsal

A member of Paul’s fourth through sixth-grade choir flies through the music room door, excited to be the first to arrive. Paul asks her to visit the bathroom and get a drink before choir starts. The students, mostly girls, enter in clumps of energetic frenzy. One by one, they toss their school bags in the corner and sign in next to the door. The noise level grows and the room, which feels much smaller with these older students packed into the space, pulses with loud and excited conversations.

Paul seems to trust the students to follow a routine as he stands at the door to greet them, checks paperwork with a few students, and shows another how to prepare a handout for the choir. Paul exclaims, “You have two minutes. Bathroom, drinks, and then sit on a line.” Paul happily jokes with students and distributes field trip forms.

Now at the front of the room, Paul models physical stretches and the students copy him. Two girls continue their pre-choir conversation. Paul’s serious glance in their direction has little effect, and he stops rehearsal. He approaches the girls and speaks in a soft yet authoritative voice saying, “I am

going to say this one time, and you are going to stop talking and listen.” The girls listen as Paul continues in a voice too soft to be heard by others. His short and effective conversation results in unwavering attention for the rest of the rehearsal.

Paul reminds the choir that stretches get the body ready to sing. He displays vocal warm-ups on the projector and leads the choir by playing accompaniments on the keyboard. Several girls try to make their voices heard over the choir. Paul stops and describes the blended choral sound he desires, and models an exaggerated solo singer not appropriate for choir. He sings in a bright nasal voice and the students laugh at his example.

Paul leads the choir through their repertoire for the upcoming concert. Throughout the rehearsal, Paul and the students laugh and joke with each other while working hard and fixing spots in the music. The atmosphere is charged with energy. At the end of the choir rehearsal, the students leave with animated conversations and the noise level slowly subsides. Paul lets out an exaggerated sigh, then smiles and says to me, “They take a lot of energy, but they sure do love it!”

Role

Teaching for me is like a hiking trip. You can prepare and learn about the environment you’re going into. You can have a map, G.P.S., all that stuff, but then when you actually get out there the conditions can be anything.

Teaching is a lot like that. You can go to school, you can have all the materials [and] lesson plans ready, but then when you walk into a

classroom anything can happen. You could take the exact same trail every single day and see something different, [and] teaching's just like that.

Paul likens teaching to hiking in other ways as well. For example, just as “[the] natural environment is delicate and can be damaged easily, quickly, and with very little thought,” Paul notes students are also delicate and can be easily influenced by teachers. After a day of hiking, Paul claims he is exhausted but fulfilled, similar to how he feels after a day of teaching. Paul asserts that he is just as organized and dedicated to teaching as he is in his personal hobby of hiking.

Part of the music teacher role, for Paul, includes informing the community of current issues in education and explaining to others the value of music in schools. He created webpages for the school parent organization and for his music classes and regularly updates them with school and music events. He also submits information to the school newsletter. Labeling himself as “publicist or ambassador,” Paul advocates for education in general and for music education specifically. For Paul, communication is a crucial piece of his role as a teacher.

The performances Paul organizes to present student learning are another way, in his view, to communicate the value of music in children's lives:

I think that's what parents need to see. They need to see that [music] is important for their child to be a part of at this school and in this community. That [music] is an important part of their growing up. I want to [present] a well rounded, overall, total education [for students].

Paul frequently asks students to go home and explain what they learned in music class to their parents. Though challenging due to shyness, talking to parents before and after school is important to Paul, so they know him and hopefully feel comfortable approaching him when they have questions about his music program.

Paul also educates in and communicates with the school community by actively following and participating in educational politics. During the year of this study, school districts throughout the state made major budget cuts that impacted music, art, and physical education teachers and school programs. Paul and his wife has already lost previous jobs due to budget cuts, and they were both concerned about the added pressure of supporting three children during an economic crisis. As a result, Paul became even more involved with educational politics and not only worked actively to keep the school community informed of these cuts, but also informed families in his and surrounding neighborhoods by walking the neighborhoods and handing out informative pamphlets.

Paul believes students learn best through hands-on experiences. His teaching philosophy can be seen in his approach to the music teacher role:

I use the word “experience” a lot. It’s an experience [for the students] being in a classroom like this, because it’s not just sitting down and writing and reading. . . . It should be different every day, and they learn and experience all these new things. High school was more they had to learn it and perform it. They (the high school community) were like, “What does it look like on the field or what does it look like in a contest?”

Paul wants elementary students to create, compose, sing, listen, move, and play every day in his music classroom. In order to understand a musical concept and its applications in music, Paul asserts that students need to experience it in multiple ways.

Paul feels his approach to the music teacher role is different from other music teachers because he believes his role involves more than just teaching musical concepts:

I would say my job or role is to be someone the students can learn from, obviously, a variety of things. Art, math, science—I want to be able to incorporate all aspects of school and [provide] a well-rounded education [for students].

In Paul's opinion, other music teachers focus only on music, whereas he views himself as an over-all educator who makes connections for students across subjects and relates topics to their lives.

Changing schools. Paul changed schools multiple times and for various reasons throughout his teaching career. He claims that changing schools impacted his teacher role because he had to learn how to function within each new school system:

My biggest challenge [with changing schools] was just getting to know how the school works. Having to do that over and over and over again [every year or two years at the first half of my career]. Finding out what resources I have from instruments to music and then, right when I'm about to build [a program] and get it to where it should go, I picked up and left.

Paul asserts that learning the system at a school takes time and can “bog down your job,” impacting one’s effectiveness as a teacher. After six years at his current school, Paul is more confident in his abilities as a music teacher:

Now that I’ve got the system down at this school, I can be an effective teacher and not really have to worry about things. I can just pull up a field trip request, print it out, and send it in. I know exactly how to do it, I know how much money it costs, I know how to spend money, and I know how to do fundraising. All that stuff that first year, you’re just kind of flying by the seat of your pants.

Still, Paul explained that every “first year” at a new school got easier because he knew what he needed for his role and became better at adjusting to the way each school community functioned. In addition to knowing the “system,” Paul also became more secure in his music teacher role and more comfortable in the classroom over time.

Rural and suburban schools. For Paul, each community and district required different enactments of the music teacher role. He commented:

When it’s a really small community, my role, for instance in my first year of teaching was musician of the town, not just music teacher in this small little classroom, whereas now I’m one of probably 50 music teachers within a half-mile radius. That was a very different role in the [rural] community, role in the school, than [in a suburban school].

As Paul reflected upon the differences in his role in rural and suburban schools and communities, he noted that, in his experience, teachers in rural

schools were expected to be a strong part of the rural community-at-large and to adhere to the community's rules of citizenship. As long as Paul conformed to the community's expectations, he was "pretty much left alone" to create his music teacher role. For suburban communities, Paul claims his role involves understanding the entire school district's expectations and following the model presented by other music teachers in the district:

Coming to the big city, I had to not only create a role in that school as a teacher but fit into what that district expected. I've got to fit in and see how I'm doing my program as compared to other [music teachers]. Then, there are requirements for each district. This district sends in specialists to observe the music teachers. We all have to follow the same standards, the same guidelines, the same policies, and that creates a different role.

Paul describes his role as part of a larger group of teachers who work together to create a strong music program in the district.

Believing that teacher roles are place-specific, Paul asserts that his role changed based on the location of the school, the type of school community, and the people in the school community and the community-at-large. If he were to return to a rural setting, Paul maintains that he "might fall back into that small town role because that's just the way it is," and says, "I don't think I could teach in that context and have it be the same as here." However, each time Paul built a new music program, he added pieces from his previous professional experiences or his personal interests to his teacher role and responsibilities, such as the clubs (Nature Club, Drumming Club, News Club, Choir) he sponsors at his current

school. If Paul had to change schools again, he claims he would take what he has learned and try to adapt it to the new school.

Role Support

One form of role support Paul receives is affirmation from school parents. In an interview, Paul showed me a letter from a student's grandmother that validates him and his beliefs about teaching. Paul explained:

I think [the letter] represents my teaching or at least the important parts of teaching. It kind of struck me because [the grandmother] says all the things that I think are important, and to me teaching is not about how I perform in the classroom or how students do in the classroom, but what they take home.

The grandmother thanked Paul for his hard work, told Paul he had "sown some wonderful seeds this past year," and that he supported what she was teaching at home. Touched by the letter, Paul explained, "It just tells me they value things that I've done in the classroom. It's letters like that and sentiments like that that really make teaching a wonderful career."

To obtain role support, Paul becomes involved in his school community and asks others for the support he needs:

It's just asking the community, asking parents, asking administrators for that support. It's building a program to where they trust me to ask for that support. . . . Holding events, having activities and projects [that the] community can see. [One example of an event is the] Artist in Residence [program]. It's very visible, so I think that creates a rapport [with

community members]. . . . I'm just finding myself continuously looking for that support, and the support of resources to do my job.

After six years at his current school, Paul finds asking for support easier than when he was a newer teacher at other schools. He feels that getting to know the school community members makes it easier to communicate his needs.

Role support in rural and suburban schools. Paul outlined the differences in obtaining role support in rural and suburban districts. In rural districts, role and role support seemed reciprocal beyond school into the community. Community members expected and almost dragged Paul into playing an active role in the community-at-large outside of school. For example, families expected Paul to join them for dinner or recreation activities outside of school hours. When discussing the differences between how he sought role support in the rural community and in later jobs in suburban districts he explained, "It made me more comfortable to reach out when the support was there [in rural communities]. Other places have been not as connected as far as teachers, or as far as parent and community support for the school."

Paul found that suburban schools and districts had standards and specific expectations for all music teachers, and he had to shape his role to fit the district requirements. Actively seeking role support in the community surrounding his current school is necessary, in Paul's view, because, he discovered, it was not already in place for him as in the rural districts. Still, Paul feels that he is comfortable requesting role support in his current larger suburban community

context because he had the experience of the small town and learned how to seek role support:

My role here and in [other suburban schools], the websites, letters, events, and activities that I do, are kind of my putting information out so that parents feel comfortable coming and talking to me. I make the first move [with the websites] and then they can view it on their own.

Paul realized he couldn't take resources or support for granted and discovered that he needed to be proactive in creating his program and getting his role support needs met.

Administrators. Paul described his varied experiences of role support from administrators, sharing that some heavily managed the school and the teachers' actions, while others were "hands-off." He shared a story about a "hands-off" administrator who often left work to play golf, leaving total control to the teachers. While Paul joked that this might be viewed as a kind of support because the principal trusted his staff, he was a relatively young teacher and wanted a more involved principal who was available for advice and help. As an example of positive and negative role support, Paul recalled how administrators from his previous teaching jobs reacted to parent complaints:

In some places the administrator was amazingly supportive, where the parents would go straight to the administrator and say, "I don't want [the teacher] doing this," and the administrator would say, "This is the teacher's decision." I've also experienced administrators who said, "Change what you're doing." I've seen both and it creates a different

environment in the school, not only with the rapport with that teacher and that parent and that administrator . . . but the aura all around.

Paul considered his experience of “hands-off” administrators and said:

It may be positive for the veteran teachers that have been there for years. They’re set in their ways and they’ve got their little microcosm in their classroom that’s going fairly well. I would have liked more input [from my principal] about my programs and events. I think the teachers it was hardest on were the first-year teachers who were really trying to figure out simple stuff: how the administration works, when can I leave, what time do I get to school?

As a new teacher, Paul initially felt the veteran teachers stuck to themselves and remained isolated because they didn’t need support from anyone, including other teachers. Paul eventually discovered that small groups of teachers formed on their own, “bounced ideas off each other,” and provided role support for each other.

Role support needs. Paul’s role support needs have changed during his career. Comparing his role support needs as a new teacher to being a veteran teacher now, Paul said:

Now that I’m an established teacher, my answer now would be way different from my first few years. The first few years I would [have said], “Just be nice to me. Just let me figure out what I’m doing and help me out.” Now that I’m an established teacher and I know the basics, now I

just want the resources to expand on my repertoire, add new lessons, add new instruments, and add new songs and new technology.

Paul still seeks professional development opportunities to gain resources and knowledge for new lessons. He views professional development as another form of support offered by the school and the school district.

Reflecting upon the connection between role support and an established music program, Paul explained that it was hard to get role support when he moved frequently and was always a new teacher at a different school. Communication with parents and building rapport were both difficult when he was in a school for only a short amount of time. Paul realized after several years at his current school that communicating became much easier because he knew the families:

When I was at this school for the third year and the fourth year, I was starting to see the students grow, see their families grow, and get to know the parents and work with the parents a lot more than I did in the other schools. Now, in this school, parents are very open about donating time, energy, and help to the activities that we do. I think a part of that is not only being in the school for a long amount of time, but also opening the school when I started.

Paul also feels he has contributed to the formation of a “cohesive community” at his current school.

Vignette: Holiday Performance

Paul, his wife Linda, and their three children stand outside the music room door. The twin girls chase their older brother through the grass. Inside,

the multipurpose room is filled with noise as animated families arrive and find seats. Second-grade students in holiday outfits talk excitedly to friends or sing through the songs for the program. Music stands by the doors hold the paper programs. A man tells his son to calm down and the boy says, "I'm nervous! They have cameras," as he points to some of the audience members.

Tables in front of the stage hold barred percussion instruments. Five sets of risers form an arc across the back of the stage. Three large decorated panels behind the risers show the seasonal holidays: a red panel for Christmas with student drawings of Christmas trees, a blue panel for Hanukkah with pictures of dreidels, and a black panel for Kwanzaa with pictures of corn and dancers.

Fifteen minutes before the program, Paul announces the time to the audience and explains that students will shift across the risers for each song, providing all parents with good views of their children. He asks the students to leave the multipurpose room and enter the "green room," a small room next to the stage. Soft instrumental music from the overhead speakers can now be heard as families conclude conversations and take their seats.

A woman wearing a white and brown faux fur animal jacket and a hot pink shirt travels purposefully through the audience. She speaks to many of the families and heads to the front of the room. As Paul turns on the stage lights and chats with the woman in the animal jacket, I realize she is the principal. The students enter the stage and find their places on the risers. The second-grade teachers stand in the stage wings to help Paul during the program. Parents rush the stage or fill the aisle to take pictures, much like paparazzi at a celebrity event.

The principal approaches the microphone, welcomes everyone, and thanks Paul and the students for their hard work preparing the concert.

Paul bows, then gestures to the students to find their places for the first song. He thanks the principal, the second-grade teachers, the janitors, and the parents for their roles in preparing this program. Two lines of students form behind the microphones, each child ready to say a line about wintertime or to introduce the next song. Movement, instrument playing, and props are included for each song. During a song about a snowman, selected students stack boxes and add eyes, nose, mouth, scarf, and hat to create the snowman.

The program ends to wild cheering and applause. Paul asks the second-grade teachers to join him on stage. He tells the audience the students will stay in their places for another photo opportunity, and parents once again rush to the front of the room. After a few minutes of pictures, parents move the cafeteria benches to the edges of the room, collect their children, and head home. The loud pulsing sound of the room slowly fades as the evening comes to an end.

Julie

Julie works at a private school tucked into the cactus landscape on the north edge of the city. The school buildings line forty acres of desert landscaping. Sidewalks cut through the large courtyard at the heart of the campus, and teachers and staff greet each other in passing. Children enter buildings or access their outdoor lockers as they head to class.

Julie's room is spacious and colorful but lacks windows. A towering mountain nearby can be glimpsed from her doorway. A teacher waiting for her

class tells me, “She’s incredible,” as she points toward the music room. Then she adds, “We LOVE her!” The teacher receives her class as they leave the music room and leads them through the courtyard.

Inside, Julie’s desk, filing cabinets, and a chair for guests are to the right of the door, and stacked student chairs are to the left. A digital piano, guitar, and music stand sit near a large whiteboard opposite the door. Rows of barred percussion instruments line one side of the room in front of another large whiteboard and a SMART board. Four bulletin boards hold posters with pictures of instruments and motivational posters. The orchestra director drops by to tell Julie about the orchestra students’ success at a competition, and a few minutes later the band director stops by to say hello.



Figure 8. Julie’s music classroom from her desk near the doorway.

Julie welcomes the next class and the children form a circle as they sing a greeting song. She begins a silly song that changes the endings to nursery

rhymes. Each time she and the students need a new rhyme for the song, she stops and asks the students. Julie and the students sing several rounds of the song, laughing together as they create the new nursery rhyme endings. When Julie is ready to start a new activity one student comments, "That was so much fun! I wish we could sing it again." Julie moves the class through several activities during their music time including creative movement to a recorded piece of music, with students spinning, jumping, and laughing as they interpret the mood of the music. As the class lines up at the door to leave, one boy tells another, "Music always goes so fast. I love music class!"

Identity

Background. Julie was born in 1962 in the Midwest, where she and her family remained until she graduated from high school in 1980. Julie attended college near home and attained a Bachelor of Music in Music Education in 1985. She recalled her desire to teach music:

I knew right away when I was young. It was kind of funny I knew exactly how I loved music and I knew I wanted to be a [music] teacher. That's something I've always wanted to do since I was in junior high.

Julie's first teaching job involved traveling between two schools in a rural school district in the Midwest. She remained at the job for three years (1985-1988), teaching fourth through twelfth-grade band and seventh through twelfth-grade choir. Julie lived near a large city, but drove thirty miles to the two rural schools. She recalled:

I had pep band, marching band, I had it all. I had this drive and we won awards and did really well. I went to the elementary school twice a week. It was in this gym. I taught in the locker room, and they didn't have a [regular sheetrock] ceiling on it, so it was very high and it was very cold. It was all cement and metal. One time, I'm giving a trumpet lesson and I hear a tinkling in the corner, because there was a bathroom in there. . . . You just keep going. I did that for three years.

The rural community welcomed her and supported her as a music teacher and as a member of the community. For example, if a major snowstorm came, one of the families would offer her dinner and a place to stay for the night so she wouldn't have to drive home. Even with poor facilities, Julie loved her first job.

After three years, Julie changed to a different rural school district. She said she "needed something new," and this second teaching position (1988-1989) was strictly seventh through twelfth-grade choir. She has fond memories of this school, but she and her husband moved to the Southwest the following year. Julie explained:

Part of the reason I moved to [the Southwest] was for my first husband; I really didn't have a choice. My family had moved to [another city in the same Southwest state], so it kind of worked out really well. My professor [from my undergraduate college also moved and] became the head of the music department [at a university in the same Southwest state], and he took everyone I knew down there, so it was like a homecoming.

In a few years, Julie would attend that same university for her master's degree

in music.

Julie's first teaching job in the Southwest (her third job in her career) was in a metropolitan school district where she taught for one year (1989-1990). She finally had a chance to teach general music. Julie explained, "That was always my drive, even when I taught band. I had fallen in love with the teaching style of Orff Schulwerk [during college] and I just wanted to get into elementary." The position involved traveling to three elementary schools where Julie was the extra music teacher, so she did not have her own rooms or Orff instruments. She had also never lived or taught in a large city before, so she "had her eyes opened." One of the schools had a difficult student population, and Julie had her first experience with gangs.

The following year, Julie accepted her fourth job and taught kindergarten through sixth-grade general music at one school full-time in the same metropolitan district (1990-1992). Feeling disconnected as a traveling teacher in her previous job, she was excited to begin her new position. When asked about the job, Julie recalled the students and teachers fondly. Her classroom was large, she had an office, and she was given the flexibility to offer choir before and after school. The school community supported Julie and she felt involved and valued. She remained at that school for two years.

Julie moved to another city in the same state for a year, where she went back to school and finished her master's degree (1992-1993). The university had hired a new faculty member with substantial Orff expertise, and the faculty

member became Julie's mentor. Julie began teaching Orff certification courses in 1993 and has continued to teach them each year since then.

In 1993, Julie moved back to the first city in that Southwestern state and taught elementary general music (her fifth job) in her previous school district but in a different school (1993-1994). In 1994, a private school position opened, and Julie interviewed for and accepted the job (her sixth). She reflected:

That was a wonderful school. We were small. . . . The faculty and I were really close. I still have a lot of my close friends [from there]. We were all teachers at that time and they were very supportive. We'd come up with all kinds of great things and we would work together on musicals or any kind of cross curricular [work].

She remained at the private school for five years (1994-1999), teaching preschool through eighth grade for four years, and preschool through fourth grade for the last year.

In 1999, Julie had the opportunity to begin her doctorate at a nearby university. She taught elementary education courses, coordinated student teaching and field experiences for music education majors, and participated in an outreach program providing early childhood music experiences for children (1999-2003). At the same time, Julie and a colleague attempted to start an early childhood private business, but struggled to maintain student enrollment.

In 2003, Julie accepted a position (her seventh) at another private school in the same city. At the time of this study she was in her seventh year (2003-2010), teaching general music for preschool through fourth grade. Julie had

replaced a teacher who had not provided the students with a solid foundation in music. She explained:

The kids had no skills, and this was probably the worst situation I had ever been in [when replacing an ineffective teacher]. There was nothing except a nice synthesizer [keyboard]. That was it. I had to build a program from scratch. [The school administrators] were wonderful. They bought the instruments that I needed. . . . It's a nice room, [the] facilities are great, and the teachers are wonderful.

Julie said that even though the previous music teacher's abilities and repertoire were limited, the parents loved him. For the performances, the previous teacher sang songs from bands such as the Beach Boys and the students sang the accompanying vocals. When Julie used different and more age appropriate repertoire for kindergarten through fourth-grade children, the parents argued that she was teaching the students "baby songs." She recalled the transition as "quite a challenge," saying she had to "educate the parents" and show the value of the Orff-based curriculum she taught. Julie's hard work is now appreciated and respected by the faculty, staff, and parents of her school community. The middle school music teachers acknowledge her part in preparing students for the middle school music ensembles and have told her they are amazed by the musical skills and knowledge of the students.

Personal and professional identity. Julie feels that music teachers need to be dynamic, fun, happy, and creative people, and she describes herself with these words. She believes the students need an animated teacher, and she admits

that sometimes the music teacher has to perform in front of the children to keep their attention. Julie expressed her passion for her job saying, “I’m very lucky to have a career that is joyous and fulfilling. I always enjoy going to work. I’m able to teach children to love and learn about music.” As an Orff teacher, Julie believes that her skills as a musician are strengthened in the classroom through the Orff teaching process, as she works with students and prepares music performances. Julie loves teaching and claims that being a music teacher is a crucial piece of her identity. She believes her time to retire will come when she no longer enjoys her job.

For Julie, her family and friends are the most important part of her life. She admits that finding a balance between her teacher identity and her personal identity was a struggle. Julie said:

My home life and my father, sister, brother-in-law, husband—that’s what’s important to me, that’s the number one thing. Being happy and making sure that I spend time with them. Friends are also very important to me. . . . I’m able to do great things with them, and I like my job. I’m a runner and I practice yoga. I like to be on a schedule. . . . If I don’t get to do what I need to do, or I don’t feel like I can put my time in on anything that I need to do, I am not a happy person.

Julie describes herself as type-A and very organized with a strong need to stay on schedule and accomplish everything on her list for the day. These qualities contribute to others’ views of her as dependable, well put together, and “with it” in her daily activities. She admits she can be hard on herself, especially

if she fails to finish her “to do list” for the day. Julie explained, “I don’t give up. I keep striving to do something well. I say I have a little OCD or something because it drives me nuts if I haven’t finished something.”

Other teachers and administrators appreciate her expertise in early childhood and elementary music, her professionalism and organization, and her knowledge of students’ and classes’ personalities and needs. Her current administrator said, “She raises the bar in music and lets students achieve success.” A student told me Julie has a “kind spirit.”

Julie describes her life in two big stages, her old life and her new life. She explained:

I went through a lot of life-changing experiences in my early 40’s, late 30’s, and it made me look at life differently. I had a divorce, which [had been] a long marriage . . . [it was] devastating. Then, I lost my mentor, who was a dear friend of mine, and then a year later I lost my mother.

Those were three [changes] in my life that were very powerful. They were my influence, they were my life, and so I was on my own, basically, for the first time in my life.

At the time of these major life events, Julie was working on a doctoral degree and had taken a break from teaching elementary music. During those four years she spent a great deal of time reflecting on her needs as a person and her desires for her career. When the private school position opened in 2003, Julie returned to teaching elementary music. She considered the impact of her personal losses on her teaching and stated:

I did change, and I'm not the same person that I was. I don't need to be so driven. It's okay if things don't get done because you have to enjoy life. It might not be there for you the next day. . . . I think now when I am teaching I look at it as I enjoy what I am doing, and if we don't get to the end it's okay. I think I am freer with my expressions with [the students], and I'm not so strict. I am pretty flexible. . . . I am more relaxed. They seem to open up to me a little bit more, telling me anything that they want to tell me.

Julie went through a period of finding herself and "growing up" after her personal losses. She explained that her first marriage was to her high school sweetheart, and she had never really lived alone or learned to be independent before her first marriage. Her first husband was career-oriented and she had felt the need to be career-oriented as well. They were both so driven that "there was no relationship there." Julie feels the divorce impacted her teacher identity in a positive way because she realized that what students learn is more important than getting everything right and getting through her lesson plans. Julie's new life, at the start of her forties, included the new private school job and a second husband who loves her and supports her life and career choices. She said, "He's like my number one supporter right now. I never had that before, and when your home and personal life is good, I've learned, you're working, you're teaching . . . it's all good."

Becoming a teacher.

My junior high teachers that I had were excellent teachers. The band director was a nice man, very stern I remember, but I succeeded in band. My choir teacher was wonderful in junior high. She kind of opened a lot of doors for all of us. I played guitar and sang and I was in the choir. . . . You do all of that stuff when you're in adolescence and it's so important at that time, at that age.

Julie cherishes her junior high musical experiences but recalled negative experiences in high school music ensembles. She is amazed she still wanted to teach after experiencing a band director who wouldn't make important decisions and a choir teacher who favored certain students. Julie shared a story about auditioning for first chair in high school band. The final decision was between her and another girl. The band director did not want to choose, so he let the other students decide, and Julie lost the first chair spot. Julie reflected upon her own teaching decisions as a band director. She said, "I did start as a band director my first year of teaching, and I would never do that to my students. I still say that I would never do something like that . . . turn it over to your students." While Julie acknowledged her high school ensemble experiences were negative, she claimed they positively influenced her teacher identity because she did not want to be "that kind of teacher."

Julie believes the positive role models during her college years contributed to the type of teacher she is today. She had a "fabulous" cooperating teacher during her student teaching and learned a great deal. The dedication of her

undergraduate professor and his desire to expose students to the current issues in education also piqued Julie's interest in teaching:

He took a van full of us to the national music educator's conference. He took us to a few sessions. He said, "You have to go hear this man." I remember it was Dr. Ed Gordon. All these music educators were getting up in anger. That was when he first came out with his study, so all these people were just dead set against it, and I was right there. Another time he took us to Michigan to see Lois Choksy. . . . He was quite an influence on all of us. In fact, he introduced me to my mentor. That's how I became an Orff specialist.

These key experiences at the start of Julie's career strongly influenced her teacher identity. The Orff approach to music education is a major part of her curriculum and of her identity as a teacher.

Changing schools.

I think the [school] settings built what kind of teacher I am. I probably never would be teaching what I taught my first year teaching in a rural community . . . [but] the people that I met there and the students that I had . . . they helped build me and they didn't even realize. I was just this young thing out of school, and just the form of community right there was already a community of support.

Julie feels the different types of communities she has experienced helped shape her as a teacher and that both the schools and communities impacted her teacher identity. She compared rural school communities to private schools and

said, “The rural school community [is] very strong [and is] invested in what their children are doing. Same way as a private school.” Julie thinks her current private school could be picked up and placed anywhere in the Midwest and run exactly the same as a rural community school. Through the years, Julie learned to function in multiple school settings, some with hardly any resources or support, and others with everything she needed to be an effective teacher.

Julie talked about how she became a member of each new school community, explaining:

When you’re first there, you have to really observe, listen, and be aware of the school community. You can’t go in there and say, “I’m going to change this and this and this.” You have the ideas of what you want to do, but you have to find out the background of the program, the teacher who you’re replacing, whether it’s been a positive or bad experience for the school. Also, find out the concerns and issues from faculty and administration about the children, teachers, subjects, and especially the music program.

Changing schools multiple times taught Julie that she had to understand the school before trying to create the program she wanted. She explained that in some schools, including her current school, she faced challenges and she had to win over the faculty and parents, presenting her reasons for approaching the music classroom differently than the previous music teacher. Julie felt she needed to prove herself both as a teacher and as a person, presenting her personal and

teacher identities to community members before she could earn respect in each new school community.

Vignette: Music Camp

Julie teaches an Orff certification course for adults at a local university each summer. A music camp for children ages four to seven takes place in the music building at the same time, and for thirty minutes each day, the music camp children join Julie in her class as a demonstration group. Julie presents songs, musical games, and movement for the children as she models lessons for the adults. Today, the students arrive in line, bouncy and excited to see Julie.

Julie enters the hallway to greet the children and several cry out, “Mrs. Julie!” Her gentle smile and soft voice elicit quiet attention. She reminds the children there are other adults in the room who will be watching, then tells them to forget the other adults and just have some fun with her. The first time the class joined her they were shy and a bit scared of the other adults. Now, they hardly seem to notice as they sing, dance, and play with Julie.

In a light and high voice, Julie sings a “make a circle” song as the children enter the room. Matching her soft voice, some of the students sing with Julie. At times, her voice is so soft the children move closer to hear her, as if she has a secret to share with them. Julie sings a greeting to each child, gives each child her attention, and waits patiently for each child’s response.

During a previous music lesson, Julie had used a bee puppet and sang the song “Bee, Bee, Bumblebee” with the group. Today, a boy raises his hand and says, “I love that bee! Can we see him again?” Julie responds, “You do? We

can see him at the end.” When she finishes the songs and games for the day, she points to a chair holding the bee puppet and says, “Look, he was watching us and listening to our singing. Let’s sing hello to him.” The boy smiles and laughs, excited to see the bee again. She lets each child sing hello to the bee puppet and pet it before lining up at the door. As the children walk back to their music camp room, the boy excitedly tells a girl in line, “I got to see the bee again! I sang hello to him!”

Role

Orff specialist. Julie labels herself an Orff specialist and claims her musicianship is much stronger because of her training in Orff Schulwerk. She believes that the process of “breaking down” a piece of music and approaching it through movement, singing, improvisation, composition, and playing instruments allows students to fully understand the structure and the musical elements of the music. By working on a piece of music together, Julie feels she and her students can grow musically and share in a powerful music-making experience. Julie also enjoys the opportunity to teach summer Orff courses and feels that teaching adults strengthens her role in the elementary classroom. In order to explain the Orff curriculum to adults, Julie claims she needs to understand each step in the teaching process. By analyzing her lessons and then presenting them to adults, she feels her teaching skills with children also improve.

Julie calls herself a facilitator, which she views as consistent with the Orff approach, and says that her job is to give students the tools they need to explore and create music, then the space to engage with music independently and in

groups. She said, “Teaching is like growing flowers in a garden. You nourish, nurture, and watch them grow into beautiful, vibrant, and independent flowers.” The students’ perspectives are important to her. Julie is flexible during her lessons and open to student suggestions. She takes advantage of unexpected “teachable moments” that may stray from her lesson plan yet offer valuable experiences for students.

Julie wants students to feel successful in music. She hopes to nurture confidence and high self-esteem in students and provide them with the tools to explore music on their own. Creating a safe space physically and psychologically where students can freely explore and not be afraid to try new musical experiences with their classmates is important to Julie. She wants students to learn musical skills and concepts, but also to grow emotionally and develop as well-rounded individuals. Julie admits that her classroom is often loud, but she calls it “organized chaos.” She explained that, as long as students are engaged and talking about music, she allows the noise.

Replacing bad teachers. Julie has become skilled in establishing her role as a teacher and building music programs because of her past experiences of replacing bad teachers. She explained:

I don’t know why, but there’s this pattern of me following a teacher that wasn’t successful at that school. All the way back to when I was a band director [and] the band was not doing well. It seems like every job that I have fallen into, the three schools that I traveled to . . . all three schools needed something. Then, when I went to [another school in that district],

it was the same thing. . . . The principal, I'll never forget, hugged me after the first program because the kids had never done any of these kinds of things before, ever performed, ever had a music experience in the classroom.

Throughout her career, Julie replaced teachers who either struggled or failed to create much of a music program. She laughed when she recalled rebuilding the music program at almost every school and explained there was always something she needed to fix or add to get the program going. Julie is proud of her ability to create strong music programs “from scratch” and attributes her success in establishing programs to her dedication to teaching children and to the Orff process.

Advocate and leader. Considering herself to be an advocate for music education, Julie tells others that music helps shape the whole child and contributes to other subjects and areas of the students' lives. Acting the role of advocate, she often describes her music curriculum to prospective families when they tour the private school campus where she now teaches. Julie tells them, “It's an exploration of music. If you notice the open area, we do a lot of movement, we match pitch, we learn how to sing, and we start with steady beat. I build a foundation for the children musically.” Julie also explains that children learn to engage with and experience music at an early age. As the students get older, they learn specific musical skills through experiential learning. Julie feels parents often have misconceptions of elementary general music, thinking children learn to play the piano in class, or that they just play and sing and have fun in music.

When prospective parents tour the school, she assures them their children will learn musical skills and also make connections to other subjects and to their lives.

Labeling herself as a leader, Julie sees herself as one who always helps others. “I think of [myself] as a schlepper,” she says, “always moving equipment and volunteering to help organize and orchestrate an event.” Julie is proactive when it comes to solving school issues or adding to the offerings in music at her school. During the year of this study, she became the Fine Arts Chair. In this new position, Julie hopes to solve scheduling problems for fine arts classes and provide additional music offerings for middle school and high school students, who are limited to band and orchestra.

Finding balance between life and teaching. Julie reflected upon her growth and development in the music teacher role throughout her career. Describing herself as a driven person from the start of her career, Julie explained that she has found more balance in her life now. She is still motivated in her teacher role, but also takes time away from her job for her friends and family.

Julie has always been a hard worker but feels she is more efficient in her teaching and planning at this point in her career. She is now more confident in her skills and knowledge and less concerned about others’ perceptions of her as a teacher. Julie considered the type of teacher she would be without all of her various school experiences and said:

I just think I would have just stayed the same. I don’t know if I would have challenged myself like I’ve done over the years. If I was at one

school, that would be the only experience I would have had. . . . I don't think I would have been impacted. To me, it sounds boring.

Julie attributes how she sees her teacher role today to her college degrees, teaching in higher education, meeting different teachers and people in her life, personal life changes, and her varied teaching experiences. She enjoys learning new things for her job and growing in her profession. Julie believes opportunities to learn about working with the performing arts staff through the Fine Arts Chair role will be the next step of growth in her career.

Role Support

Guidance. During her traveling position teaching at three schools early in her career, Julie did not have support or guidance on matters ranging from student discipline to school curriculum. Her desire to teach in one school full-time grew during this difficult experience. Julie discussed the climates of the three schools saying:

There were some things going on with [two of the] schools with the administration, so I had that to deal with too, but the kids [at one school] were charming and wonderful. The teachers were so supportive. At the other school, I didn't have that, and I really do believe that it was the administration, because I didn't have that support. Out of the twelve-day schedule I was only there four days. I wasn't accountable for anything.

Julie feels administrators did not consider her to be a "real" teacher because they saw her so infrequently. She felt lost when trying to deal with behavior issues and frustrated with the lack of guidance offered by the principals.

Resources. Julie has worked in some schools with great resources and music rooms, but she has had other experiences that have been challenging with a lack of resources and support. For example, her first job involved teaching band in a locker room, and she described the music room at one of the private schools she served as “a very tiny room. It was like a closet.” Julie asserts that she provides the best music program for students, no matter the circumstances. She said, “You do what you have to do. Just like the [locker room]. . . . You just produce whatever, you can be flexible, you teach wherever. You don’t need the beautiful room.” While Julie thinks teachers can figure out how to teach anywhere, she believes it is easier to teach with materials and a room. Her varied experiences forced her to be flexible and to be grateful for the resources and support that she has been able to obtain in her various school communities.

School community. Julie wants to feel involved in a school community and connected to the other teachers and administrators, and she believes that being involved is how teachers obtain role support. When her teaching job involved traveling between schools, Julie struggled because she never really felt a part of any of the schools’ communities. The teachers at the different schools did not know her, and she usually missed school meetings and events.

Julie believes she was more connected and involved in positions in which she taught in one school full-time. During those positions, Julie felt supported in most of her various school communities, and she worked hard to gain that role support. However, Julie commented on the general negative perception she feels most classroom teachers have of music teachers’ roles:

There's always that underlying thing. You may have support and everybody thinks you're wonderful, but my pet peeve . . . is you're considered, in some ways, still the teachers' prep and not a teacher. I don't know if we'll get out from under that as music educators. It's really frustrating. I definitely felt it in public school. Here at the private school, [classroom teachers] think lower school music—we play and sing songs and there's no real curriculum, it's just kind of a fluff [class].

Even in supportive environments, Julie finds herself “always validating what we're doing in class and how it can carry over into their classrooms.”

Though Julie feels supported in her current school, she wasn't fully supported in her role when she began and had to work for the respect of the teachers and parents. Following her typical pattern, she had replaced a teacher who had not created a strong music program. Julie explained that it took her nearly three years to educate the teachers and parents about appropriate music for children. Julie discovered that she needed to be proactive in presenting her music program and her role to the parents and teachers to ensure they understood student learning in the music classroom. She commented that teachers and parents at her school now see the musical progress of students and understand the Orff process because of her hard work to explain and present her curriculum to them.

Though Julie is still working with the administration to create a schedule that supports her needs as a music teacher, she does feel supported by the administration in her current job:

I have a wonderful lower school [principal]. This year she nominated me and I got the Recks Allison Chair Award for Teaching and Excellence. That's a pretty big award when you're [considering] preschool through twelfth grade of the faculty, and no one from the Fine Arts has ever gotten it. It was really moving for me this year because I have never gotten an award like that.

Julie is happy that the administration has "faith in her" now and is glad she put extra effort into promoting her program and getting to know the administration and their expectations.

Julie obtains role support by investing in her community and getting to know the teachers, staff, administration, parents, and students. She said, "I think if you're not involved it's kind of hard to ask for something." Julie drew a model to represent the links she believes a teacher needs to make in her school community to have the appropriate support and to effectively teach students (Figure 9). The model shows Julie at the center with branches heading in every direction labeled "parents," "students," "community," "staff," "faculty," and "administration." She enclosed all of the labeled branches in one large circle and explained that she needed to make strong links with each of these six groups to establish her music teacher role, to support others, and ultimately to receive support for her music program. Julie believes if one or more of the links is weak, she will struggle in her role because she lacks role support from those members of the community.

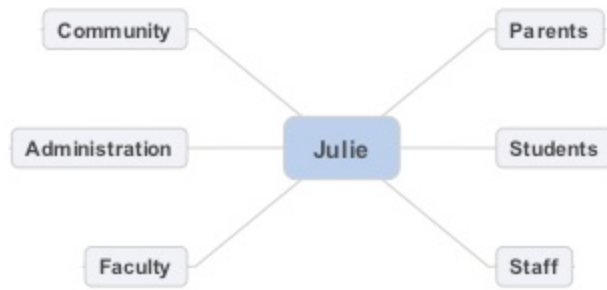


Figure 9. Julie’s model of the links she needs to establish with the school community to obtain role support.

After seven years at her current school, Julie now feels she has gained respect and support from the all members of her school community, and she offers support in return:

I support what [everyone] does [and] they support what I do. We’re all team players. . . . Kind of like a family setting in a lot of ways. . . . We’re all working for the goal of the child, that’s the ultimate purpose. If I’m in a community of teachers that way, it makes your job so much easier and so much more pleasant. You don’t feel like you are constantly trying to promote your program so much.

Julie feels she is now in a collaborative school environment where the teachers work together for the success and wellbeing of students.

Vignette: Grandparents’ Day Performance

A large church across the street provides a performance venue for Julie’s private school, which is not affiliated with the church. Today, the church parking lot and courtyard fill with excited children, parents, grandparents, and family friends waiting for the Grandparents’ Day School Music Program, “Tales to

Tell.” Students follow teachers in single-file lines from the school’s campus across the street, to the church’s property, and through a side door. Boys and girls politely offer programs at the front door and invite guests to enter the church. Notes in the program inform the audience that the bright watercolor paintings of castles that adorn the walls of the church lobby and front cover of the program are original student artwork.

Sunlight streams through the high windows of the church and baroque recorder music floats through the energized atmosphere. Rich wood pews and cream-colored walls welcome a sea of brightly dressed visitors. Barred percussion instruments fill the front of the stage and choir risers stretch across the back, with microphones at each side. Julie, waiting patiently, faces a line of students with recorders hanging from their necks. She glances at them frequently and offers warm smiles as they wait for families to find seats, locate friends, and take pictures of the students.

Reading from a large “storybook,” the principal introduces Julie, the students, and explains the program theme, “Tales to Tell.” She informs the audience that the students will share cherished folk stories. Then, Julie invites each class onto the stage, one grade at a time, to share their music. She remains in front as classes enter and exit the stage with quiet precision and perform with practiced skills. Most of the songs involve singers, instrumentalists, dancers, and actors, and tell various versions of folk tales. Student narrators help to present each story. Julie directs the music or provides guidance from the side while the students perform. Transition music plays through the sound system as students

enter or exit the stage. When the performance is over, students rush to Julie, and she offers them smiles and warm hugs. The church erupts in sound as families find and congratulate their children.

Alex

Alexandra, Alex as she prefers to be called, teaches in a middle-class neighborhood with matching stucco homes. Freestanding signs mark the school zone and designate the driving speed. Seeing traffic and pedestrian congestion, I turn into the lot of a community park across the street from the combined elementary and middle school grounds. Families who also park in the lot wait to be led across the street by the crossing guard. Parents hug children and say goodbye. Children find their friends on the playground as busses pull up to the curb.

The decorations lining the halls of the elementary school depict the current outer space theme. I pause to look at some of the colorful artwork and pictures of the school play on the way to the multipurpose room where I open a door marked “Music Room.” The oppressive heat of the large space is shocking. Alex explains that the thermostat is hard to adjust, and the room is usually cold or hot, but rarely comfortable. By the end of the observation I need my jacket.

Alex’s large rectangle-shaped music room is separated from the stage and multipurpose room by a hard accordion curtain. Alex has plenty of space for movement and many barred and percussion instruments, as well as a piano, bookshelves, and a whiteboard. A projection screen hangs above the stage stairs at the front of the room, and larger-than-typical barred classroom percussion

instruments stand to the left of the stage. Some instruments are so large that they require a platform for students to stand on to play. Several folding tables in the back of the room hold smaller barred instruments. Other percussion instruments and materials are stored on additional tables and in closed cabinets.



Figure 10. Alex’s music room from the side near her desk.

Classes enter and exit Alex’s room through double metal doors that lead to an outside courtyard so they do not interrupt the PE classes or other events held in the multipurpose room. A first-grade class arrives at the doors and Alex starts playing music from “Charlie Brown” on the piano as they make their way to the center of the room. The students dance through the space to the music and freeze each time Alex stops playing the piano. After the game, the class sits in their assigned rows on the floor. Several students try to share stories about their day with Alex as she grabs a book and sits facing the children.

Alex informs the class they will add instruments to the story she is about to read and several students cheer in excitement. The students are eager to answer Alex's questions during the story. One boy tries to answer but struggles to organize his thoughts, and Alex jokes with him, making funny faces while she waits. Once the boy is able to answer she laughs and says, "There you go! You got it that time!" Alex is playful, sarcastic, and energetic as she leads the class through the rest of the activities. The students excitedly participate and laugh at her jokes. As the class lines up to leave, a handful of students approach Alex and give her hugs, share stories from their day, and thank her for a "great music class."

Identity

Background. Alex teases, "I was born in Rome in 1959," then reveals it is Rome, New York. Throughout her childhood, she moved often with her family because her father was in the military. A self-described "military brat," Alex claims she has always been extroverted. She was active in her Midwestern high school's music program and she explained, "I was Annie in 'Annie Get Your Gun.' I was [also] in band for a while but then I got more into chorus and dropped out of band."

Alex graduated from high school in 1977 and her family moved from the Midwest to the Southwest after her senior year. She attended the local university as a resident student because her father was still in the military, and she was initially unsure of what major she should pursue. In a conversation with her parents Alex told them, "Well, the only thing I really enjoy is music." Alex's

parents went with her to the School of Music at the university and were told that she could major in performance, composition, education, or music therapy. She was not interested in performance or composition, and she considered education but thought, “Even though I enjoyed my high school experience, I was always struck by how rude the kids were to the instructor . . . and also all the fundraising and stuff you had to do. That wasn’t appealing to me,” so she chose music therapy.

Alex’s early coursework in music therapy included trips to a prison, a school for children with severe disabilities, and a geriatric ward to experience working with clients. She realized, “You have to have a lot of patience for something like that, and that’s not going to be for me.” After the first semester she changed to music education. Alex recalled:

I started looking at elementary music education. I did that for the next year-and-a-half, and then in my junior year I decided that I was so great on the piano I should be a piano performance major. You have to practice for hours a day. I had a good friend [a piano major]. . . . When he graduated, what's the job that he gets as a performance major, when he is eons better than me? [He is] the rehearsal accompanist for [The City] Little Theater, which pays next to nothing. I thought, if that's [the job] he got, I think I better go ahead and get the education degree.

Alex continued her studies in music education. As she spent time in the schools, she discovered elementary music was where she belonged and came to believe it was “her calling.”

In 1981, Alex graduated with a Bachelor of Music in Music Education. She recalled looking for her first teaching job:

I'll never forget my first job interview. I did not get that job. I think one of the things that caused me to not get the job was . . . they have all these questions and you think you're so prepared and you've been taught how to interview. He said, "Okay, tell me one thing that you're not good at." It threw me for a loop. As soon as I left, I was like, "Oh my God, I should have said, what I'm not good at is experience. I don't have the experience under my belt." Anyways, I felt really stupid.

Alex's first job involved traveling between two schools teaching elementary general music for kindergarten through sixth grade. She remained for six years in that position (1981-1987).

Alex married her first husband in 1986, and the following year they moved to another southwestern state. She accepted her second teaching position in a single school teaching general music for kindergarten through fifth grade and remained for six years (1987-1993). During this second teaching position, Alex felt she needed to continue to climb the career ladder in education, but she didn't have many options as a music teacher. She explained, "I remember one of my decisions was, do I get my master's degree in music, or do I get it in educational leadership?" Her supervisor at the time told Alex she would be a great administrator, so Alex enrolled in a master's degree in Educational Leadership while she continued teaching. She completed the degree in 1991.

In 1993, Alex and her husband divorced, and she moved back to the state and the community near her bachelor's degree university with her three year-old-son. Alex was happy to once again be near her older sister and parents; her older brother was also a short trip away. She accepted her third teaching job in the same school district as her first teaching position and taught general music for kindergarten through fifth grade for two years (1993-1995). When the assistant principal position opened at the school, the principal, Mary, asked Alex to take the job. Alex remained at the school as the assistant principal until 1999, working closely with Mary and learning from Mary's model of a dedicated and caring administrator. However, Alex also noted Mary's constant level of stress and was concerned about the extra hours needed for administrative positions.

Alex remarried in 1999 and became the assistant principal for one year at a different school in the district (fourth school position)—a change in jobs prompted in part by Mary's retirement. Alex had worked with the principal in the new school several years earlier and respected her, so she decided to make the change. At this point, Alex contemplated her career in education, thought about what it would be like to continue as an assistant principal or even a principal, and weighed her options. She recalled her mentor and friend, Mary, and decided that it wasn't worth the time or the stress on her health to remain in administration. She explained:

When I got to a certain point in my life, I was like, okay, let's talk about balance and what's important in your life. Now you're in your 40s and, you know what, becoming this upwardly mobile thing: a) is not as

important as enjoying the rest of your life; and b) what my husband made at his job was ridiculously [high] compared to how much they pay a principal. When you think of [principals], they're in charge of . . . usually 45 to 60 adults, and then you have a population of anywhere from 600 to 900 students. That's an awful lot of people that you are responsible for, for not very much money. Music is so much more joyful.

Alex wanted time for her family and an enjoyable job, so she decided to return to music, but perhaps not in a teaching role. Two friends in another state who present music workshops across the nation believed that Alex would be a great clinician for the music industry. Considering how much time she would spend on the road away from her family, Alex decided that she would rather return to the general music classroom.

Alex accepted her fourth teaching position (fifth job in schools including the assistant principal position in 1999) back at the school where she had held her first teaching position. She taught general music for kindergarten through fifth grade. She recalled that transition in her life, saying:

I'm doing music, which I love, and when I went back to teaching after being in administration, I remember I was dancing around with kindergartners to this movement CD that I had and I was having so much fun. I was like, "I'm getting paid for this!" I mean, teachers don't get paid much, but I'm getting paid to have fun.

Alex remained in that position for four years (2000-2004), but when her principal moved to open a new school, she followed and has remained at her current school

for six years (fifth teaching position, 2004-2010). Alex teaches general music for kindergarten through fifth grade. The school now has a different principal, whom Alex enjoys and respects. She is happy and hopes to remain at her current school.

Personal and professional identity.

[I am] fun-loving, outgoing, [and] I have very thick skin. I take sarcasm really well and I dish it out really well. . . . It's hard to describe myself and not think in a [favorable way]. . . . Oh, controlling, whiny, but I'm trying to be funny when I'm whiny. [My friends] made this crown for John [my husband], and they printed on it "Prince John" because they're like, "John, you saved us. Alex is such a high maintenance friend and then along comes John and, oh, thank you, John!"

Alex exudes confidence. In an early interview she explained, "You have to realize you're talking to a very extroverted, confident, high self-esteem person." Teaching music is, she believes, the perfect match for her. Describing her personal and teacher identities, Alex sees herself as a musician, as extroverted, sarcastic, funny, joyful, competitive, compassionate, caring, and supportive. She explained, "As a teacher, I am a very energetic, active participation," and an "everybody's-always-paying-attention, fun, everybody-can-do-this type of teacher." Her fellow teachers and administrators appreciate her positive attitude, concern for and support of others, natural leadership, ability to let something go and not hold a grudge, desire to diagnose and solve problems, and impulse to be proactive. When I spoke with her principal at the start of this study, she said, "You are going to learn a lot from Alex!"

Alex is proud of her natural drive to develop and grow in her career and as a person. “I’ve always been kind of an over-achiever and upwardly mobile,” she explains, “always feeling like you have to reach this level and then once you master that, keep going.” However, her drive to achieve often competes with her desire to find balance in life and time for herself, family, and friends.

Vignette: Barred Instrument Ensemble Performance

The national chain bookstore sits among many “box” stores in the large strip mall. Alex walks quickly through the parking lot toward the bookstore entrance, sees me, and calls out a greeting. She wears a black polo shirt with the school logo, black pants, and a samba whistle that hangs from her neck. Alex teases, “You got here just in time to help unload” as a white truck pulls to the curb. A parent waits to help and the bookstore manager approaches and tells us to use the loading dock. Alex opens the truck door and says to the driver, “Hi Jose,” and asks him to pull around to the back of the bookstore. We collect some of the students and parents to help unload instruments.

The performance space in the store is large, but three tables piled high with books in the designated space bother Alex. She decides to be flexible and set up around them, selecting the back of the space for the larger instruments. Parents and other family members look for places to stand or sit for the concert. Alex greets a senior woman in a motorized chair, who smiles and offers to guard our purses while we unload and set up the instruments. She jokingly warns us, “I might not be able to run after them, but I have this,” brandishing a cane as a weapon.

Jose and a parent pass instruments to Alex, four students, two dads, and me, and we take the instruments inside. In ten minutes the xylophones, larger and smaller marimbas, bass drum, cymbal, and snare drum are positioned to Alex's liking in the performance space. Students congregate by the instruments, and a boy tries to ask Alex something but struggles to formulate his question. Alex jokes, "Anytime you want to make a complete sentence, I am here for you." The boy laughs, asks his question, and returns to the clump of students. A girl asks, "What song are we playing first?" Alex replies, "I have no idea!" The girl responds jokingly, "Way to be prepared," and Alex laughs.

With little direction from Alex, the students launch into the first piece of music. Two dads watch the girls on the bass marimbas and one exclaims, "Wow, look at her! She is throwing her whole body at that instrument!" The other dad replies, "Yeah! She loves this!" The crowd applauds enthusiastically after each piece. Several audience members record the event with cameras or take pictures with cell phones.

During the performance, Alex stands to the side, keeps the beat on a shekere, and talks to parents. She is remarkably calm and provides little direction to the performers. Two boys act bored between numbers, and Alex says, "With enthusiasm! I am waiting for those dazzling smiles!" She gives the boys a silly look and receives laughs from them in return.

After the concert, the audience claps loudly and students leave the performance space to find their families. Parents hug the players and one dad tells his daughter, "You guys were awesome!" Alex mingles with the crowd,

laughs, and jokes with the families. Without prompting, students and parents start to load the truck. As we walk to our cars, Alex expresses gratitude for all of the parent help at performances.

Role

Expert teacher.

One of the things that I've learned over time is that elementary music is hugely the spot for me. It is absolutely my calling. I just thoroughly enjoy all the different ages of the kids. I feel extremely successful when my [barred instrument group] can just roll on their own. They're a pretty awesome group, and I feel very strongly that I could have that awesome of a group at whatever school you put me at. I'm sorry, but it's the teacher. It's the kids, yes, but it's the teacher that's groomed them to be that way.

At this point in her career, Alex is very confident in her role as a music teacher and claims she could be effective at any school. She feels that her ideal image of the music teacher role and how she views herself today are the same. Alex is happy with how she enacts her role and does not believe she needs to change any part of her approach to teaching:

I've done this for enough years that I've gotten to the point of doing what I think is important, what I would like to be as a music teacher. It's so easy to get [the students] excited, and it's something that comes very naturally to me, I don't even have to think about it. . . . If someone came in and dissected every single thing that I do, like, "Ah, she needs to cover

more of the curriculum,” would I say, “Oh, I would be the ideal teacher if I would do this?” Maybe, but am I going to start doing that? No. It might be a small hole in the fabric of their music education, but they’re getting so much more in so many other areas. It’s not going to cause me any lost sleep.

Alex is so sure of her enactment of her role that she welcomes observations by other teachers and administrators, and she does not shy away from critiques of her program. At one point during her career, she invited another music teacher who was struggling in his role to observe her music classes. While others may question her music program, she feels she has always been able to explain why she includes certain musical experiences and excludes others. For example, while Alex believes that music technology activities are exciting for children, she argues that students benefit more from hands-on music making experiences with real instruments in the classroom.

Alex can clearly detail her teaching strategies and approach in the classroom. She believes she is an effective teacher because she is consistent and students are aware of her expectations of them. Alex provided a list of her teaching strategies:

I use specific feedback . . . questioning strategies . . . imagery . . . modeling . . . task analysis . . . breaking it up into small chunks . . . active participation . . . making sure that everybody's involved . . . proximity . . . positive reinforcement. We [music teachers] have the natural incentives of using instruments and I use instruments a lot.

Alex also feels that specific aspects of her identity positively contribute to her music teacher role and said, “It’s my fun streak and my energetic, extroverted streak that help with all of that.” Students are able to function within her parameters for classroom behavior while also enjoying and exploring musical concepts presented to them.

Enjoyment of role. Alex enjoys her time in the classroom with students. A fellow music teacher wrote an article about Alex for a music education magazine. Alex quoted the author who said, “It made me wonder—do my kids feel the way that her kids feel when they’re on their way to music? I want to make sure that I am a joyful music teacher and that the kids really want to be in my classroom.” The students’ excitement in Alex’s music class is obvious, and students frequently make positive comments about music to Alex in the hallways. Alex enjoys every aspect of the music teacher role from lesson planning to engaging students in musical activities.

At the beginning of her career, Alex spent a large portion of her time writing lesson plans and attending workshops to strengthen her skills in the music teacher role. She claims that everything comes naturally to her now, and planning her classes is no longer time consuming at this point in her career. Alex expressed concern for fellow veteran teachers who require several hours to prepare for lessons. She is shocked when veteran teachers require more planning time than she does. Alex likened the music teacher role to:

... coaching a football team, because you’re there as the facilitator and you strategize the x’s and o’s and the little things that they do. That’s kind

of like your lesson plan, and you're planning out what's going to happen. You make your plan, and then you go in and you work it with the kids. Then, if it doesn't work, you need to adjust either on the spot, or lots of times in music, we have the luxury of adjusting it for the next class of that same grade level.

She continued by explaining what happens when a teacher is a good “coach”:

If you're doing a good job as a coach then you're going to have this well-oiled machine that works well together. . . . Same with being a teacher. If you're a good facilitator and you have all the cogs working, hopefully they're going to feel like they're a team. I try to tell the kids when they come here, “Okay, you guys are like a team.”

Teaching is a balancing act. Alex used a clipart image she pulled from the Internet to represent how she views the teacher role. She chose a brightly colored picture of a juggling jester and discussed the image, saying:

They had several choices when it came to jugglers on Clip-Art, and I figured trying to balance on a unicycle, while keeping everything up in the air, and dressed in an amusing jester's outfit kind of fits. I like to have a little bit of humor and have kids view me, not as a joke or a clown or a jester, but somebody that wants to have joy and fun with a class.

Alex explained teaching is like a balancing act and that teachers need to “keep all the balls up in the air” in their classrooms. For music teachers, the

balancing act can be difficult because they see multiple grade levels back to back throughout the day. She said:

That's always a challenge, and sometimes I let a ball or two drop. [For example], when the class comes in you want to have everything in place. I'm feeling [the challenge now] because I have a fifth-grade show that's coming up. I am trying to do [the barred instrument group] rehearsals and try-outs for the other fifth graders for their parts in the show. . . . Of course, we're relating this [jester image] as a teacher, but the outside factors are family, friends, teaching Zumba [a cardio exercise class], and church.

Her passion for teaching allows her to find joy in every aspect of the teacher role. Even though she juggles multiple responsibilities and sometimes lets "a ball or two drop," Alex feels successful as a teacher.

Role Support

Professional development. Although Alex exudes confidence in her role now, it was not always that way. She explained:

I have a friend, who is still a very good friend of mine. She had been teaching for ten years and I had been teaching for two, and I looked at her and thought, "Oh my God. How could she do that for ten years? What am I going to do, because I'm not going to be a teacher all the rest of my life." I was frustrated, and it was because I was not that good. I'm sorry, but most colleges do not do that great of a job of teaching you classroom management and things like that in the real world.

At multiple points during her teaching career, Alex questioned whether teaching music was the right job for her. She gained role support and confidence as a teacher through professional development experiences early in her career, offered by one of her former school districts:

I taught for two years, [and] Madeline Hunter was hugely popular . . . her instructional model. [The school district offered a training program based on Madeline Hunter's model]. It was an awesome thing that they wouldn't be able to afford now, where they paid for subs to come and teach a class and you go to all-day training. Then, they would pay for people to come out and observe you afterwards. It wasn't your evaluation, it was just a way of training you . . . and they gave you feedback. I became a much, much better teacher.

Alex explained the training kept her from burning out because she gained confidence and became stronger in her music teacher role. Teaching became easier for her as she learned how to manage the classroom and plan lessons efficiently.

As an Orff specialist, Alex named three peers in her Orff Schulwerk network who also provide support for her role. Two of her peers travel as Orff workshop presenters and have a published curriculum guide for teaching with the Orff approach in the elementary general music classroom. Alex uses the guide almost exclusively for lesson planning and says it is “just so awesome.” She also fondly recalled her Orff Level Three certification teacher. Alex explained:

I remember thinking, “Finally, I have met somebody who's really inspiring me.” He was so intelligent music-wise. He had a sense of humor, he was passionate, his musical smarts and his intelligence. . . . He's just an amazing individual.

Speaking of his drive to help students become stronger musicians and teachers, Alex remembered that the class was difficult, but she enjoyed the challenge and was inspired by his passion and his teaching.

Role models. Alex described how role models both positive and negative provided a form of role support and impacted her music teacher role throughout her years as a student and a teacher. Alex developed in her role as a music teacher based in part on what she had learned from their positive or negative examples. She talked about a college piano professor as a negative role model. Alex prepared for her lessons but never felt she could please him. She would play a few measures at a time, and he would always stop her and criticize how she was playing. Alex said:

The only way that I knew I got it right is that he didn't stop me and I could continue. He never said, “Yes! That's what I'm talking about!” I never got one pat on the back, and I really resented him.

Alex dreaded her piano lessons and for the first time in her life feared performing for others.

Alex continued the story, sharing her memory of a piano recital. Though worried about her professor's perception of her playing, she felt she played her pieces beautifully and was proud of her efforts. Alex left backstage “floating in a

beautiful golden bubble” of accomplishment that was “popped” by her piano professor when he told her, “At least the Debussy was good.” Alex said of her interactions with him, “That is not effective teaching. It is not effective motivation. It is not going to make the person want to be [a better musician].” She claims that memories of that negative experience in piano constantly remind her to provide positive feedback to students. When students get frustrated or feel unsuccessful, she reminds them to see the learning process as gradual, to see their progress up to the point of frustration, and then to discover a way to move past the frustration. While Alex feels her piano professor was a negative teaching model, she is grateful for the positive impact this experience had on her role as a music teacher.

Alex discussed a positive role model who continues to impact her role by example. She explained:

One of the people that I feel is more in my planet area or galaxy of how to teach music is Walt Hampton. He is currently a music teacher in the state of Washington and he is, as far as I know, the first person to have a [barred instrument] ensemble like the ensemble I have.

Alex modeled her ensemble after Walt Hampton’s and uses the same set of instruments. She also feels they share three common goals for general elementary music: help students to “develop a love of music,” “sing on pitch,” and “understand about steady beat.” Alex said they both view elementary general music as a place to start music literacy, whereas middle school teachers develop

and refine that skill for students. Walt Hampton's positive model of the music teacher role is an important form of role support for Alex.

Another positive role model for Alex was her university music education professor. Alex didn't feel her undergraduate classes really prepared her for teaching, except for the independent study she took with her professor. She said, "When I got to work with her one-on-one it was really awesome and she was another person who . . . her brain didn't stop." When Alex needed help in her student teaching assignments, her professor provided that role support and helped her solve problems.

Administrators. Alex has experienced different types of administrators who offered different kinds and degrees of role support throughout her career. She expressed her belief that principals should be strong leaders yet not micro-managers. Alex recalled the several years she spent during her career as an assistant principal. Mary, the principal she assisted, provided Alex and others with a strong model and support. Alex talked about Mary, stating:

She's a very hard worker. I'd want to follow that example. She is more of an educational leader and not so much of a manager. She has a great sense of humor [and] she likes to get together socially with her staff. She's very intelligent, and if you asked her what's the most important thing that an administrator has to possess, her answer would be integrity.

Alex discussed with fondness the educational leadership of her mentor and principal during her first job as the assistant principal. She had great respect for Mary and trusted her to include the staff in decision-making. Recalling the

principal who took Mary's job when Mary retired, Alex explained his leadership style was more that of a manager. Disliking his approach to administration, Alex changed schools, only to discover she disliked the new principal's "hands-off" administration as well. Alex feels she learned valuable leadership and communication skills through her experiences with administrators and applies those skills to her own interactions within the school community.

School community. Alex reflects often about the differences between classroom teacher and music teacher roles in school. She is respectful of and empathetic toward classroom teachers and feels their jobs are difficult and time consuming. Alex makes an effort to offer role support to classroom teachers and is flexible with her music schedule to accommodate special classroom events. By helping and forming relationships with others in the school community, Alex feels she can foster support for her own role:

Role support, I think, can vary, but it's also in how you personally work with your administrator and work with your teachers. How does role support differ in school contexts? I feel a lot of that has to do with how [you as the teacher] relate and build relationships. . . . You don't just sit in your room and hide out. I'm a very social person and that helps out a lot. [For example], I made a birthday DVD for [the principal]. . . . I said [to the other teachers], "We are going to film us doing a rap for [the principal's] birthday." . . . That helps build community, it helps build rapport, [and] helps you get good role support.

Alex mentioned several ways she supports others in the school community, including helping out in the front office, helping teachers with classroom parties, assisting with school-wide events such as a “Peace Parade,” and holding positions on various school committees. Alex has found that other members of the school community are willing to provide role support to her when asked because she has been supportive of their needs.

Vignette: School Performance

The school parking lot overflows with cars, and families rush to the building only to find the front gate closed. They proceed to the side of the school and across a massive outdoor play area, where small groups of children burn off extra energy before the program. Inside, the crowded multipurpose room pulses with deafening sound. Families seated on cafeteria benches or standing to the side are conversing in excited and frenzied tones. Some families have used their paper programs to reserve seats, and all appear taken. Calling for my attention, a woman asks, “Just one of you? We have space here.” An older couple joins the row. They point to a song on the program and tell me that their granddaughter is performing.

The decorated stage includes a sign reading “Club Gecko.” During the weeks leading up to the performance, Alex and the fifth graders prepared blues and jazz improvisations in music class. They collaboratively selected the performance theme: an “audition” night for a new jazz club named after the school mascot, the Gecko. The performance will include “audition” groups judged by “stage managers” and “club owners.”

The instrumental track for the popular song “I Gotta Feeling” by the Black Eyed Peas blasts through the sound system. Alex and the students enter the room through the door by the stage. The large barred instruments stand to one side. Students take their places behind the instruments, on the stage stairs, and on the risers. Groups of students wear matching outfits, including Santa hats, pink shirts, fake tuxedo shirts, top hats, and sunglasses. Each group of costumed students will perform one piece for the “audition.”

A boy performs alone, purposefully depicting a horrible “audition.” He speaks in a monotone and says a silly rhyme about a man who never goes to college. He returns several times throughout the program to “audition” again, each time performing worse than the last. The “club owners” tell him to add a melody or dance to improve upon the act. The boy returns a final time, with dancers, singers, and the barred instrument players. He finally presents an act the “club owners” enjoy, and they congratulate him. The night continues with violin players, dancers, singers, and instrumentalists, all presenting their talent.

“I Gotta Feeling” blasts through the speakers once again, and Alex and other teachers motion for the audience to stand and dance. The room transforms into a dance party with students, parents, and teachers all moving and singing. Alex thanks the audience for attending and asks parents to return the benches to the storage room. Loud conversations fill the air. Families hug students, and then clean up the multipurpose room and head to their cars. On their way out, one boy says to his mother, “Hey Ma, I got my own part! How you like them

apples?” The mom replies, “I think it is so AWESOME that you got your own part! You were great!”

CHAPTER FIVE: CROSS-CASE ANALYSIS

In this study, the key topics or categories discovered through the analysis of each participant's narrative were organized into the three main categories of identity, role, and role support. The previous chapter presented within-case analysis of each of the four cases. This chapter presents the cross-case analysis. At this stage of the analysis, the two expert consultants, Sharon and Kim, read the case chapters and reflected upon the participants' stories with relation to the three research questions. Commentary from the two expert consultants, included in this chapter, provides additional perspectives on the issues of identity, role, role support, and mobility for veteran teachers. More detailed information about the expert consultants' teaching careers, their commentary on the cases, and their suggested implications and recommendations for future research can be found in Appendix F.

To facilitate discussion of the themes that emerged during cross-case analysis, the topics of identity, role, and perceptions of role support are presented separately. However, the literature pertaining to the topics of identity, role, and perceptions of role support often addresses these categories interchangeably.

Dolloff (2007) warns:

It is impossible to categorize which parts of us belong to which of our identities, yet we tend to concentrate on the professional and role identities as our thrust in education, because we have seen teaching as “behaviors”—as something we do, rather than seeing “teacher” as something we “are.” (p. 4)

Dolloff argues that identities are shaped by multiple factors and change over time. A person's identity and enactment of roles, therefore, must be analyzed and described with relation to specific points in time and specific contexts. Because of the interconnectedness of a person's identity and his/her enactment of roles, the themes that emerged during cross-case analysis may appear in more than one category (identity, role, and perceptions role support).

This chapter presents themes that emerged with relation to the research questions: how does changing schools impact teacher identity and role; how do teachers experience role support in different school contexts; and, are teacher practices challenged by changing schools, and how are those challenges (if they exist) linked to teacher identity and role? Each section begins with a review of the guiding definition, then presents themes.

Identity

The definitions of identity utilized for this study are repeated here as a lens for the discussion of the cross-case themes below. Dolloff (1999) claims "identity is a socially constructed view of self" (p. 192), and Bouij (2004) states, "Identity can be seen as the individual's idea about his own set of role-identities, dynamically and hierarchically ordered, and also changeable over time" (p. 4). In this study, I add to these definitions by asserting that if identity is a "view of self," then it encompasses and is the sum of everything about a person: the personal and professional characteristics of an individual, the combination of roles or positions an individual enacts in social settings, and the importance and meanings of each characteristic and each role for that individual. While society influences the self,

the individual also makes choices with regard to self. L’Roy (1983) posits, “One may say that the social self is defined by a diverse set of personal roles” (p. 5).

Dolloff’s (2007) definition of identity as “who a teacher *is*” makes understanding the difference between identity and role a distinction between who a person *is* (identity) and “what he or she *does*” (role) (p. 3, italics in original).

According to Dolloff (2007), identities are multi-layered and constantly change as humans interact with others and experience the world. Bernard (2005) also argues that identities are constantly changing based on personal experiences and social contexts. A person’s core identity (the essence of who they are) may stay fairly constant through time, but elements of identity, such as the roles an individual chooses to enact, may change based on personal and professional experiences, development and growth, changes in communities and interests, and/or changes in personal and professional beliefs, values, or philosophy. The four participants in this study claimed their teacher identities gradually changed over time. However, they also asserted that their core identities remained constant. The cross-case themes related to identity in this study are: the stability of core identity over time; shifts in teacher identity; mobility and teacher identity; and mobility, identity, and teacher practices.

The Stability of Core Identity over Time

The four participants in this study asserted that their core identities remained stable throughout their adult lives and their teaching careers. Their stories reflected core aspects of their identities that were established prior to entering college and beginning their teaching careers. These enduring elements of

their identities remained stable through varied personal and professional experiences and social contexts. The four participants all claimed that music and being a musician had always been part of their core identities. The following section presents examples of the participants' core identities, which remained stable, and describes how their personal identities influenced or became entwined with their teacher identities.

Alex holds strongly that, while aspects of her life have changed, her core identity has always been the same and she has maintained the same values and beliefs. She asserts that she has always been “a very extroverted, confident, high self-esteem person.” Another core aspect of Alex's identity is her sense of humor. Speaking of her tendency to joke around, she told me “you can't sweat the small stuff, and it's all small stuff.” Alex shared a story about a second grader who told her she was funny. When she replied, “I think I'm funny, but my family doesn't always [agree],” the second grader said, “Your family just doesn't know what funny is then.” Alex claims that core pieces of her identity such as her extroverted nature and sense of humor have helped her adjust to varied experiences in her life and in her teaching career.

Julie also asserts that core aspects of her identity have remained constant throughout her lifetime. She has always considered herself “driven,” “dependable,” and “a bit hardheaded.” A student said of Julie, “She has a kind spirit,” which is a quality Julie also believes she possesses. While Julie admits that major life changes impacted her outlook on life, she maintains that her core

identity remained constant and aspects of her identity, such as her drive to do her best, helped her learn from and adjust to those major life changes.

Lisa views herself as “caring,” “friendly,” “helpful,” and “playful,” and she considers these to be pieces of her core identity. During observations, her laughter while playing singing games and concern for students struggling with concepts confirmed these aspects of Lisa’s identity. Similar to Julie, Lisa posits that aspects of her core identity help her through trying times in her life and career. She claims her “tenacity” helps her struggle through hard times, such as her eleven years teaching middle school. While her reluctance to give up on situations may have prompted her to spend more time than she should have in the “toxic environment” of the middle school, Lisa is proud of her ability to face challenges and look for solutions.

Admitting that he has always been “kind of shy,” Paul believes that his core identity was established early on in life. More than the other participants, Paul asserts that aspects of his identity have evolved because of his teaching career. Paul believes he would be less shy around adults if he were a pilot because of the constant interactions with adults required of pilots, however, he also claims that he is more comfortable with social interactions now than he was earlier in his teaching career. In addition, Paul has always considered himself organized, and he maintains that preparation for lessons contributed to the evolution of this particular aspect of his core identity. Observations in Paul’s music class revealed his organizational skills in the detailed lesson outlines he writes on the whiteboard at the start of each day.

Shifts in Teacher Identity

While the participants maintain that core elements of their identities remain constant over time, they acknowledge that their teacher identities were unstable during college and continue to develop throughout their years as teachers. The initial years of becoming a teacher were crucial to the teacher identity formation of the participants, and shifts in their teacher identities were more pronounced during these early years of uncertainty.

As they questioned their teacher identities and whether teaching was right for them, the four participants pursued advanced degrees in music and other types of jobs in music or general education. Lisa completed a master's degree in vocal pedagogy, Alex completed a master's degree in educational leadership, Julie completed master's and doctoral degrees in music education, and Paul started a master's degree in music technology. Alex worked in administration for four years before returning to teaching. However, after several periods of uncertainty, the four participants discovered that elementary music was their "calling." According to Sharon, one of the expert consultants, the participants appeared to benefit from trying other professions and returning to teaching. She believes they "gained a different perspective" and came to understand the "joys of being music teachers." The following paragraphs present challenges to teacher identity and shifts in perspective for the four participants.

After three years in a difficult first teaching position, Lisa left teaching and completed her master's in Vocal Performance Pedagogy, her first questioning of teacher identity. However, she "missed being around the kids" and chose to

return to teaching. Although Lisa went through more hardships later in her teaching career, including a negative middle school experience, her teacher identity was more firmly established at the time and she did not consider leaving the profession again. After resolving doubts about her teacher identity, Lisa's personal identity and teacher identity became more interrelated and influenced each other. She remarked, "I don't want to be a different person where I work than when I am at home, so I think there are a lot of parallels."

Initially unsure of his desired career, Paul underwent several shifts in career identity, beginning in high school. As a teenager, he wanted to be a pilot but failed to pass the medical testing due to colorblindness. He studied music education in college and entered the teaching profession, but after several years, stress and burnout led to an attempted master's degree in Music Technology. While earning this degree, Paul continued to teach, however, and through multiple school experiences, he realized his anxiety about teaching was related specifically to high school band and not to teaching music overall. Paul now clearly identifies as an elementary general music teacher and claims that his teacher identity now fits well with his personal identity.

Alex went through many career identity shifts during her college experience. Changing majors multiple times and influenced by positive and negative role models, she eventually discovered that teaching elementary general music was the right match for her career. Another shift in identity occurred when Alex pursued a master's degree in Educational Leadership because she felt the need to be "upwardly mobile" and because one of her mentors told her she would

be a great school leader. She left teaching and became an assistant principal, thinking at first that the leadership role would suit her identity. Still unsure of her choice to leave teaching, she sought the guidance of friends who encouraged her to become a music workshop presenter. Alex considered her options, then decided to return to elementary general music. Now thoroughly comfortable in her teacher identity, she recalled, “When I went back to teaching children, it was like a slice of heaven to me, because it was like putting on an old coat and just feeling wrapped in this, my security area.”

Julie admits to teacher identity shifts early in her career and explains that she was “growing” and “finding herself” as a teacher. She described herself as less confident and more self-conscious as a young teacher. While Julie feels her core identity has remained fairly constant, she admits major turning points in her personal life impacted her personal and teacher identities and that her personal and teacher identities are interrelated and influence each other. She said, “Teaching experiences kind of coordinate with your life.” After major life events including divorce and deaths of family members and friends, Julie held fast to the core pieces of her identity, such as her “dependability” and “caring nature.” However, she claimed she had to “grow up,” become more independent, and reassess what was important in her life and what she no longer valued. Julie’s personal life changes gave her a new outlook on teaching and she realized that student needs were more important than being “the perfect teacher.” As Julie became more accepting of these life changes she also became more confident in her teacher identity.

Another teacher identity shift for Lisa and Julie occurred when they began teaching adults (college, in-service) as part-time second jobs later in their careers and after their teacher identities with children were fully established. They both claim to derive new ideas for their work with children through teaching adults. Lisa finds interesting ways to bring materials and experiences from teaching community college classes into the elementary classroom. She explained, “For example, I’m going to be teaching a world music history class at the college, and I’m excited because I want to bring new things to my younger students too.” Similarly, Julie claims she discovers new ideas for her elementary music classroom by teaching adults in Orff levels courses, and she believes she becomes a more effective teacher of children each time she teaches summer certification courses for adults. Lisa and Julie assert that teaching adults strengthens their identities as teachers of children.

Mobility and Teacher Identity

Lankford, Loeb, and Wyckoff (2002) list salary, student body, facilities, preparation time, and class size as reasons for changing teaching jobs or leaving the teaching field. None of the four participants claimed these reasons for changing jobs. They did not perceive changing schools negatively. Instead, the four participants in this study claim that mobility early in their careers positively impacted their teacher identities because they discovered through their varied experiences what type of teacher they wanted to be, and their teacher identities developed in positive ways as a result.

Paul considered his first several years of teaching in multiple schools to be invaluable to the development of his identity as a music teacher. Unsure of the type of teacher he wanted to be at the start of his career, Paul taught band, choir, and general music at all grade levels through different jobs in different schools. He also accepted teaching positions in rural, suburban, and urban schools. According to Paul, mobility positively impacted his teacher identity because he realized that his core and teacher identities were better suited for elementary general music than high school band. Paul claims elementary children appreciate his “silly and fun” nature, an aspect of his core identity, more than high school students, and he is less shy around young children. For Paul, mobility contributed to a process of honing and affirming the particulars of his teacher identity and finding coherence between his personal and teacher identities.

When asked if she would be the same teacher if she had remained at the same school her entire career, Lisa said, “I think I’d be a totally different teacher. I think I draw very heavily on the different situations probably every day.” She claims that mobility helped her understand that she wanted to be involved in her school community and that the people around her and her interactions with others impacted her teacher identity. Lisa had multiple opportunities to open new schools, an experience she found exciting, not only because of the new physical space but also because she enjoyed taking part in shaping the culture of each new school. Kim, one of the expert consultants, also believes that opening a school allows teachers to “shape the school climate and create a positive learning environment right from the start,” which Kim also believes contributes to teacher

identity. According to Lisa, her teacher identity is strong now because she established close working relationships and contributed to the climate of her current school.

Julie attributes the growth in stability of her teacher identity to her varied experiences in differing school contexts and to her professional development as an Orff specialist. As a traveling teacher in early jobs, Julie struggled to feel connected to the communities of any of the schools. She realized that establishing relationships with others in the school community was important to her teacher identity, and so she chose to move to one school full-time.

Alex asserts that mobility is beneficial to teacher identity because it “keeps you fresh.” However, Alex also asserts that mobility only impacted her teacher identity during the first several years of her career. Once she discovered her identity best suited elementary general music, she acknowledged that her school changes were mainly for personal reasons and did not impact her firmly established teacher identity. Alex claims that mobility later in her career simply provided a nice change from routine and allowed her to repeat some of her music programs in different schools.

Mobility, Identity, and Teacher Practices

Researchers have considered teacher dispositions and questioned whether certain qualities of a teacher’s personality positively or negatively influence teacher effectiveness (Bergee, 1992; Day, 2008; Kemp, 1982, 1996; Krueger, 1976; Wubbenhorst, 1994). According to Day (2008), “Teachers’ sense of positive professional identity is associated with well-being and job satisfaction

and is a key factor in their effectiveness” (p. 257). In this study, one of the questions was whether and how mobility impacted teaching practices. Findings indicate that practices are associated with identity. As the four participants discovered and affirmed their teacher identities through experiences that included changing schools, they acquired methods and practices for the elementary general music classroom.

The four participants claim that elements of their core and teacher identities are associated with their effectiveness as teachers, regardless of mobility. Lisa feels she is playful when teaching music, regardless of particular school setting, and Julie explained, “I think that you have to be a happy person, and fun, and have a dynamic personality.” Similarly, Julie claims her caring nature positively contributes to student learning and that students are aware of her concern for their wellbeing. Paul believes his energy and fun and silly approach positively impact his teaching. He claims the students are engaged in learning because of the exciting atmosphere he creates. Alex believes that humor is an important aspect of a teacher’s identity. These core elements of identity superseded mobility for these four participants, as do some other qualities, though mobility may have helped participants recognize that these elements of their core and teacher identities contribute to their effectiveness in the classroom.

Lisa also spoke of her “tenacity” and unwillingness to give up in tough situations as part of her core identity, which served her well in difficult situations regardless of mobility. She explained, “If a situation is hard, I don’t like to give up.” Lisa does claim, however, that her hardworking nature and her ability to

solve problems helped her adjust during her experiences with mobility, even in the challenging situations. She explained that she discovered her teacher identity and improved upon her teacher practices during the first several changes in schools because she was forced to adjust quickly and rely on her teaching ability during transitions. Mobility helped Lisa realize her belief that “a child is a child,” and that she can be an effective teacher anywhere if she trusts her abilities as a teacher.

According to MacLure (1993), teachers desire self-improvement and self-knowledge. The participants in this study sought new and interesting ways to teach children music and valued learning was self-motivated. Professional development was one way the participants developed their teacher identities and practices, though these experiences were not necessarily connected to mobility. Julie asserts her identity as an Orff specialist developed because of opportunities to study related to her mobility and because of her varied experiences establishing music programs with a focus on the Orff process. She chose professional development opportunities in Orff and continued her Orff studies during her master’s degree with a mentor with Orff expertise. Julie claims her professional development in Orff positively impacted her teacher effectiveness and her practices.

Paul asserts that his experiences in multiple schools and communities helped him discover new teacher practices and engaging ways to teach children music. Consistent with his personal interests evident in flying and his technology studies, Paul looks for new ways to include technology in the classroom whenever

possible. He takes pleasure in professional development opportunities when they seem relevant, and he looks for new ways to present music concepts to students.

Paul said:

I'm aware of music teachers that use the same lessons every year. I'm always coming up with new lessons. I'm constantly looking for resources through workshops, through conferences, through the Internet, and through friends.

Feeling secure in her teacher and her personal identities, Alex's approach to self-growth is dissimilar to Paul's approach. While she does seek new ways to teach lessons and to add to her music program each year, she no longer views formal professional development opportunities as beneficial to her teacher practices because she believes she *is* her ideal image of a teacher at this point in her career. Alex, like Julie, pursued Orff professional development opportunities early in her career and attributes her growth and effectiveness as a teacher, in part, to Orff training. Mobility allowed Alex to develop as an Orff teacher through an opportunity to teach in a district known for utilizing the Orff approach in elementary general music classrooms, where she met Orff curriculum specialists whose curriculum she now uses. As a veteran teacher, Alex now prefers social interactions with other teachers and informal learning opportunities as professional development, including discussing classroom issues with colleagues and other music teachers.

Role

The definitions of role utilized for this study are presented here to assist the reader with understanding the cross-case themes related to role. I employed McCall and Simmons's (1978), Dolloff's (2007), and Bouij's (2004) definitions of role. McCall and Simmons (1978) and Bouij (2004) use the term "role-identity." According to McCall and Simmons (1978), role-identity is defined as "the character and the role that an individual devises for himself as an occupant of a particular social position" and the individual's "imaginative view of himself *as he likes to think of himself being and acting* as an occupant of that position (p. 65, italics in original). Bouij (2004), reflecting upon his (1998a) role-identity study, adds to McCall and Simmons's definition stating:

In my research I could distinguish three components in the role-identities that I confronted: what the individual is actually expected to master (the competence), what socio-culturally is expected of a person in a particular position and what the individual for different reasons considers to be desirable and suitable. (pp. 3-4)

Dolloff (2007) defines role for a teacher as "what a teacher *does*" (p. 3, italics in original). Like Dolloff, I used the term "role" to distinguish between identity and role. In this study, the cross-case themes related to role are: participants' perceptions of music teacher role, music teacher role stressors, finding a balance, and mobility and the music teacher role.

Participants' Perceptions of Music Teacher Role

Julie, Lisa, Alex, and Paul identify themselves as music educators, and they perceive their music educator roles in certain ways relative to their beliefs about music education. They can clearly outline why they feel music is valuable, their expectations for student learning, and their desired accomplishments for students in music. In this way, their goals and roles are related. Lisa, Alex, Julie, and Paul claim they have approached the role of elementary general music teacher in a similar fashion throughout their careers, yet all four also claimed to be more effective, efficient, and satisfied in their roles today than they were in the early years of their careers. The four participants also perceive their music teacher roles as multifaceted.

Paul's perception of his role as a music teacher includes the additional job titles of advocate, publicist, over-all educator, communicator, political leader, and contributor to over-all school community. Kim, one of the expert consultants, applauded Paul's desire to be an "over-all educator," noting that Paul's approach to role and his desire to "incorporate all aspects of school and education and forming a well-rounded education [for students]" is, she believes, "uncommon" for music teachers. In observations, I noted that Paul also focuses on student behavior during classes more than Julie, Lisa, or Alex. Consistent with his idea of teacher as social role model, an aspect of role also claimed by Lisa, Paul works hard to teach respect and control in the classroom as a transferable ideal for how to interact as members of social groups outside the classroom. While Paul maintains his approach to teaching has remained similar throughout his career, he

claims his years of teaching in varied schools have made him better prepared and improved his perception of himself in the music teacher role.

Similar to Paul, Lisa explained that her values and goals for students have remained the same throughout her career, and that while she always strives to be an “efficient teacher,” she feels she is now better at managing time in and out of music classes than she was earlier in her career. Music advocacy is also an important perceived aspect of Lisa’s music teacher role. She explained, “I find I have to be an advocate all the time for what I do. I’m always looking for opportunities to do that and it’s becoming more and more important with our economy the way it is, and everything that’s going on right now.”

Alex perceives her role relative to the musical activities and concepts taught within her classroom, viewing her role as less multi-dimensional than do the other participants in this study. Alex feels she has become better at performing her role—a better teacher—over time. Alex pointed to her flexibility and willingness to stray from lesson plans as one way she has changed and improved upon her role over time. She now perceives herself as an expert teacher. Similarly to the other participants, Alex also claims a large part of her role is building the school climate and creating a collaborative and cohesive community of learners. Alex helps to “build the community” by offering help to fellow staff and faculty members, participating in school events and spirit assemblies, and building relationships with and supporting members of the school community.

Consistent with the Orff approach she enacts in her music teacher role, Julie asserts that students need time to explore music through creative movement, singing, playing instruments, and improvising and composing. Similar to Lisa and Alex, Julie sees herself as a facilitator in providing these opportunities. Julie also perceives her role to include music advocacy, as she strives to change some of the negative perceptions of role she feels teachers hold toward elementary general music, even in her own school. Julie explained, “They [other teachers] think [in] lower school music we play and sing songs and there’s no real curriculum, it’s just kind of a fluff [class]. I’m always validating what we’re doing in class and how it can carry over into their classrooms.”

Similar to Julie, Lisa also perceives her role includes music advocate, as well as model citizen of a multicultural world. Lisa wants to expose students to many types of music from different styles, genres, and cultures. She hopes students appreciate music and are able to listen to and understand music. Lisa explained:

It’s important for children to understand how music is put together so that when they listen to it, they’re listening to it as intelligent beings. I think it’s important for students to hear traditional music, whether it’s from our country or other countries, and understand how it’s an integral part of the culture and part of our history.

Shifts in perceptions of music teacher role. While the four participants in this study are now secure in their multifaceted teacher roles, all of them claimed that their perceptions of the music teacher role developed over time and

that many factors contributed to their change and growth as music teachers. Alex perceives her role as a teacher differently now than she did earlier in her career and explains that change is “a continuous thing as you go through staff development and different trainings and as different trends pass through the education world.” Alex explained that without the professional development in Madeline Hunter’s approach to teaching early in her career and the teaching skills and confidence she gained, she might have changed careers entirely. Through this district-sponsored professional development and her self-selected Orff experiences early on, Alex’s perception of her music teacher role strengthened and, she believes, she became a happier and more successful teacher.

Julie’s perception of role changed after her interactions with her master’s degree mentor and her exposure to Orff Schulwerk. She realized that students need ownership in the process of learning, and she claims to act now as a facilitator in her teacher role, providing the students with the materials and information needed to explore concepts on their own, with or without her guidance. Julie’s perception of her teaching role shifted again after major life events, and she realized she did not need to be “the perfect teacher,” and that her “students’ needs” were more important than making it through the entire lesson plan during every class. She admits she is not as driven as she was before this major turning point in her personal life. For Julie, similarly to Lisa, when her home life is good and she is active and healthy, she performs her teacher role better.

Paul's perception of the music teacher role has changed over time, and he claims that changing schools impacted and altered his approach to teaching. He asserts that his role changes each time he moves to a new school based on the school context and the expectations of the role. He said:

I think that changing schools kind of has an impact on [your role], but I think it's based on each individual place, your role in that individual place. Now, can that be influenced by things I've done in the past from other schools? Sure. I've built the nature club here as part of my personal belief in the environment and nature, so I'd probably take that [to a new school] and include that somehow in what I would do there.

Music Teacher Role Stressors

Researchers have analyzed the impact of stress on individuals' enactments of roles and interactions in social settings (Burke, 1992; Heston, Dedrick, Raschke, & Whitehead, 1996). The participants in this study listed sources of stress from their personal and their professional lives that impact their music teacher roles. Personal life role stressors include family life, personal health, and maintaining multiple jobs. Professional life stressors directly related to the music teacher role include interactions with colleagues and administrators, preparing for and presenting music performances, and job security. The four participants also admitted to overworking and feeling stressed for personal and professional reasons at different points in their careers.

For the participants, personal life stressors such as family life, personal health, and multiple jobs negatively impact their music teacher roles. For Julie,

the main stressor in her life during the time of this study was finishing her dissertation and completing her doctorate in music education, which was impacting both her job and her personal time with friends and family as well as the balance she sought between them. Alex's extended family is important to her, but also a stressor as she worries about the health of some of the members in her family. For Paul, personal life stressors to role include difficult family dynamics in both his and his wife's families, and their son's newly diagnosed autism. A personal stressor for Lisa is the health of her parents. Another stressor for her is maintaining her job at the community college while also teaching elementary music.

Similar to Troman's (2000) findings, a job-related role stressor that can negatively impact role for the four participants in this study is interactions with colleagues and administrators. Lisa and Julie are both concerned with their interactions with others in the school community and each described the negative perceptions of the music teacher role and music education in their schools. Lisa explained, "It's kind of assumed that you're just playing around." Lisa feels an important part of her job is to educate the other teachers, administrators, and parents about her role as a music teacher:

I think that as a music teacher you're put in a different category. A music teacher's not really considered a "teacher" in the same category as maybe a classroom teacher. I always feel like I need to kind of advocate what I'm doing and educate [the school community].

Similarly, Julie said, “You may have support and everybody thinks you’re wonderful, but you’re considered in some ways the teacher’s prep and not the teacher. I don’t know if we’ll get out from under that as music educators.” To avoid additional role stress, Lisa and Julie strive to present themselves professionally and to explain their role to others in order to combat the negative perceptions they believe are linked to the music teacher role.

Scheib (2003) studied music teacher role stress and suggested music teachers are hard on themselves and often try to recreate music programs of successful music teachers from their past. While the participants in this study did not suggest that stress came from or that they tried to recreate their own past music program experiences, they did claim self-imposed stress related to preparing for and presenting music performances. Julie mentioned this as a stressor, although she also characterized music performances as important for student and school community learning. While music programs are also stressful for Alex, she feels programs are “part of the joy of the job.” Even with the stress of music programs, Alex enjoys teaching because the job is always changing and the days are never the same, and she contrasted the stimulating experience of teaching to a past summer job as a 21 dealer in a casino, which she described as a “flat-line job.”

Job security is another professional life stressor to role for the participants in this study. For Paul, the state of the economy, at the time of this study, was stressful because he felt unstable in his position for the first time in his career. He explained that he had considered teaching to be a stable career and that until the

past couple of years he had received raises that now seemed unlikely for the near future. During this time, Paul's wife was told her teaching job would be cut if a proposed tax vote did not pass, and Paul and Linda were concerned about this possible added pressure as parents of three children. As a result, Paul became even more involved in educational politics, already a personal interest for him, which he pursued strongly during the time of this study to "get the word out" about the insecurity of music education in the state. Consistent with MacLure's (1993) findings, Paul's concern with the school district's actions during a difficult economy caused role stress and challenged Paul's teacher identity. Lisa has also recently become more active in educational politics because she fears losing her job as a music teacher. She also mentioned the local proposition for a tax to support education. At the time of this study, Lisa had a "little sign" in her car supporting the tax proposition, and she planned to volunteer for a "phone bank" and to "walk the neighborhood" to show her concern for the future of music education and possible cuts to music education programs in schools.

Finding a Balance

The participants in this study expressed the desire to find a balance between their personal lives and their music teacher roles, and they have found ways to cope with the stressors. Maturing into the music teacher role has helped alleviate some of the stressors for the participants. Alex, Lisa, and Julie share similar shifts in perspective with regard to age. Julie said, "I'm at the point in my life that I want to do more things outside of my career." For the three women, family and hobbies are now stronger priorities than they were earlier in their lives,

and as seasoned teachers they seek a better balance between work and home life. Spending time with family, exercising, and pursuing personal hobbies are a few ways the three women relieve stress and focus on their personal lives at home.

Lisa admits she is also more concerned now with taking care of her health and wellbeing and balancing her personal and professional life than she was as a younger teacher. She explained:

I used to live at [school] all the time. The longer I taught I learned that you've got to give your mind a break once in a while. I try to balance, just leave it here as much as I can, and just let myself know that I am going to get it done. [I now] do things for myself, like the running and just having fun.

Teaching at the college level as well as her elementary position takes energy, and Lisa realized that rest and physical exercise are important to her mental health in addition to spending time with friends and family. Similarly, Julie's hobbies include running and yoga, which help her relieve stress. She mentioned how important spending time with friends and family is to her, and she plans to spend more time strengthening the relationships in her personal life.

Alex also seeks a better balance now and admitted to spending too much time focusing on her teacher role early in her career, which left her feeling unbalanced and stressed. Now as a seasoned teacher she is efficient with her planning. To further alleviate stress, Alex decided to take fewer leadership roles in her current job, explaining that she "kind of stepped back." To relax, Alex enjoys time with her husband, reading, biking, and teaching Zumba

exercise classes.

Similar to the women, Paul wants balance and more time with his family, but admits that he frequently brings work home and discusses work with his wife.

He said:

I'm doing school most of the time. I've had to work on that. My wife's a music teacher too, so it's easy to take things home. Now that I have kids, I'm trying to get away from that, although last night I was up until 10:00 p.m. doing a project for our news club here at school, so I still take things home.

Paul feels he manages his time better than he did earlier in his career, but still struggles to leave work behind when the school day is done.

Mobility and Music Teacher Role

According to Scheib (2003), each school differs contextually and culturally. Beijaard, Verloop, and Vermunt (2000) suggest that school culture impacts and determines teachers' stories, as well as how they perceive their own professional identities and then enact their roles. In a review of professional identity studies, Beijaard, Meijer, and Verloop (2004) suggest that the influence of context on the formation of teacher professional identity needs to be considered further. Burke and Reitzes (1981) suggest there is a link between identity and role performance. If context influences professional identity, then it also influences how teachers perform their roles in different school settings. The four participants in this study asserted that mobility, which took them to different school settings, impacted their music teacher roles. After reading the four cases,

one of the expert consultants, Sharon, claimed that changing schools forced the participants to find “new ways of teaching and thinking about teaching” because “new faculty and circumstances cause a person to reflect, rethink, revise and in many cases, reinvent.”

The four participants maintain that role is, in part, place specific, and school context impacts how they enact their music teacher roles. For the four participants, struggles due to mobility helped them discover where they wanted to teach and the type of music teacher role they desired. Kim, one of the expert consultants, claims that finding the right job and the right place to work is “a challenge in any field” and that most people (including the four participants) go through “a phase of uncertainty before finding the right job.”

Context and culture are reflected in the four participants’ explanations of their music teacher roles. Based on his experiences in rural and suburban contexts, Paul believes strongly that the school community and the community at large impacts teacher role. In rural communities, where he was sometimes the only music teacher, Paul was expected to be the town musician and a participant in the entire community as well as teacher. His approach to the music teacher role changed drastically when he moved to a suburban school district with several music teachers where he was required to follow district curricular expectations without the more overt town or community expectations.

While Alex recognizes, like Paul, that schools may have very different students, teachers, staff, and community populations, she holds that her role is similar regardless of school and that she teaches similarly in any school

community. She did explain, however, that her approach to discipline might change depending on school context, and that in poorer communities the students' need for support and a positive role model are more apparent.

One of the expert consultants, Sharon, claims that the greatest challenges when changing schools are the need to “rebuild relationships with school community members,” the struggle to “discover each student’s academic and emotional needs,” and “creating a music program that supports the entire school community’s needs.” Lisa and Julie acknowledge that each school has a different climate and teachers do need to adjust to fit the climate and the needs of the school “family.” However, Lisa maintains that while she may approach matters such as discipline differently based on school context, she holds fast to her “a child is a child” mantra regardless of the type of school or community. Unlike Lisa, Julie believes teachers need to understand the school climate before deciding how to enact the music teacher role.

Transition is one aspect of mobility, and the four participants asserted that there is a transition period each time a teacher changes schools. Johnson and Birkeland (2003) presented the case study of a teacher who was changing teaching jobs and was concerned because she would “in essence, be a 1st-year teacher again” (p. 600). The transition period for any job may include adjusting to the new community, discovering expectations of the new position, meeting and establishing relationships with community members, learning to function within the community, and for music educators, establishing or changing the music program.

Alex explained that the period of adjustment to a new school is often “weird” for her and impacts her role. Opposite of her outgoing personality, she described feeling “like an introvert” at each new school, because she had not yet formed relationships with others. Alex claims this period of finding her teacher identity in a new school impacts her music teacher role because it takes a while to “get your rhythm going.” She asserts, however, that this is a temporary adjustment because “your personality” is “who you are and it’s been developed for so many years, it’s going to emerge sooner or later.” When Alex becomes comfortable showing her personal and teacher identity in a new school, she reverts to her established music teacher role. Alex did admit, however, that she likes change and feels “moving around schools [every six years or so] is a good thing to keep you fresh.” She maintains that changing schools early in her career allowed her to develop in her music teacher role, and that if she had remained in the same school her entire career she would be “a different teacher.”

For four of the seven teaching job transitions in her career, Julie replaced ineffective teachers or burnt out teachers, which created different challenges and impacted her music teacher role. Recalling the long transition process and curricular change for her current school, Julie warns, “You have to earn the respect of others and create that program, which takes a while.” Kim, one of the expert consultants, asserts that establishment in a school, both in role and in music program, “provides a foundation” for expanding a music program to meet the needs of the school community. Julie reflected upon the various school experiences in her career and explained, “It was all positive. I mean every

situation was different.” Julie believes her life would have been “boring” if she had remained in one school her entire career.

Similarly, Paul reflected on his experiences with mobility and the transition process of defining his music teacher role in new communities. He believes teachers need to show interest in others’ roles and viewpoints first, ask questions about the school community and group belief system, and then demonstrate interest in establishing professional working relationships and investing in the school community for the greater good of the students. Like the other participants, Paul claims that each time he changed schools he became more efficient at adapting, learning the new school system and community, communicating with members of the school community, and establishing a music program.

In spite of challenges to role, the four participants claimed benefits from mobility early on in their careers. Uncertain about the type of music teacher role and school community they desired, mobility at the beginning of their careers allowed the participants to experience different school contexts and expectations for the music teacher role. This ultimately helped them find the right match now evident in their current schools and teaching positions. According to Kim, one of the expert consultants, finding the right school takes “trial and error, planned change when a school is not the right match, and insight.” Kim noted that mobility early on may be beneficial for teachers, yet also noted the participants are happy now in their current schools because they have had time to establish their music programs and their music teacher roles.

Role Support

The definition of role support utilized in this study is restated here to assist the reader in understanding the cross-case themes presented below. McCall and Simmons's (1978) definition of role support as "the expressed support accorded to an actor by his audience for his claims concerning his role-identity" (p. 70) was used for this study. McCall and Simmons (1978) explain that an individual needs "social testimony in support of his imaginings" (p. 72). The individual will continually try to prove him/herself worthy of the role at hand, seeking legitimation from society. In this study, the cross-case themes related to role support are: role support and validation, challenges to role support, giving and getting role support, and role support from significant others.

Role Support and Validation

The participants in Frierson-Campbell's (2004) study asserted that professionalism included a respect for and understanding of their music teacher roles from other teachers and administrators. Frierson-Campbell found that the music teachers in her study needed materials, professional development, and professionalism. Similarly, Paul, Alex, Lisa, and Julie, the participants in this study, expressed the need for support of and respect for their music teacher roles in the form of a professional school climate, resources, professional development, space, time with students, and affirmation of their roles.

The four participants in this study desired professional school climates, including close professional relationships with the entire school community, and they claim to receive role support when those relationships are in place. Sharon,

an expert consultant, posits that the four participants are happy in their current schools because they have had time to establish those relationships with their school communities. The other expert consultant, Kim, believes a “fully integrated and collaborative staff” is necessary for the professional growth of all members of the school community and for a “healthy working environment.” Similar to the participants, she believes that teachers need to be invested in a school community and to “contribute to the community to receive [role] support.”

Describing needs within a professional school climate, Paul desires committed teacher colleagues who are concerned for the wellbeing of the students. He appreciates the professionalism of his team, which consists of himself, the librarian, and the physical education teacher, and said, “They’re just fantastic to work with. We spend a lot of time talking, planning, and working on schedules.” Similar to the other participants, Paul noted that each year gets easier at his current school because he is learning the expectations of the other teachers and how they function in their roles, and they are learning about him.

Alex discussed role support needs of resources and space, expressing that she feels lucky to have a large classroom, plenty of instruments, and other resources that allow her to provide a successful music program for students. Alex feels a strong sense of role support because of these resources. Sharon, one of the expert consultants, held views similar to those of Alex and was surprised by Julie’s comment that “You don’t need a beautiful room. You can teach anywhere.” Sharon understands the belief behind this statement, but also feels

teachers are limited in what they can present to children when they do not have the resources or the support they need for their music program.

Formal and informal professional development opportunities are another form of role support. Alex is grateful for certain professional development experiences early on in her career, specifically Orff courses and the Madeline Hunter approach. Sharon, one of the expert consultants, claims the importance of professional development as role support, highlighted by all four participants, represents the beneficial changes teachers go through when they are open to suggestions aimed at improving teaching.

Lisa asserts that adequate time with students is a form of role support. She fears losing class time with her students due to school schedule changes. Julie also sees time with students as a form of role support and feels supported in her current school community. However, while she has time with students, she admits she is still missing support from her current school with regard to her difficult schedule. She finds alternating between widely different ages for each class difficult, and has suggested teaching all of the younger classes back-to-back and all of the older classes back-to-back—something which has not yet happened. She also informs the administration each year that certain ages of students perform better in the music classroom at different times of the day, but that has not led to a schedule change.

Affirmation of role is another form of role support the participants in this study desire. Rosenholtz and Simpson (1990) suggest performance efficacy is a major factor in the decisions teachers make to remain in the field or leave

teaching. The authors assert when teachers think or are told they are doing a good job, they are more committed to the teaching field and find their jobs more enjoyable. Although Lisa, Julie, and Paul considered leaving K-12 teaching at certain points during their careers, affirmation of the participants' roles as teachers provided them with role support, and they returned to and have remained in teaching.

Julie feels affirmed in her role when parents remark upon her music concerts or the work students take home from music class. She shared a story of a parent approaching her and her principal to comment on the Grandparents' Day Concert. The parent said, "This is why I spend money to send my child to this [private] school!" Her principal said Julie "raises the bar and lets students be successful." Julie feels affirmed in her role when others overtly value her hard work and professionalism.

Lisa, who is concerned with how others perceive her role and her ability as a music teacher, desires affirmation of her role as a form of role support and wants to know that teachers perceive her "as someone who works hard," "as someone who's friendly," as someone who will "step up if they need" her help, even as someone other teachers turn to for help and support. When the other teachers nominated her for an award that she later received, Lisa said, "It pointed out a lot of the extra things that I do that I wasn't really sure anyone noticed. It was just nice to have that acknowledged." Lisa's role is also affirmed when she receives hugs from students, sees the students' "faces light up" with

understanding and a feeling of accomplishment, and hears positive comments from parents about her music program.

Paul feels validated when other adults note his accomplishments with students and when he views student success in his classroom, both examples of role support he desires. He gets excited when he sees the “light in their eyes” that indicates students understand a musical concept or enjoy the process of music making. Paul appreciates affirmation from teachers, administrators, parents, and students, and explained that his current principal is “very supportive” and attends all of his concerts. One of the expert consultants, Kim, feels strong models of leadership from principals like Paul’s can “positively shape and permanently impact a teacher’s career” by providing the needed support and guidance.

Alex is dissimilar to the other participants with regard to the need for affirmation from other teachers and administrators as a part of role support. She feels confident she could teach effectively in any school, with or without legitimation from other adults within the school community. Alex does, however, appreciate the affirmation she receives from students and enjoys witnessing student progress in the music classroom. She does consider herself lucky in her current school to have the support and respect of others, and she also offers her support in return.

Challenges to Role Support

According to Johnson and Birkeland (2003), “a deficient workplace is likely to increase uncertainty and fuel a teacher’s dissatisfaction” (p. 584). In this study, the participants linked problems related to a deficient workplace to

administrators lack of support for their music teacher roles, and to a lack of support from other members of the school community, specifically other teachers. Support or lack of support from administration is a major factor in job satisfaction and teacher mobility. According to Nimmo (1986) and Krueger (2000), music teachers may feel undervalued because of a lack of support from the administration, and Madsen and Hancock (2002) suggest that administrators hold differing opinions on the purpose of music in the schools. Paul, Alex, Julie, and Lisa want strong leadership and role support from administration, yet they fear both “hands-off” and controlling or micromanaging principals. Part of the role support that the participants desire from administrators is being included in decision-making for their schools. Similarly, they desire a community of supportive teacher colleagues.

Paul feels the atmosphere of a school differs depending on the role support or lack of role support from the principal. He claims a negative environment is created when teachers feel vulnerable and concerned that parents have more control than the school staff. Kim, an expert consultant, confirmed Paul’s views and asserts that the administration’s philosophy and approach to leadership could create either a “supportive or a toxic school environment.” Paul experienced administrators who provided little support or responded with “knee jerk” reactions to parents by blaming teachers for school problems. In contrast, Paul wants open communication and a principal who will express explicit expectations for the teachers and maintain consistency with the stated expectations. He also appreciates an administrator open to new ideas and criticism, rather than one who

avoids problems and conversations with teachers. Paul shared one story of experiencing a challenge to role support because of the lack of help he received from other teachers in his school early in his career. He noticed that veteran teachers were forming their own support groups within the school community and realized that he needed to be proactive in seeking support from others.

Alex appreciates role support from administrators, yet she claims she could function in her music teacher role without administrative support. Having experienced the administrative role, she feels principals need to find a “happy medium,” maintaining a leadership role while also actively participating in the school culture. Alex believes principals need to “put stuff down in the office and walk through the classrooms” to show concern for the school and to fully understand the school culture, and she maintains that principals should be educational leaders and positive examples of how to work with children. Similar to her views about administrative support, but different from the views of the other teachers in this study, Alex asserts that she does not need role support from other teachers to enact the music teacher role effectively. Alex has taught in schools where other teachers responded well to her investment in the school community and provided her with role support in return, as well as schools in which teachers did not become a part of the school climate or offer role support to others. Alex appreciates the support when it is there, but does not believe she needs it to be effective.

Julie expects administrators to understand her music teacher role and then to provide role support specific to her needs as a music teacher. While Julie now

feels confident in her ability to teach anywhere and in all kinds of conditions, she believes administrators who value a music program will provide the funding and resources needed to strengthen the music program and support the teacher. Julie also desires role support from other teachers in the school community and is concerned by what she views as a negative perception of the music teacher role. She worries that other teachers view elementary music as “just playing around” and she works hard to explain her role to them.

Lisa treasures her current colleagues and specifically her principal because of their willingness to learn about her role, which she views as a form of role support. Similar to Julie, Lisa asserts that the lack of understanding among administrators and other teachers for the role of music teachers is common and is a major concern for her. She expects honesty from her principal and inclusion in school decision-making. To obtain role support from the principal and other teachers, Lisa invests in the school community, provides role support to others, and explains the music teacher role to them. Differing from Alex, support from other teachers is important to Lisa, Julie, and Paul, and positively impacts their music teacher roles.

Giving and Getting Role Support

Nias (1989) discusses teachers’ feelings of isolation and need for support in their roles, a feeling common among music teachers. Nias explains that teaching is a solitary role because teachers make decisions in the isolation of their own classrooms as they enact their roles and spend little time during the day interacting with other adults. Alex, Paul, Julie, and Lisa expressed appreciation

for role support from school community members, family, and friends, and assert they discovered through mobility the need to give support in order to receive support from others. Relative to supportive communities, Jorgensen (1995) discusses the idea of “community as place” to which members identify and belong:

Place also provides a sense of *interconnectedness* with others, their ideas and practices. The belief that one is part of a larger group of persons, that one has something to offer and something to take from others, that one is interdependent with others for comfort, personal affirmation, intellectual stimulation, a livelihood, goods and services, friendship and love, among a host of things contributes to one’s sense of personal identity and corporate cohesion. (p. 74)

Consistent with role support as exchange and as something that occurs within community, Paul, Lisa, Alex, and Julie take the initiative to diagnose and solve a range of problems that occur within the school community, to collaborate with other teachers, and to discuss student needs in order to better serve the student population. They claim support cannot be simply expected without working to get it from others. Their experiences in multiple school settings revealed this need to actively seek role support, and with each new school experience, they learned better how to ask for and obtain role support from others.

To give support, Alex helps the classroom teachers with their classroom events, helps out in the office, and invites the teachers into the music room to experience music lessons. She takes pride in building school spirit and helping

out members of her community by volunteering and attending school events. For Alex, her outgoing nature makes her a natural leader within the school community, and she organizes “bonding experiences” for school staff such as planning ways to honor staff members for birthdays or special events.

Paul believes much of the support he receives is connected to his willingness to give back to the school community. Giving back involves maintaining the school parent organization and music webpages and bringing his hobbies into his teaching job. Paul claims that hosting nature, news, and drumming clubs allows school community members to relate to him in more ways than just music, which results in support for the music program. One of the expert consultants, Kim, commented positively on Paul’s willingness to bring his outside interests into his teaching job, maintaining that teachers who “integrate their personal lives with their teaching jobs” are happier because they are not “compartmentalizing their lives.” Consistent with his view of his role to build and educate the entire school community, Paul explained, “I put my focus into the school rather than just the kids, so I’ll work not only on my lessons in class, but educating the teachers, educating the principal on different programs we can do, and educating parents through programs.” While direct conversations with parents are uncomfortable for Paul due to his shyness, he claims interactions with adults are a major part of his music teacher role. Paul’s perception of role is directly tied to role support.

Lisa believes that to create the best working environment for herself she needs to actively seek role support as well as to provide support to others. Lisa

joins school committees, attends and helps with school events, and strives to develop positive relationships with teachers, parents, students, administrators, and school staff. Lisa feels individuals in any work environment need to “make an effort” to know the other community members and provide support, which in turn will help individuals obtain role support.

Julie also wants to be highly involved in the school community. As a traveling teacher early in her career, Julie struggled and claims she was a stranger to most of the teachers and staff, never accountable for anything, always teaching and traveling but never belonging. In her current school, she attributes role satisfaction to knowing the teachers, administrators, staff, parents, and students on a deeper level than she has in the past. Julie earned respect and trust from others in the school community by showing her commitment to the school and to student learning. She explained that “working with people and understanding where they’re all coming from” is how she both obtains support for her music program and provides support for others. Having established that mutual support, she does not feel the need to advocate for her program as much.

Role Support from Significant Others

Nias (1984) suggests teachers find reference groups for role support within the school community and also outside of school. For many teachers, a spouse or partner is a significant source of role support. Other sources of support outside the school community include family and friends. The four participants expressed gratitude for strong spousal support with regard to their music teacher roles.

Paul’s wife Linda is also a general elementary music teacher, and Paul claims her

help and guidance through the years has contributed greatly to the teacher he is today. Paul and Linda frequently discuss school issues, and at the start of his career, Linda gave him lesson ideas, showed him useful resources, and helped him solve school problems. Paul said, “I kind of gained some of my information from her. I took a lot of lessons from her at the beginning.” Paul values his school-related conversations with his wife and treasures her knowledge and understanding of job-related issues.

Lisa’s husband also supports her and assists her when she needs help preparing for school events. She appreciates his outside perspective on school issues. Lisa explained, “My husband would come to all of my concerts and help. If I need to talk about something that’s going on at school he’ll listen. I think I’m luckier than some women are. He shows pride in my accomplishments.” Lisa’s husband also offers her role support by taking on extra chores at home when she experiences stress in her music teacher role. Lisa also spoke of role support from friends and family. She explained that her friends include other teachers and friends with different types of jobs and she appreciates the different perspectives they can offer her with regard to her music teacher role.

Julie and Alex both expressed gratitude for the support their second husbands provide and realized that role support was missing in their first marriages. Julie’s second husband provided the support she had been missing for her music teacher role earlier. She said, “He is very supportive and I never had that before.” Alex believes her second husband is “way more important than teaching.” She explained this statement by describing the change in perspective

that occurred in her forties; like Julie, she went from being driven in her career to the need for balance in her life. Alex attributes this shift in perspective to her husband's support of her music teacher role and also her realization that she could give back to her family by finding a balance and compartmentalizing her roles, leaving the teacher role at school. Alex and Julie are outgoing women and assert that their friendships within and outside of the school community are vital sources of role support for their music teacher roles.

Summary

The themes were presented in categories relative to the questions of this study, including identity, role, role support, mobility, and teacher practices. The themes related to identity were the stability of core identity over time; shifts in teacher identity; mobility and teacher identity; and mobility, identity, and teacher practices. The four participants asserted that their core identities, fairly established prior to college, remained stable throughout their teaching careers. However, they acknowledged that their teacher identities were unstable during college and continued to develop throughout their years as teachers. The participants experienced shifts in their teacher identities related to uncertainty in their career choices and life changes. They claimed that mobility early in their teaching careers positively impacted them as teachers because they were challenged to hone and affirm the particulars of their teacher identities and to discover the type of music teacher role and school context that best suited their teacher identities. Through mobility, the participants gained experiences,

affirmed their teacher identities, and acquired methods and practices for the elementary general music classroom.

The themes related to role were participants' perceptions of music teacher role, music teacher role stressors, finding a balance, and mobility and the music teacher role. The participants each hold unique perceptions of the music teacher role and listed aspects of their music teacher roles based on these perceptions. They can clearly articulate why they feel music is valuable and their desired accomplishments for students in music. In this way, their goals and roles are related. Alex and Julie associate their teacher identities with Orff pedagogy. All participants described multiple dimensions to their music teacher roles including facilitator, contributor to the school climate, and model citizen. Lisa, Julie, and Paul claim to be music advocates. The participants expressed the desire to find a balance between their personal and professional lives, which was most difficult for Paul—the youngest participant and the only male participant. They also asserted that role is place specific and that there is a period of transition at each new school as they adjust to the school climate and the school community adjusts to them.

The themes related to role support were role validation, challenges to role support, giving and getting role support, and role support from significant others. The participants expressed the need for role support through professional school climate, resources, professional development, classroom space, time with students, and affirmation of their music teacher roles. Challenges to role support included lack of support from administration and other teachers in the school

community, including negative perceptions of the music teacher role by other teachers. The participants claimed that through mobility, they discovered the need to give role support in order to receive role support from others within the school community. They also expressed gratitude for strong spousal support with regard to their music teacher roles. Mobility and teacher practice cross the three categories of identity, role, and role support.

In the next chapter, I discuss the cross-case themes as they relate to the research questions and the implications that may be drawn from this study. I also suggest future research on topics of identity, role, perceptions of role support, and mobility among music teachers.

CHAPTER SIX: DISCUSSION AND IMPLICATIONS

In this chapter, I present my reasoning for pursuing this research by reviewing the exploratory study conducted prior to this dissertation as a catalyst. Next, I summarize the dissertation, re-articulating the purpose, design, research questions, and the cross-case themes that emerged from the data. I then revisit the issue of teacher mobility for the participants in this study. Next, I return to symbolic interaction as the theoretical framework for this study and present a continuum model, “Flight or Thrive.” This model reflects how the strength or weakness of an individual’s teacher identity, role, and role support may be related to his/her thriving as a teacher or leaving (flight from) the teaching profession. Following the model, I summarize the advice participants offered for new teachers. I also discuss implications of this study for music teachers, school communities and administrators, and music teacher educators, and I raise questions and make recommendations for future research.

Exploratory Study

Prior to this dissertation, I conducted an autoethnographic inquiry to explore my own teaching experiences in two different school communities and the impact those experiences had on my personal and professional identity (Gray, 2008). I examined my teaching actions, responses, decision-making, and the personal and professional qualities of my identity to examine whether qualities endured or changed in different school contexts. Details of the exploratory study were discussed in Chapter Three.

The exploratory study raised questions related to the impact of occupational mobility on music teachers' identities, approaches to music teacher roles, and perceptions of and need for role support. How do teachers function under and adjust to different structures of power and school community systems? Why do some teachers remain in an unsupportive school setting while others make a school change? Additional topics for investigation brought to light by the exploratory study included the impact of varying types of role support for teachers, teachers' reasons for moving, and the impact of social interactions within school climates on teachers' perceptions of identity and role. These topics bring into question issues of teacher agency, power dynamics within school climates, and interactions and discourses within school contexts. Some of these topics and questions informed the dissertation.

Purpose and Design

The purpose of this study was to examine the impact of changing teaching jobs on music teacher identity, role, and perceptions of role support. Three questions guided this inquiry:

1. How does changing schools impact teacher identity and role?
2. How do teachers experience role support in different school contexts?
3. Are teacher practices challenged by changing schools, and how are those challenges (if they exist) linked to teacher identity and role?

I selected four teachers (Lisa, Paul, Julie, and Alex) as primary participants and two additional teachers (Kim and Sharon) as expert consultants.

The criteria for participant selection were:

1. Elementary general music teachers who have taught for at least ten years.
2. Elementary general music teachers who have changed teaching contracts and taught in at least two different schools (e.g., five years at one school and seven years at another school).
3. Elementary general music teachers viewed as effective music educators by the fine arts coordinator, lead teacher, principal, or peers.

Over a period of eight months, I collected data for each primary participant through a series of four interviews (each approximately ninety minutes in length), four observations (each approximately three to four hours in length), concert observations, researcher journal notes, and email correspondence. Using these data, I conducted within-case analysis (Creswell, 2007) and wrote case narratives for each participant.

Chapter Four presented the four cases using an outline format of a vignette describing the school and the music room, a biographical sketch of the participant's life and teaching career, material pertaining to the three categories of identity, role, and role support, and two vignettes—one of a concert and one of an observation. I asked the participants to read and comment on their own interview transcripts and case study drafts multiple times throughout the data collection and writing processes to ensure the transcripts and cases reflected the participants' recollections and views. Each participant's data were organized and presented in the three main categories of identity, role, and role support.

Themes common to the participants were considered in a cross-case analysis (Creswell, 2007) and presented in Chapter Five. The cross-case themes in this study related to identity were: the stability of core identity over time; shifts in teacher identity; mobility and teacher identity; and mobility, identity, and teacher practices. The cross-case themes related to role were: the four participants' perceptions of role, music teacher role stressors, finding a balance, and mobility and music teacher role. The cross-case themes related to role support were: role support and validation, challenges to role support, giving and getting role support, and role support from significant others. In the next section, I present findings from the study with respect to the three research questions that guided the inquiry.

Cross-Case Themes and the Research Questions

Teachers may move between schools and change teaching contracts multiple times during their careers. One of the criteria for selecting participants for this study was mobility; all four primary participants in this study changed teaching jobs multiple times. For the participants in this study, the construction of teacher identity, enactment of the music teacher role, procurement of role support, and teacher practices were impacted by the varied school contexts they experienced in their teaching careers. These issues were discussed in Chapter Five and are addressed below as they relate to the research questions.

How Does Changing Schools Impact Teacher Identity and Role?

In this study, the four participants claimed to have a core identity that remained constant throughout their lives. This core identity, which includes all of

the elements that comprise the essence of who these individuals are, was established prior to college. Aspects of core identity for the participants include, for example, tenacity (Lisa), dependability (Julie), a sense of humor and an outgoing nature (Alex), and organization and shyness (Paul). These elements of core identity superseded the impact of mobility for the participants, though mobility may have helped them recognize that these core elements of identity contributed to their effectiveness as teachers. Similar to findings in other studies, the participants asserted that their core identities are multi-layered (Bernard, 2005; Dolloff, 2007) and remained constant.

In describing their growth as teachers, the participants in this study claimed that aspects of their teacher identities gradually changed over time. The participants in this study spoke of turning points or shifts in teacher identity related to personal and professional experiences in their lives including teacher mobility, marriage, professional development opportunities, and graduate school. They now clearly identify themselves as strong, competent teachers, and are confident in their own teacher practices and abilities. Further, teacher identity and teacher role are so entwined that participants often did not discuss them separately. For example, Kim, one of the expert consultants, explained that her teacher identity developed over time in relation to her music teacher role, and commented, “One day I woke up a veteran elementary music teacher.”

These findings are consistent with my own experiences and observations of shifts in my own teacher identity over time (Gray, 2008). For example, when I changed from private school to public school teaching, a majority of the public

school students had difficult home lives or strong negative life experiences. Although I had wanted strong relationships with the students in the private school, I worked even harder to establish strong connections with the troubled students in the public school and offered extra time to students who needed emotional support.

Prior research has focused on the instability of music teacher identity (Frierson-Campbell, 2004), but not necessarily in relation to mobility. The four participants in this study each experienced a form of instability in teacher identity at the start of their careers, questioning whether teaching was the right career path. Each of the participants tried different professions and eventually discovered not only that teaching was the right career for them, but also that elementary music was their “calling.” While uncertainty related to career choice may be a common issue for new teachers and teacher identity construction may occur regardless of mobility, the four participants maintained that changing schools multiple times at the start of their teaching careers had a positive influence by helping clarify and strengthen their teacher identities and roles.

While the participants in this study believed that, in retrospect, mobility had been a generally positive experience that had shaped who they were as teachers, they also experienced and described negative impacts of mobility. Mobility is often considered in a negative light as researchers question teachers’ reasons for moving (e.g., Rosenholtz & Simpson, 1990) and the impact of teacher mobility on student achievement (e.g., Boyd, Lankford, Loeb, & Wyckoff, 2005). However, for the four participants in this study, mobility during the crucial years

of teacher identity formation exposed them to schools that matched their ideal teacher roles as well as schools that did not fulfill their desires for a teaching job. This opportunity to experience varied school climates and roles helped the participants to solidify their teacher identities and discover their desired music teacher roles, and in this sense, served as a form of professional development.

School culture influences how teachers perceive their professional identities, roles, and role support (Beijaard, Verloop, & Vermunt, 2000). Considering that school contexts differ (Scheib, 2003) and contain unique reference groups (Bouij, 1998b; Collier, 2001), the expectations for the teacher role may differ in each school (Hogg & Abrams, 1988; Stets & Burke, 2000). Stets and Burke (2000) suggest that when an individual chooses to enact a role within a social group, he or she is “accepting the expectations of the role, coordinating and negotiating interaction with role partners, and manipulating the environment to control the resources for which the role has responsibility” (p. 226). Consistent with the findings of Hogg and Abrams (1988) and Stets and Burke (2000), the participants in this study experienced a transition period in each new school. They found these adjustment periods to be challenging and their music teacher roles were temporarily negatively impacted as they negotiated their teacher roles and were reaffirmed in their teacher identities.

Collier (2001) identified these transitions, saying, “If an individual switches reference groups, the adjustment-readjustment processes start all over again” (p. 232). As noted above, a major challenge for the teachers in this study was starting over in a new school: establishing a music program, discovering the

school community's expectations for role, learning how to function within the school community, investing in the school community, and giving role support to receive role support. These are also issues that new teachers face as they enter their first job; however, teachers who change jobs encounter these issues multiple times during their careers. The participants claimed that mobility not only helped them recognize differences in their role with regard to school context, but also helped them find ways to adjust more quickly in each new context to the teacher role.

Consistent with Bouij (1998b) and Collier (2001), I suggest that each school context contains unique reference groups in which teachers interact, understand their roles, and negotiate the expectations of their roles. While some dimensions of teacher identity may remain the same, an individual may need to adjust his/her enactment of the music teacher role when he/she changes schools, according to the school members and climate as well as community. Paul's case provided examples of how the music teacher role changed according to context. His expected role changed from town musician and member of the outside community in a rural school context to a member of a large group of music teachers enacting their roles under a community's district guidelines with less contact in the outside community in a suburban school context.

Mobility is not the only reason for adjustments in teacher role, however; school climate may change because of new school leadership, political changes, or teacher/staff changes, and these changes may prompt adjustments in teacher role. Alex adjusted to changes in administrative leadership at one school and

eventually made the decision to change teaching jobs when a new principal's leadership methods were inconsistent with her perceptions of roles.

Troman (2000) suggests that role stress often develops because of challenging interactions with adult members of the school community (e.g., administrators, other teachers, or parents), which negatively impact teacher role. The participants in this study discussed role stress related to interactions within the school context, but also asserted that stress from their personal lives impacted their music teacher roles. The role stressors uncovered in this study included school community members' negative perceptions of the music teacher role, the need to balance their personal life with their jobs, changes in their personal or professional life, the multi-faceted nature of the music teacher role, and school leadership. These role stressors are not necessarily related to mobility, but may be encountered or heightened when mobility occurs. The four participants in this study believed that their varied school experiences better equipped them to face these challenges to the music teacher role.

How Do Teachers Experience Role Support in Different School Contexts?

According to Collier (2001) reference groups hold different meanings and expectations for roles and he claims that "how people use a role will affect their enactment" (p. 220). Collier explained that reference groups respond differently with varied forms of role support and validation of role. Madsen and Hancock's (2002) findings suggest that role support from school community members (e.g., administrators, other teachers, students, or parents) and sources outside of the school (e.g., significant others, family members, or friends) contribute to teacher

job satisfaction. Here, I discuss the ways the participants in this study sought role support both within and beyond their school contexts.

Music teachers can obtain role support from education-specific reference groups including teachers within their current school communities, teachers from previous or other school communities, school or district mentors, college professors, administrators, students, and students' parents, as well as reference groups outside the immediate school context, including family members, friends, and the community at large. According to Troman (2000), collaboration and support for all school community members in the school setting fosters an environment where teachers and administrators can share decision-making power and impact positive changes within the school. The four participants in this study believe that a professional climate of support among teachers is necessary to ensure that all teachers function successfully within the school community and receive role support. Recalling each job change, the participants were grateful for and could name specific people within their previous school communities who had offered help and made the transition process easier for them and then supported them during their time at that school.

The participants in this study valued professional relationships in their school communities and derived role support from them, however, they recognized that role support could not be assumed. Investing their time and energy in their school communities was one way the participants in this study established relationships with school community members and received support

for their roles in return. All four believed that by giving of their time and support to others, they were more likely to receive support.

Professional self-growth, including both formal professional development opportunities and informal conversations with other teachers, was another important way the participants in this study sought role support. Conway (2008) suggests music teachers may have different needs at different points of their careers with regard to professional development, role support, and growing into the role of teacher. For example, in this study Alex and Julie both pursued Orff course work early in their careers. Julie spoke of the development of her identity and the role support provided by her mentor and other Orff teachers with whom she had frequent contact. While Orff courses were a choice for Alex, she was required to participate in the Madeline Hunter professional development offered through her school district. She attributes her teaching strengths in part to this district-mandated opportunity early in her career. Now that she is firmly established in her music teacher identity and role, however, Alex desires professional development in the form of informal conversations with other music teachers rather than organized professional development offerings. Alex's desire for informal professional development is consistent with Conway's (2008) findings, and similar to the other participants in this study, who desired the power to choose appropriate professional development to suit their needs and the needs of the students.

For the participants in this study, role support varied substantially in different schools, and they all shared stories of struggle. For example,

participants reported that administrators could be an important form of role support and the lack of administrative support could be a challenge. The participants shared stories of teaching in schools with administrators who left teachers to “fend for themselves” and provided little or no guidance. Paul and Lisa viewed this lack of role support as detrimental to the school climate because it created a “toxic environment” or one in which teachers feared a lack of leadership put too much power in the hands of parents or failed to support teachers in other ways. The participants also shared stories of administrators who did not seem to understand their roles as music teachers or to value music education. They each expressed their gratitude for supportive principals, which is one of the reasons they have each chosen to remain at their current schools.

Similar to Frierson-Campbell’s (2004) study, the participants in this study expressed concern that teachers and administrators in some of their schools perceived their music teacher roles negatively, describing the role of music teachers as providing planning time for other teachers or fun and games for students. In these situations, the participants questioned not only whether others in the school and community understood their music teacher roles, but also whether they understood the value of music in schools and for children. Lisa and Julie specifically invested in their school communities to educate others about their music teacher roles and to oppose these negative perceptions of their roles.

Researchers suggest that teachers who believe they are or who are told they are effective teachers are happier in their jobs and more likely to remain in teaching (Rosenholtz & Simpson, 1990; Johnson & Birkeland, 2003; Madsen &

Hancock, 2002). Validation for the enactment of music teacher roles was a major source of role support for the four participants in this study and contributed to their sense of self-worth, feelings of success as a teacher, and overall job satisfaction. Validation occurred in many ways, including positive feedback from members of the school community, student success in the music classroom, and role support from administrators. Appreciation from students and parents was an especially important form of validation for the participants.

Participants in this study also sought role support outside their education-specific reference groups from people who did not necessarily possess thorough knowledge of the music teacher role including spouses or significant others, friends, and family members. Similar to Nias's (1989) findings, the participants in this study described the strong impact of a significant other's support for their teacher roles. They mentioned personal support from spouses, such as spouses taking on more responsibilities at home during difficult times of the year, and professional support from spouses, ranging from assisting with organizing performances and providing feedback to help with lesson planning when the spouse was also a teacher.

The participants in this study also associated role support with adequate resources for teaching. Contrary to Stinebrickner's (2001) and Hancock's (2008, 2009) findings, the participants in this study did not list salary as a specific role support need or low salary as a reason for changing teaching jobs. However, consistent with Frierson-Campbell's (2004) findings, the participants in this study identified classroom resources, including time with students, as a support need for

their roles as music teachers. They all mentioned the need for classroom supplies and instruments to enhance student experiences and student learning. The participants also desired a classroom with enough space to allow for movement, instrument playing, and group work. For example, mobility taught Paul to “never take things for granted” with regard to resources. His current school has supported his desire for technology tools to enhance the classroom, but that was not the case for every school in which Paul taught. While the participants desired resources as a form of role support and believed they could enact their roles better with them, they all had experienced teaching jobs without this form of role support and expressed that, while it is less than ideal for children, they are able to work without these resources.

Are Teacher Practices Challenged by Changing Schools, and How are Those Challenges (if They Exist) Linked to Teacher Identity and Role?

The participants claimed that mobility helped them discover their teacher identities, which continue to develop throughout their years as teachers, and to find new methods and practices related to their varied teaching experiences in different schools. Similar to Bouij’s findings (2004), the participants, especially Paul, asserted that they adjusted their enactment of the music teacher role in different school contexts with relation to the school community members’ expectations and perceptions of the music teacher role.

Mobility early in the participants’ careers challenged their teacher practices in positive ways, as they developed their approach to the music teacher role, found the school and music teaching settings that matched their personal and

teacher identities, and discovered what they viewed to be effective practices in the classroom. They also learned how to assess the needs of their new school communities and to create music programs to suit those needs. In addition, mobility helped the four participants understand the need to get involved in their respective school communities. After changing jobs multiple times, the participants claimed they became more efficient at setting up new music programs because they were better able to make their presence known, get support quickly, and then help other school community members at each new school.

At the time of this study, the four participants perceived themselves to be effective veteran music teachers. While they described ways in which mobility had impacted their developing teacher identities, the participants believed that aspects of their core identities were unaffected by mobility and that these stable core identities contributed to their effectiveness as teachers and helped them adjust to changes brought about by mobility and new teaching situations. The core qualities that helped them adjust and to remain effective included a sense of humor, a child-like approach to working with children, organization, dependability, and a caring nature. These same qualities also positively impacted their sense of their own effectiveness in the teacher role, and thus also influenced their teacher identities.

Teacher Mobility

For the participants in this study, mobility was sometimes a choice related to personal life (e.g., moving to a desired location) and at other times a decision related to job concerns (e.g., a negative school environment). The participants'

varied reasons for moving are inconsistent with Madsen and Hancock's (2002) findings that teachers are more likely to remain in difficult jobs when they feel supported. Lisa remained in a negative school climate (her middle school experience) for eleven years, even though she did not feel supported in her music teacher role. Role support impacted the participants in this study in various ways, yet their moves were sometimes for personal reasons and not related to issues of role support.

The participants in this study viewed mobility early in their teaching careers as a positive influence on teacher identity, role, role support, and teacher practices. Similar to Sharon and Kim, the expert consultants, I suggest that mobility challenged the participants to continue to discover and construct their teacher identities, to clarify their perceptions of music teacher roles, and to identify their desired school contexts as they adapted to and became a part of each new school setting.

While the participants in this study viewed mobility in mostly positive ways, these participants had the *opportunity* and the *ability* to move, which may not be the case for all teachers. They had supportive family and friends, and they had the means, financial and social, to make moves. They were able to find jobs when they wanted to change or when circumstances of their lives required them to seek new teaching positions. Madsen and Hancock's (2002) findings suggest a "relationship between number of positions held in music education and a propensity to remain in the profession" (p. 14). However, these conditions of opportunity, ability, and circumstance may not be the same for other teachers.

After changing schools multiple times, the participants expressed satisfaction with their current positions and claimed that their desires for a teaching position fit well with their current school communities and roles. Two participants (Julie and Alex) asserted that, while they are happy, they would be open to moving again. Alex explained that moving “keeps you fresh.” Although the participants considered mobility to be a positive experience because of their growth as teachers, Sharon, one of the expert consultants, wondered how mobility impacts teacher relationships with students. She asked, “If music teachers have to learn the system each time they move to a new school, does that negatively impact their ability to get to know their students?” She also wondered, “When turnover occurs in the music teacher role, how does the new teacher know every students’ needs? Do some students fall through the cracks?” Indeed, teacher mobility may impact both students and teachers in varied ways.

These four cases studies are examples of successful music teachers who have moved multiple times throughout their careers. The participants in this study moved for multiple reasons. They moved for lifestyle reasons and because of spouse’s or family members’ needs or careers. They left jobs to escape negative school climates and when positions were eliminated due to school district budget cuts. They moved or changed jobs because they desired experience with varied age levels and types of music jobs. They also sought school contexts, music teacher roles, and role support conditions that best suited their identities and desires for a teaching position. Their stories of mobility could be used to oppose the perception, articulated by one of the readers of this

document, that teachers who change jobs multiple times do so because they are not successful in their teaching positions or as teachers. These case studies demonstrate that teachers are not necessarily failures because they choose to change jobs.

Symbolic Interaction

Researchers in music education have frequently employed symbolic interaction as a theoretical framework to investigate teacher identity and role (Bouij, 1998b, 2004; Cox, 2004; Dolloff, 1999b, 2007; Isbell, 2006; L’Roy, 1983; Roberts, 2000; Wolfgang, 1990). Four assertions within the symbolic interactionist theory, presented by McCall and Simmons (1978) were relevant to this study. One assertion is that identities are not created in isolation, but are socially constructed and influenced by social interactions. A second assertion is that identities are constantly changing based on the aforementioned social interactions and experiences. Third, an individual’s identity and the roles he chooses to enact are based on an idealized or “imaginative view of himself *as he likes to think of himself being and acting*” (p. 65). The fourth assertion is that, because an individual has an idealized image of himself that he wishes to achieve, he seeks legitimation from others for his perceived identity and enactment of roles. This type of role support can be considered a “social testimony in support of his imaginings” (p. 72).

A symbolic interactionist perspective suggests that both music teacher identity and an individual’s decision about how to enact the music teacher role are socially constructed and influenced by the individual’s past and current social

experiences and interactions. As children, individuals learn from the models of teachers in school through an “apprenticeship of observation” (Lortie, 2002). Influential people in an individual’s life (e.g., parents, teachers, or friends) impact the individual’s decision to become a teacher (Madsen & Kelly, 2002). During college music education programs, individuals are presented with more models of teacher identity and role from their class professors and peers, as well as teaching models in private music studios, music education methods courses, and field experiences (Brewer, 2009). Schmidt (1998) found that from these multiple role models, preservice teachers might develop both positive and negative images of their ideal teacher role.

In this study, multiple role models encountered in multiple settings, including the multiple school settings experiences because of mobility, strongly impacted the teacher identity formation and teacher roles the participants developed and assumed. The participants continue to form their teacher identities and approaches to the music teacher role based on these years of teaching experiences and interactions with others in multiple school settings over time.

Model: Flight or Thrive

The music education literature includes models that can be used to describe teacher identity and role formation of music education majors and novice music teachers (e.g., Bouij, 1998b; Brewer, 2009), however, this study focused on teacher identity, role, and perceptions of role support for successful *veteran* music teachers who have experienced changes of jobs during their careers. Utilizing the four assertions of the symbolic interactionist perspective presented above, I

considered how the four participants in this study, successful veteran music teachers, are able to thrive in their careers and obtain role support for their music teacher roles throughout their transitions to different school contexts. I developed a continuum model to reflect how the strength of an individual's teacher identity, role, and perceptions of role support at different times during his/her years as a teacher may impact his/her ability to thrive in a teaching career or influence a decision to leave (Figure 11).

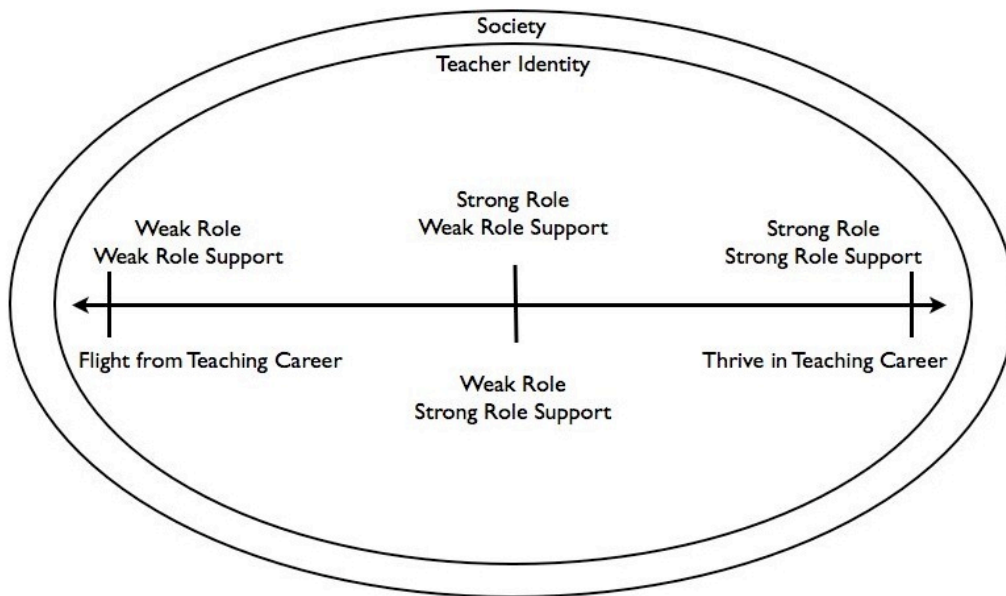


Figure 11. The Flight or Thrive Model for Music Teachers.

The flight-thrive continuum is located inside the circles of society and teacher identity. Society includes social context, experiences in society, social interactions, social expectations, and social meanings, including school community interactions. Because teacher identity is influenced by society and socio-cultural expectations and images, an individual's social interactions and experiences impact his/her teacher identity formation and evolution over time.

Social interactions constantly influence teacher identity, and therefore, teacher identity continues to develop throughout an individual's teaching career. Changes in society, including changes in the school community, may impact music teachers' perceptions of their roles and role support.

The far left side of the continuum represents music teachers who have a weak sense of music teacher role and weak role support. A teacher's perception of his/her role may be weak due to lack of experience or ability, or to an uncertain or wavering teacher identity. A weak teacher identity or role may also indicate that a teacher is not successful at enacting his or her teacher role. School, community, or social setting or views that do not support or that conflict with the teacher's perceptions of identity and role may weaken role and may contribute to perceptions of lack of role support. Role support may be weak due to lack of resources, lack of support from school community members (e.g., administrators, other teachers, parents, or students), or a lack of support from an individual's reference groups outside of the school community (e.g., a spouse or partner, friends, or family). In this study, Lisa experienced, in at least two of the several schools she served, a lack of role validation from other teachers and weak administrative leadership, leading to a weak sense of music teacher role. She experienced two teacher identity crises attributable in part to these troubling school contexts. During these times of struggle, Lisa was located toward the left side of the continuum. She left teaching briefly during the first crisis, and changed schools during the second. Her decision to stay at the time of the second

crisis can be attributed in part to strong role support from family and a stronger sense of her own identity as a teacher, thus placing her toward the middle of the model.

The middle of the continuum represents teachers who have a weakness in one area and strength in another: strong music teacher role and weak role support, or weak music teacher role and strong role support. For example, Julie felt supported in her first teaching job (band) in two rural school districts. However, as a novice teacher, she had a weak sense of role, and she acknowledges that the role support she received in that first year of teaching helped strengthen her sense of role. Conversely, Paul held a position in which he traveled between five schools in the middle of his career. At that point, Paul had a strong sense of role and enjoyed working at the elementary level, but he struggled to make connections with members of multiple school communities. Paul's sense of role support was weak, but his role was strong, and he sought (and found) a teaching position in a single school.

The far right side of the continuum represents teachers who have strong teacher role and strong role support. At the time of this study, the four participants believed their teacher identities were strong, their teacher roles were strong, and they had role support in their respective schools and personal lives. Julie can clearly define her teacher identity and believes she successfully enacts the elementary general music teacher role. Alex claims that at this point in her career she could teach anywhere, and that she can obtain role support even in difficult school settings. Lisa feels strong and settled in her teacher role and looks

forward to the “sprint” to the end of her career. Paul feels established, successful, and supported in his role, and his primary concern is with the politics and economic conditions that make teaching seem less a stable career than he had anticipated. The participants in this study are examples of how teachers may move along the continuum at different points in their careers as they move to new jobs or as they experience changes within their schools and their lives.

While this model may be applied to teachers who have not changed teaching jobs, the focus of this study was on teachers and mobility. The four participants in this study claimed that, after initial years of uncertainty, mobility positively impacted their careers as they learned from the process of changing schools and each new school climate. It should be noted that I asked the participants in this study to share and discuss stories from their teaching careers, and their current beliefs about teacher mobility may be impacted by a positive retrospective view of their own teaching experiences. Even if participating in the study did influence their perceptions of mobility, all the participants now attribute their self-growth and development as teachers and their current approaches to their teacher roles to their experiences in multiple schools, to practice establishing music programs in multiple contexts, to colleagues and mentors, and to professional development opportunities (formal and informal). Movement along the continuum in the model can be associated with their mobility experiences. For the four participants, mobility strengthened personal and professional identity, the music teacher role, and their abilities to obtain role support. Further, by

investing in each new school community, the teachers in this study asked for and received support for their music teacher roles—a key element of the model.

Recommendations for Practice and Future Research

The stories of these four elementary general music teachers provide a detailed local view of the participants' lived teaching experiences and the impact of mobility on identity, role, and perceptions of role support. While these case studies may not be transferable to all music teachers' experiences, aspects of the stories may resonate with music teachers and music teacher educators. Together, these cases suggest recommendations for practice and raise questions for further research. The recommendations are presented below for three groups: music teachers, school communities and administrators, and music teacher educators.

Music Teachers

Recommendations for practice. The case studies presented four successful veteran music teachers who spent a number of years deciding upon the age-level and type of music class they most wanted to teach (elementary general music). Looking back on this period of uncertainty, all four participants viewed mobility in a positive light because their varied experiences with different age-levels, different types of music classes (general music, band, choir, orchestra), and different school communities helped solidify their career desires and strengths as teachers. Sharon, one of the expert consultants, suggested these stories could show novice teachers that “struggle brings change and growth during teachers' careers.” Case studies of veteran music teachers may be helpful reading material for preservice teachers and novice teachers, providing models of teacher identity

formation, development of role, and ways to obtain role support in different school contexts.

While varied experiences during teacher preparation programs may help students decide what they want to teach, it may take years for a teacher to find the right match in age-level, type of music class, and school climate. Reflection throughout college music education programs and during the first few years of teaching could assist teachers in understanding their teacher identities and desires for teacher roles and school contexts. However, based on the participants' views of mobility, the length of time it took for them to discover their teacher identities and develop in their teacher roles, and their comments about school contexts, I suggest that teachers remain open to change and occupational mobility throughout their careers. Perhaps case studies like these could help novice teachers struggling with the music teacher role or struggling in a difficult school context make the decision to change jobs rather than leave the teaching profession.

At the time of this study, the four participants expressed concern for new teachers because of negative changes in the economy. Alex recommended that new teachers complete a master's degree immediately because she believes that teachers "don't get enough pay." The participants also commented on extra pressures in contemporary education as a result of a more sensitive society with regard to beliefs, race, gender, and other social issues. Lisa felt it would be hard to be a "young person starting out" in teaching now, with the tough economy and because teachers "have so much more on their plates nowadays." Based on her own experience, Lisa suggested that new teachers get out of negative situations

quickly so that they do not feel stuck in a negative school atmosphere, yet she warned that changing schools could be a difficult process for teachers.

In contrast to Scheib's (2003) conclusion that role stress for music teachers develops in part because they try to recreate successful music programs from their own past experiences in different school contexts, the participants in this study did not claim attempts to recreate others' programs, although Alex did reference a strong program role model (Walt Hampton) who influenced her approach to barred instrument ensembles and music curriculum. However, consistent with Scheib's claim that every school climate is different and each school community comes with a unique set of needs, the participants in this study noted differences in school climates. They discovered that understanding the school community and its needs was crucial before establishing a music program. I suggest that music teachers assess those needs and provide the appropriate music program for the school community, which may or may not line up with their own teacher identity, role, or desires for a music program. If a teacher's perceptions of the music teacher role and music program are too different from the school community's needs, the teacher may need to change teaching jobs. The findings of this study suggest that successful elementary general music teachers get involved in the school community by assisting other teachers with classroom events, joining school committees, hosting afterschool programs, or meeting with administrators to discuss school needs. Teachers may also gain valuable insight into the school's climate and needs informally through participation in the aforementioned activities.

Reading cases similar to these might shed light on the “positive relationships music teachers create with their students” (Sharon). She also maintained that she could have benefitted from the information provided by cases like these four cases when she was a novice teacher. The participants in this study all believed that building strong relationships with students was an important part of their teacher identities. Music teachers in elementary schools may see their students for five to seven years, depending upon the school; therefore, they may have multiple opportunities to build relationships with students. However, the participants in this study did not discuss if they felt remorse for leaving students behind when they changed jobs. The possible difficulty for a teacher of leaving students behind after cultivating strong relationships with them is a relevant topic for future research.

Recommendations for research. The impact of mobility on music teacher identity and role is an area of research that has yet to be examined in detail. For the participants in this study, changing teaching jobs was a choice related to their personal lives, a change because of the needs of a spouse or significant other, a change related to a poor match in school context or role, or a forced change related to district issues or job cuts. Additional in-depth studies are needed to better understand teacher’s reasons for mobility and how changing jobs impacts a teacher’s career.

The teachers in this study were able to change teaching jobs, to find new teaching positions, and to move for a teaching job in part because of supportive families and friends and because they had the economic means. Future research

could consider teachers who are not able to change teaching jobs for various reasons, including a lower salary from a new district, family location, or a significant other's job location. Future research could address the sources of role support for single teachers or for teachers who do not have strong role support from family, friends, or a spouse or significant other in their lives.

In this study, Julie, Alex, and Lisa claimed that continuing education in approaches to music pedagogy influenced their enactments of their music teacher roles. The three women pursued Orff courses and Lisa also pursued course work in Kodály. Julie and Alex claimed to be Orff specialists and the three women asserted that they label their roles as “facilitators” in the classroom because of the underpinning philosophies of Orff Schulwerk. This kind of professional development for these three women not only solidified their beliefs about their music teacher roles and their beliefs about elementary general music teacher practices, but also impacted their teacher identities: they consider themselves “Orff and Kodály teachers” and their teacher identities and perceptions of roles are intertwined. Future research could consider the impact of specific kinds of professional development course work, particularly courses related to various music pedagogy approaches, on music teacher identity and perceptions and enactments of role. Research could also consider the impact of professional music organizations, such as state and national Orff and Kodály membership, in relation to teacher identity formation, role development, role enactment, and role support.

School Communities and Administrators

Recommendations for practice. Mentoring, professional development opportunities, and professionalism in the workplace all appear to lower the attrition rate of teachers (Aaronson, 1999; Hancock, 2008, 2009). The four primary participants in this study desired professional development opportunities related to their specific needs in the music classroom. They claimed that freedom to choose development opportunities that directly relate to their own perceived classroom needs would strengthen their music programs and allow them to better meet the needs of students. The participants also suggested that more informal self-growth opportunities, such as helping other music teachers in the district or funding to purchase new teacher resources and time to use them to develop new plans and curriculum should be considered for teachers.

Professional development centered on written and verbal reflection in a group, a strategy suggested in the general education literature by Sumara and Luce-Kapler (1996), may help teachers in the formation and support of their teacher identities and balance their personal identities with their music teacher roles. Reflection for the participants in this study, though not conducted as a group, led to their assertions that their teacher identities are a major piece of their personal identities (who they are). Goodson and Cole (1994) assert that the development of teacher identity is tied to teachers' personal and professional lives. The authors explained, "we consider teachers as persons and professionals whose lives and work are influenced and made meaningful by factors and conditions inside and outside the classroom and school" (p. 88). Consistent with

these findings, Lisa remarked, “I don’t want to be a different person where I work than when I am at home, so I think there are a lot of parallels.” Reflection as part of professional development opportunities may help teachers understand the interrelatedness of their personal and teacher identities and how those identities inform their perceptions and enactments of their music teacher roles.

While the four teachers in this study have different personal and teacher identities, they all actively sought out role support in each school climate. For example, the four participants actively sought role support by bringing their principals into their classrooms and explaining the value of the music education curriculum. They valued and respected the efforts put forth by the principals to support their programs and to attend the music events. Knowing the principals respected and understood their music teacher roles was vital to feeling supported and included in their school communities. I suggest that all teachers should utilize this proactive approach, and that it might take multiple forms to reach the multiple constituencies of any school community. For example, elementary music teachers may want to follow Lisa’s practice of including detailed program notes for performances that address the learning objectives and outcomes, thereby informing students, parents, teachers, and administrators. Similarly, I urge administrators to be conscious of teachers’ needs for a collaborative and supportive school environment.

Sharon, one of the expert consultants, was saddened to read about Julie, who frequently replaced “bad teachers” who had “turned students off” to music. Not only was she troubled by the negative impact “bad teachers” have on

students, Sharon was also concerned for teachers like Julie who take over difficult situations, particularly when administrative support is not provided, and she worried about losing them as teachers because of that lack of support. She hoped case studies such as these four will “send a message to administrators” to support all teachers in their schools, especially when teachers are rebuilding programs after replacing ineffective teachers.

Recommendations for research. Research examining identity construction needs of novice, mid-career, and veteran teachers may lead to important insights about how teachers can be supported throughout their careers. Further research is needed to develop and assess professional development opportunities that are specific to music teachers’ needs, taking into consideration that their needs may differ at certain points in their teaching career. For example, group reflection upon music teacher identity and role, such as that used by Sumara and Luce-Kapler (1996), could help teachers clarify their beliefs about teaching and needs for role support, and also identify ways to grow as teachers. Similarly, the participants in this study claimed that self-growth often came from informal discussions with other music teachers and problem-solving sessions with colleagues. Future professional development research could include options for both formal and informal professional development opportunities.

Music Teacher Educators

Recommendations for practice. In her study of the development of music education students’ occupational identity, L’Roy (1983) concluded that the development of teacher identity is as important as understanding the music

teacher role and developing pedagogical skills. Music education programs often focus on pedagogy and content knowledge. Music education students are not always encouraged to consider their own teacher identities or the type of school environment they desire for a job. Teacher educators may be able to better prepare students by helping them examine their own personal identities and how they see the music teacher role as part of their whole identities. Teacher educators can include discussion about the different types of music teacher roles, types of school communities, and the need to find a school community that will support the individual teacher's developing identity, sense of role, and music program.

Novice teachers can increase chances of finding a fitting school community by knowing themselves, their expectations of the school community, and what they need to be able to accomplish their music teacher roles. The participants in this study tried several schools before finding the right match of school climate, role expectations, and role support. New music teachers with the tools to self-analyze and diagnose problems in their teaching experiences may be able to determine the need to change schools sooner and avoid spending several years in a negative school atmosphere, or in a climate or setting that is a poor match for their identities and roles.

Recommendations for research. Personal and professional identities inform and influence each other. If identities are socially constructed, social contexts must be considered in identity research. Therefore, I recommend that future identity research, such as this study and those of Bernard (2005) and Dollof

(2007), focus both on personal and professional identity in relation to social contexts and social interactions. Like Woodford (2002), I suggest that the formation of teacher identity includes three main phases in an individual's lifetime that impact personal and teacher identity: experiences before a college music education program, experiences during a college music education program, and experiences as a teacher. While numerous researchers have investigated identity construction in preservice and early-career music teachers (e.g., Brewer, 2009; Dolloff, 1999b; Frierson-Campbell, 2004; Roberts, 1991b, 2004), more studies are needed to better understand changes in teacher identity through each of Woodford's (2002) three phases of identity formation.

Better understanding of the identity formation of music education students and music teachers may help music teacher educators discover new ways to support students and teachers as they construct their identities over time. The findings of this study further support the argument that in-depth case studies are needed to better understand the multifaceted nature of the music teacher role and the various forces that impact role in teachers' personal and professional lives, including teacher mobility.

Paul's case study presented the contrast between teacher experiences in rural and suburban school communities. Future research could consider the similarities and differences for the music teacher role, role support, and expectations of role in rural, suburban, and urban schools. Better understanding of these similarities and difference may also help music teacher educators prepare

music education students for different types of schools and also help with school choice upon graduation.

While the focus of this study was on the impact of mobility on veteran music teachers' identities, roles, and perceptions of and need for role support, I found that more information from the years prior to teaching would have been beneficial for a deeper understanding of teacher identity formation. In future studies, more data relevant to the first two phases of teacher identity formation might inform studies of identity formation among veteran teachers. The participants often filled in this information during interviews by explaining their identities prior to college, and during the writing process I sent several emails asking more about their experiences prior to their first years as teachers. However, specific interview questions geared toward understanding the teachers' previous experiences would have been helpful.

In the preliminary study, question issues of teacher agency, power dynamics within school climates, and interactions and discourses within school contexts arose. Some of these topics and questions also arose in this the dissertation. In this study, I chose a symbolic interactionist perspective based on the work for McCall and Simmons. Examining these issues through post-structuralist lenses might provide different readings and interpretations.

Parting Thoughts

For the teachers in this study, occupational mobility early in their teaching careers, though challenging, had a positive impact on their teacher identities, development of teacher roles, and ability to obtain role support in different school

contexts. While uncertainty as a new teacher may be common, the participants in this study claimed that mobility allowed them to experience multiple types of music teaching positions and school communities, which assisted them in discovering that elementary general music was the best match for their teacher identities. Each participant experimented with a different profession outside of teaching, yet they all returned to teaching and are happy in their current positions. One of the expert consultants noted that the participants “gained a different perspective” by pursuing different jobs and came to appreciate “the joys of being music teachers.” The stories of these four veteran elementary general music teachers represent individuals who, through experiences in multiple school contexts, affirmed and refined their teacher identities and roles and who now position themselves as confident and competent individuals in their respective school communities.

REFERENCES

- Aaronson, J. U. (1999). Recruiting, supporting, and retaining new teachers: A retrospective look at programs in the District of Columbia public schools. *The Journal of Negro Education, 68*, 335-342.
- Anderson, C. H. (1981). The identity crisis of an art educator: Artist? Teacher? Both? *Art Education, 34*(4), 45-46.
- Ballou, D., & Podgursky, M. (2002). Returns to seniority among public school teachers. *The Journal of Human Resources, 37*(4), 892-912.
- Baker, W., & Faulkner R. (1991). Role as resource in the Hollywood film industry. *American Journal of Sociology, 97*, 279-309.
- Barthes, R. (1975). *S/z: An essay*. New York: Hill and Wang.
- Beehr, T. A. (1987). The themes of social psychological stress in work organizations: From roles to goals. In A. W. Riley & S. J. Zaccara (Eds.), *Occupational stress and organizational effectiveness* (pp. 71-101). New York: Praeger.
- Beijaard, D., Meijer, P. C., & Verloop, N. (2004). Reconsidering research on teachers' professional identity. *Teaching and Teacher Education, 20*, 107-128.
- Beijaard, D., Verloop, N., & Vermunt, J. (2000). Teachers' perceptions of professional identity: An exploratory study from a personal knowledge perspective. *Teaching and Teacher Education, 16*, 749-764.
- Bergee, M. J. (1992). The relationship between music education majors' personality profiles, other education majors' profiles, and selected indicators of music teaching success. *Bulletin of the Council for Research in Music Education, 112*, 5-15.
- Bernard, R. (2002). A dissonant duet: Personal meanings of music and music teaching. Unpublished qualifying paper. Harvard Graduate School of Education.
- Bernard, R. (2004). *Striking a chord: Elementary general music teachers' expressions of their identities as musician-teachers* (Ed.D. dissertation). Retrieved from Dissertations & Theses: Full Text. (Publication No. AAT 3134467)

- Bernard, R. (2005). Making music making selves: A call for reframing music teacher education. *Action, Criticism, and Theory for Music Education*, 4(2), 2-36. Retrieved from http://act.maydaygroup.org/articles/Bernard4_2.pdf
- Bernard, R. (2007). Multiple vantage points: Author's reply. *Action, Criticism, and Theory for Music Education*, 6(2), 2-15. Retrieved from http://act.maydaygroup.org/articles/Bernard6_2.pdf
- Bloom, B. S. (1953). Thought processes in lectures and discussions. *Journal of General Education*, 7, 160-169.
- Blumer, H. (1936). Social attitudes and nonsymbolic interaction. *Journal of Educational Sociology*, 9(9), 515-523.
- Blumer, H. (1937). Social disorganization and individual disorganization. *American Journal of Sociology*, 42(6), 871-877.
- Blumer, H. (1966). Sociological implications of the thought of George Herbert Mead. *American Journal of Sociology*, 71(5), 535-544.
- Blumer, H. (1967). Reply to Woelfel, Stone, and Faberman. *American Journal of Sociology*, 72(4), 411-12.
- Blumer, H. (1969). *Symbolic interactionism; perspective and method*. Englewood Cliffs, N.J.: Prentice-Hall, Inc.
- Blumer, H. (1988d). Sociological theory in industrial relations. In S. Lyman & A. J. Vidich (Eds.), *Social order and the public philosophy: An analysis and interpretation of the work of Herbert Blumer* (pp. 297-308). Fayetteville: University of Arkansas Press.
- Boe, E. E., & Gilford, D. M. (1991). *Teacher supply, demand and quality: Policy issues, model and data bases*. Washington, D.C.: National Academy Press.
- Bouij, C. (1998a). "Musik—mitt liv och kommande levebröd": En studie av musklärares yrkes socialization, Göteborg University.
- Bouij, C. (1998b). Swedish music teachers in training and professional life. *International Journal of Music Education*, 32, 23-30.
- Bouij, C. (2004). Two theoretical perspectives on the socialization of music teachers. *Action, Criticism, and Theory for Music Education*, 3(3). Retrieved from <http://mas.siue.edu/ACT/v3/Bouij04.pdf>

- Bouij, C. (2007). A comment to Rhoda Bernard: Reframing or oversimplification? *Action, Criticism, and Theory for Music Education*, 6(2), 2-18. Retrieved from http://act.maydaygroup.org/articles/Bouij6_2.pdf
- Boyd, D., Grossman, P., Lankford, H., Loeb, S., & Wyckoff, J. (2006). How changes in entry requirements alter the teacher workforce and affect student achievement. *Education, Finance, and Policy*, 1(2), 176-216.
- Boyd, D., Grossman, P., Lankford, H., & Wyckoff, J. (2009). Who leaves? Teacher attrition and student achievement. *Working Paper No. 23, National Center for Analysis of Longitudinal Data in Education Research*.
- Boyd, D., Hamilton, L., Loeb, S., & Wyckoff, J. (2005). Explaining the short careers of high-achieving teachers in schools with low-performing students. *The American Economic Review*, 95(2), 166-171.
- Boyd, D., Lankford, H., Loeb, S., & Wyckoff, J. (2005). Explaining the short careers of high-achieving teachers in schools with low-performing students. *The American Economic Review*, 95(2), 166-171.
- Brewer, W. D. (2009). *Conceptions of effective teaching and role-identity development among preservice music educators* (D.M.A. dissertation). Retrieved from Dissertations & Theses: Full Text. (UMI number 3361859)
- Brown, M., & Ralph, S. (1998). Change-linked stress in British teachers. Paper presented to the *British Educational Association Research Conference*, Queen's University, Belfast.
- Bullough, R. V. (1991). Exploring personal teaching metaphors in preservice teacher education. *Journal of Teacher Education*, 42, 43-51.
- Burden, P. (1981). *Teachers' perceptions of their personal and professional development*. Paper presented at the Annual Meeting of the Midwestern Educational Association, Des Moines, IA.
- Burke, P. J. (1980). The self-measurement requirements from an interactionist perspective. *Social Psychology Quarterly*, 43, 18-29.
- Burke, P. J., & Reitzes, D. (1981). The link between identity and role performance. *Social Psychology Quarterly*, 44, 83-93.
- Burke, P. J. (1989). Gender identity, sex and school performance. *Social Psychology Quarterly*, 52, 159-169.

- Burke, P. J. (1991). Attitudes, behavior, and the self. In *The self-society interface: Cognition, emotion, and action* (pp. 189-208). New York: Cambridge University Press.
- Burke, P. J. (1992). Identity processes and social stress. *American Sociological Review*, (56), 835-849.
- Burke, P. J. (1997). An identity model for network exchange. *American Sociological Review*, 62, 134-150.
- Calderhead, J. (1981). A psychological approach to research on teachers' classroom decision-making. *British Educational Research Journal*, 7(1), 51-57.
- Clewell, B. C., & Villegas, A. M. (1999). Creating a nontraditional pipeline for urban teachers: The pathways to teaching careers model. *The Journal of Negro Education*, 68(3), 306-317.
- Collier, P. (2001). A differentiated model of role identity acquisition. *Symbolic Interaction*, 24(2), 217-235.
- Conkling, S., & Henry, W. (2002). The impact of professional development partnerships: Our part of the story. *Journal of Music Teacher Education*, 11(7), 7-13.
- Conway, C. M. (2003). An examination of district-sponsored beginning music teacher mentor practices. *Journal of Research in Music Education*, 51, 6-23.
- Conway, C. M. (2008). Experienced music teacher perceptions of professional development throughout their careers. *Bulletin of the Council for Research in Music Education*, 176, 7-18.
- Conway, C. M., & Holcomb, A. (2008). Perceptions of experienced music teachers regarding their work as music mentors. *Journal of Research in Music Education*, 56, 55-67
- Cooley, C. H. (1902, revised 1922). *Human nature and the social order*. New York: Scribner's.
- Cooper, K., & Olsen, M. R. (1996). The multiple "I's" of teacher identity. In M. Kompf, Bond, W. R., Dworet, D., & Boak, R. T. (Ed.), *Changing research and practice: Teachers' professionalism, identities and knowledge* (pp. 78-89). London: Falmer Press.

- Cox, P. (1994). The professional socialization of Arkansas music teachers as musicians and educators: The role of influential persons from childhood to post-college years (Ph.D. dissertation). Retrieved from Dissertations & Theses: Full Text. (Publication No. AAT 9517608)
- Cox, P. (2004). Growing into the role empowerment of a music educator through application of a symbolic interaction theory. *Action, Criticism, and Theory for Music Education*, 3(3), 2-14. Retrieved from http://act.maydaygroup.org/articles/Cox3_3.pdf
- Creswell, J. W., & Miller, D. L. (2000). Determining validity in qualitative inquiry. *Theory into Practice*, 39, 124-130.
- Creswell, J. W. (2007). *Qualitative inquiry & research design: Choosing among five approaches* (2nd ed.). Thousand Oaks: Sage Publications.
- Darling-Hammond, L., & Sykes, G. (2003). Wanted: A national teacher supply policy for education: The right way to meet the "highly qualified teacher" challenge. *Education Policy Analysis Archives*, 11(33). Retrieved from <http://epaa.asu.edu/epaa/v11n33/>
- Day, C. (2008). Committed for life? Variations in teachers' work, lives, and effectiveness. *Journal of Educational Change*, 9, 243-260
- Denzin, N. K. (1989b). *Interpretive interactionism*. Newbury Park, CA: Sage.
- Diamond, P. (1991). Teacher education as transformation: A psychological perspective. Philadelphia: Open University Press.
- Diamond, C. T. P. (1992). Accounting for our accounts: Autoethnographic approaches to teacher voice and vision. *Curriculum Inquiry*, 22(1), 67-81.
- Dingwall, R. (2001). Notes toward an intellectual history of symbolic interactionism. *Symbolic Interaction*, 24(2), 237-242.
- Dolloff, L. (1999a). Building professional identity: The role of personal story in music teacher education. *Canadian Journal of Research in Music Education*, 40(4), 35-37.
- Dolloff, L. A. (1999b). Imagining ourselves as teachers: The development of teacher identity in music teacher education. *Music Education Research*, 1(2), 191-207.

- Dolloff, L. (2007). "All the things we are": Balancing our multiple identities in music teaching. *Action, Criticism, and Theory for Music Education*, 6(2). Retrieved from http://act.maydaygroup.org/articles/Dolloff6_2.pdf
- Eisner, E. W. (1998). *The enlightened eye. Qualitative inquiry and the enhancement of educational practice*. Upper Saddle River, New Jersey: Prentice-Hall, Inc.
- Ely, M., Anzul, M., Friedman, T., Garner, D., & Steinmetz, A. C. (1991). *Doing qualitative research: Circles within circles*. New York: Falmer Press.
- Erlanson, D. A., Harris, E. L., Skipper, B. L., & Allen, S. D. (1993). *Doing naturalistic inquiry: A guide to methods*. Newbury Park, CA: Sage.
- Evans, L. (1992). Teachers' morale and satisfaction: The importance of school-specific factors. Paper presented at the *British Educational Research Association Conference*, University of Liverpool.
- Everett, M. (2009). *Guided tours: A study of museums as sites for sustained engagement*. (Unpublished doctoral dissertation). University of Tasmania, Australia.
- Frierson-Campbell, C. (2004). Professional need and the contexts of in-service music teacher identity. *Action, Criticism, and Theory for Music Education*, 3(3), 2-26. Retrieved from http://act.maydaygroup.org/articles/Frierson3_3.pdf
- Froehlich, H. (2006). Mirror, mirror on the wall. *Action, Criticism, and Theory for Music Education*, 5(2), 2-22. Retrieved from http://act.maydaygroup.org/articles/Froehlich5_2.pdf
- Geertz, C. (1973). Deep play: Notes on the Balinese cockfight. In C. Geertz (Ed.), *The interpretation of cultures: Selected essays* (pp. 412-435). New York: Basic Books.
- Glesne, C. (2006). *Becoming qualitative researchers: An introduction* (3rd ed.). Boston: Pearson/Allyn & Bacon.
- Goodson, I. F., & Cole, A. L. (1994). Exploring the teacher's professional knowledge: Constructing identity and community. *Teacher Education Quarterly*, 21(1), 85-105.
- Gordon, D. (2000). Sources of stress for the public school music teacher: Four case studies. *Contributions to music education*, 27(1), 27-40.

- Gray, L. F. (2008). *The enduring qualities of a music teacher: An autoethnographic reflection*. Manuscript in progress.
- Green, L. (1997). *Music, gender, education*. Cambridge, England: Cambridge University Press.
- Guin, K. (2004). Chronic teacher turnover in urban elementary schools. *Education Policy Archives*, 12(42), 1-25. Retrieved from <http://epaa.asu.edu/epaa/v12n42/>
- Habermas, J. (1984, 1987). *The theory of communicative action, 2 volumes*. Boston: Beacon press.
- Hafner, A., & Owings, J. (1991). *Careers in teaching: Following members of the high school class of 1972 in and out of teaching* (NCES Report No. 91-470). Washington, D.C.: U. S. Department of Education, National Center for Education Statistics.
- Hancock, C. B. (2008). Music teachers at risk for attrition and migration: An analysis of the 1999-2000 schools and staffing survey. *Journal of Research in Music Education*, 56, 130-144.
- Hancock, C. B. (2009). National estimates of retention, migration, and attrition: A multiyear comparison of music and non-music teachers. *Journal of Research in Music Education*, 57, 92-107.
- Hanushek, E. A., Kain, J. F., & Rivkin, S. G. (2004). Why public schools lose teachers. *The Journal of Human Resources*, 39(2), 326-354.
- Hanushek, E. A., & Rivkin, S. G. (2007). Pay, working conditions, and teacher quality. *The Future of Children*, 17(1), 69-86.
- Heston, M. L., Dedrick, C., Raschke, D., & Whitehead, J. (1996). Job satisfaction and stress among band directors. *Journal of Research in Music Education*, 44, 319-327.
- Hogg, M. A., & Abrams, D. (1988). *Social identifications: A social psychology of intergroup relations and group processes*. London: Routledge.
- Hogg, M. A., Terry, D. J., & White, K. M. (1995). A tale of two theories: A critical comparison of identity theory with social identity theory. *Social Psychology Quarterly*, 58, 255-269.

- Huling-Austin, L. (1990). Teacher induction programs and internships. In W. R. Houston (Ed.), *Handbook of Research on Teacher Education* (pp. 535-548). New York: Macmillan.
- Ingersoll, R. M. (1999). The problem of underqualified teachers in American secondary schools. *Educational Researcher*, 28(2), 26-37.
- Ingersoll, R. M. (2001). Teacher turnover and teacher shortages: An organizational analysis. *American Educational Research Journal*, 38(3), 499-534.
- Ingersoll, R. M. (2003). Is there really a teacher shortage? *The Consortium for Policy Research in Education*. Retrieved from http://www.cpre.org/images/stories/cprs_pdfs/Shortage-R1-09-2003.pdf
- Ingersoll, R. M., & Smith, T. M. (2003). The wrong solution to the teacher shortage. *Educational Leadership*, 60(8), 30-33.
- Isbell, D. (2006). Socialization and occupational identity among preservice music teachers enrolled in traditional baccalaureate degree programs (Ph.D. dissertation). Retrieved from Dissertations & Theses: Full Text. (Publication No. AAT 3239420)
- Isbell, D. (2008). Musicians and teachers: The socialization and occupational identity of preservice music teachers. *Journal of Research in Music Education*, 56, 162-178.
- Johnson, S. M., & Birkeland, S. E. (2003). Pursuing a "sense of success": New teachers explain their career decisions. *American Educational Research Journal*, 40, 581-617.
- Jorgensen, E. R. (1995). Music education as community. *Journal of Aesthetic Education*, 29(3), 71-84.
- Kahn, R. L., Wolfe, D. M., Quinn, R. P., & Snook, J. D. (1964). *Organizational stress: Studies in role conflict and ambiguity*. New York: Wiley.
- Kane, R., Sandretto, S., & Heath, C. (2004). An investigation into excellent tertiary teaching: Emphasizing reflective practice. *Higher Education*, 47(3), 283-310.
- Kemp, A. E. (1982). Personality traits of successful music teachers. *Psychology of Music*, [special issue], 72-75.

- Kemp, A. E. (1996). *The musical temperament: Psychology and personality of musicians*. Oxford: Oxford University Press.
- Krueger, R. J. (1976). An investigation of personality and music teaching success. *Bulletin of the Council for Research in Music Education, 47*, 16-25.
- Krueger, P. J. (2000). Beginning music teachers: Will they leave the profession? *Update: Applications of Research in Music Education, 2000*.
- Lankford, H., Loeb, S., & Wyckoff, J. (2002). Teacher sorting and the plight of urban schools: A descriptive analysis. *Educational Evaluation and Policy Analysis, 24*(1), 37-62.
- Lincoln Y. S., & Guba, E. G. (1985). *Naturalistic inquiry*. Newbury Park, CA: Sage Publications, Inc.
- Lopata, H. Z. (2003). Symbolic interactionism and I. *Symbolic Interaction, 26*(1), 151-172.
- Lortie, D. (2002). *Schoolteacher* (2nd ed.). Chicago: University of Chicago Press.
- Low, J. (2008). Structure, agency, and social reality in blumerian symbolic interactionism: The influence of georg simmel. *Symbolic Interaction, 31*(3), 325-343.
- L'Roy, D. (1983). *The development of occupational identity in undergraduate music education majors*. (Ph.D. dissertation). Retrieved from Dissertations & Theses: Full Text. (Publication No. AAT 8327044)
- Lyle, J. (2003). Stimulated recall: A report on its use in naturalistic research. *British Educational Research Journal, 29*(6), 861-878.
- MacLure, M., Elliott, J., Marr, I., & Stronach, I. (1990). *Teachers' Jobs and Lives (Phase 2)*, The end of the Award Report to the ESRC, mimeo.
- MacLure, M. (1993). Arguing for your self: Identity as an organizing principle in teachers' jobs and lives. *British Educational Research Journal, 19*(4), 311-322.
- Madsen, C. K., & Hancock, C. B. (2002). Support for music education: A case study of issues concerning teacher retention and attrition. *Journal of Research in Music Education, 50*, 6-19.
- Madsen, C. K., & Kelly, S. (2002). First remembrances of wanting to become a music teacher. *Journal of Research in Music Education, 50*, 323-332.

- Marland, P. (1986). Models of teachers' interactive thinking. *The Elementary School Journal*, 87(2), 209-226.
- Mark, D. (1998). The music teacher's dilemma: Musician or teacher? *International Journal of Music Education*, 32, 3-22.
- McCall, G. J., & Simmons, J. L. (1978). *Identities and interactions: An examination of human associations in everyday life* (Rev. ed.). New York: Free Press.
- Mead, G. H. (1934). *Mind, self & society from the standpoint of a social behaviorist*. Chicago, IL: The University of Chicago press.
- Merriam, S. B. (1988). *Case study research in education: A qualitative approach*. San Francisco: Jossey-Bass.
- Merriam, S. B. (1998). *Qualitative research and case study applications in education* (2nd ed.). San Francisco, CA: Jossey-Bass.
- Miles, M. B., & Huberman, A. M. (1994). *Qualitative data analysis: A sourcebook of new methods* (2nd ed.). Thousand Oaks, CA: Sage.
- Murnane, R. J., & Cohen, D. K. (1986). Merit pay and the evaluation problem: Why most merit plans fail and a few survive. *Harvard Educational Review*, 56(1), 1-17.
- Murnane, R. J., Singer, J. D., Willett, J. B., Kemple, J. J., & Olsen, R. J. (1991). *Who Will Teach? Policies that Matter*. Harvard University Press.
- Murnane, R. J., & Steele, J. L. (2007). What's the problem? The challenge of providing effective teachers for all children. *The Future of Children*, 17, 15-43.
- Nias, J. (1984). The definition and maintenance of self in primary teaching. *British Journal of Sociology of Education*, 5(3), 267-280.
- Nias, J. (1989). *Primary teachers talking: A study of teaching and work*. London: Routledge.
- Nias, J. (1996). Thinking about feeling: The emotions in teaching. *Cambridge Journal of Education*, 26, 293-306.
- Nimmo, D. J. (1986). *Factors of attrition among high school band directors*. (D.M.A. dissertation). Retrieved from Dissertations & Theses: Full Text. (Publication No. AAT 8701356)

- Patton, M. Q. (1980). *Qualitative evaluation methods*. Beverly Hills, CA: Sage.
- Patton, M. Q. (1990). *Qualitative evaluation and research methods*. Newbury Park, CA: Sage.
- Paul, S. J. (1998). The effects of peer teaching experiences on the professional role development of undergraduate instrumental music education majors. *Bulletin of the Council for Research in Music Education*, 137, 73-92.
- Polkinghorne, D. E. (1995). Narrative configuration in qualitative analysis. *International Journal of Qualitative Studies in Education*, 8(1), 8-25.
- Prescesky, R. E. (1997). *A study of preservice music education students: Their struggle to establish a professional identity*. (Ph.D. dissertation). Retrieved from Dissertations & Theses: Full Text. (Publication No. AAT NQ30362)
- Reed-Danahay, D. (Ed.). (1997). *Auto/ethnography: Rewriting the self and the social*. New York: Berg.
- Regelski, T. (2007). Editorial: "Music teacher"—Meaning and practice, identity and position. *Action, Criticism, and Theory for Music Education*, 6(2). Retrieved from http://act.maydaygroup.org/articles/Regelski6_2.pdf
- Reinharz, S. (1979). *On becoming a social scientist: from survey research and participant observation to experiential analysis*. San Francisco: Jossey-Bass.
- Roberts, B. A. (1990). *The social construction of "musician" identity in music education students in Canadian universities*. (Ph.D. dissertation). Retrieved from Dissertations & Theses: Full Text. (Publication No. AAT D-94013)
- Roberts, B. A. (1991). Music teacher education as identity construction. *International Journal of Music Education*, 18, 30-39. Retrieved from <http://ijm.sagepub.com>
- Roberts, B. A. (1991a). *A place to play: The social world of university schools of music*. St. John's: Memorial University of Newfoundland.
- Roberts, B. A. (1991b). *Musician: A process of labelling*. St. John's: Memorial University of Newfoundland.
- Roberts, B. A. (1993). I, musician: Towards a model of identity construction and maintenance by music education students as musicians. St. John's: Memorial University of Newfoundland.

- Roberts, B. A. (2000). Shifting identities: An investigation into student and novice teachers' evolving professional identity. *Journal of Education for Teaching*, 26(2), 185-186.
- Roberts, B. A. (2000a). Gatekeepers and the reproduction of institutional realities: The case of music education in Canadian universities. *Musical Performance*, 2(3), 63-80.
- Roberts, B. A. (2000b). A North American response to Bouij: Music education student identity construction revisited in Sweden. In R. R. Rideout & S. J. Paul (Eds.), *On the Sociology of Music Education ii* (pp. 63-74). Amherst: University of Massachusetts.
- Roberts, B. A. (2000c). The sociologist's snare: Identity construction and socialization in music. *International Journal of Music Education*, 35, 54-58.
- Roberts, B. A. (2004). Who's in the mirror? Issues surrounding the identity construction of music educators. *Action, Criticism, and Theory for Music Education*, 3(2), 1-47. Retrieved from http://act.maydaygroup.org/articles/Roberts3_2.pdf
- Roberts, B. A. (2007). Music making, making selves, making it right: A counterpoint to Rhoda Bernard. *Action, Criticism, and Theory for Music Education*, 6(2), 2-13. Retrieved from http://act.maydaygroup.org/articles/Roberts6_2.pdf
- Robinson, M. (2005). The impact of beginning music teacher assessment on the assessors: Notes from experienced teachers. *Bulletin of the Council for Research in Music Education*, 164, 49-60.
- Rosenholtz, S. J., & Simpson, C. (1990). Workplace conditions and the rise and fall of teachers' commitment. *Sociology of Education*, 63(4), 241-257.
- Scheib, J. W. (2002). Roles, expectations, and tension in the professional life of the music teacher: A collective case study. (Doctoral dissertation). Dissertation Abstracts International, 63(04), 1286.
- Scheib, J. W. (2003). Role stress in the professional life of the school music teacher: A collective case study. *Journal of Research in Music Education*, 51, 124-136.
- Scheib, J. W. (2004). Why band directors leave: From the mouths of maestros. *Music Educators Journal*, 91(1), 53-57.

- Scheib, J. W. (2006). Tension in the life of the school music teacher: A conflict of ideologies. *Update*, 24(2), 4-13.
- Schmidt, M. (1998). Defining "Good" Music teaching: Four student teachers' beliefs and practices. *Bulletin of the Council for Research in Music Education*, 138, 19-46.
- Shibutani, T. (1955). Reference groups as perspectives. *American Journal of Sociology*, 60, 562-569.
- Smith, T. M., & Ingersoll, R. M. (2004). What are the effects of induction and mentoring on beginning teachers' turnover? *American Educational Research Journal*, 41(3), 681-714.
- Stake, R. E. (1995). *The art of case study research*. Thousand Oaks: Sage Publications.
- Stake, R. E. (2006). *Multiple case study analysis*. New York: The Guilford Press.
- Stephens, J. (2007). Different weather. *Action, Criticism, and Theory for Music Education*, 6(2), 2-31. Retrieved from http://act.maydaygroup.org/articles/Stephens6_2.pdf
- Stets, J. E., & Burke, P. J. (2000). Identity theory and social identity theory. *Social Psychology Quarterly*, 63(3), 224-237.
- Stinebrickner, T. R. (2001). Compensation policies and teacher decisions. *International Economic Review*, 42, 751-779.
- Sumara, D. J., & Luce-Kapler, R. (1996). (Un)becoming a teacher: Negotiating identities while learning to teach. *Canadian Journal of Education*, 21(1), 65-83.
- Thompson, L. K., & Campbell, M. R. (2003). Gods, guides, and gardeners: Preservice music educators' personal teaching metaphors. *Bulletin of the Council for Research in Music Education*, 158, 43-54.
- Troman, G. (2000). Teacher stress in the low-trust society. *British Journal of Sociology of Education*, 21(3), 331-353.
- Turner, J. C., Hogg, M. A., Oakes, P., Reicher, S. D., & Wethererell, M. S. (1987). *Rediscovering the social group: A self-categorization theory*. New York, NY: Basil Blackwell.

- Turner, R. H. (1978). The role and the person. *American Journal of Sociology*, 84, 1-23.
- Weber, S., & Mitchell, C. (1995). 'That's funny, you don't look like a teacher': Interrogating images and identity in popular culture. London: Falmer Press.
- White, H. (1964). The professional role and status of the school music teacher in American society. (Unpublished Dissertation). The University of Kansas.
- Wolfgang, R. E. (1990). Early field experiences in music education: A study of teacher role socialization. (Unpublished Dissertation). The University of Oregon.
- Woodford, P. G. (2002). The social construction of music teacher identity in undergraduate music education majors. In R. Colwell (Ed.), *The new handbook of research on music teaching and learning* (pp. 675-694). New York: Oxford University Press.
- Wubbenhorst, T. M. (1994). Personality characteristics of music educators and performers. *Psychology of Music*, 22, 63-74.
- Yin, R. K. (2009). *Case study research: Design and methods* (4th ed.). Thousand Oaks, CA: Sage Publications, Inc.
- Zembylas, M. (2001). A paralogical affirmation of emotion's discourse in science teaching. In A. Barton & M. Osborne (Eds.), *Teaching science in diverse settings: Marginalized discourses and classroom practice* (pp. 99-128). New York: Peter Lang.
- Zembylas, M. (2003a). Caring for teacher emotion: Reflections on teacher self-development. *Studies in Philosophy and Education*, 22, 103-125.
- Zembylas, M. (2003b). Emotions and teacher identity: A poststructural perspective. Teachers and teaching. *Theory and Practice*, 3, 213-235.
- Zembylas, M. (2004). The emotional characteristics of teaching: An ethnographic study of one teacher. *Teaching and Teacher Education*, 20, 185-201.

APPENDIX A
INTERVIEW QUESTIONS

The following sets of interview questions are the general questions outlined for all four participants. Before an interview with a participant, I added questions that had arisen from previous interviews. These questions provided the general outline for each interview, however, additional questions were asked due to participant responses and some questions were altered or skipped based on participant responses.

Interview One

- 1) Please tell me about your personal background.
-Have you always lived here?
- 2) What is your educational background?
- 3) When did you know you wanted to be a teacher?
- 4) When did you decide that you wanted to teach elementary general music?
- 5) For you, what does it mean to be an elementary general music teacher?
- 6) When did you really feel like a general music teacher?
- 7) Before you started teaching, how did you picture yourself as a teacher?
- 8) What is your current ideal image of a general music teacher?
- 9) What kind of teacher do you want to become?
- 10) What kind of teacher do you fear becoming?
- 11) Please complete this sentence. "I really feel like a successful teacher when..."
- 12) Tell me stories about things that stand out in your mind that you remember from your teaching experiences.
- 13) Describe a great day you had in teaching.

- 14) Describe an awful day you had in teaching.
 - 15) If your teaching career were made into a movie, describe how the story would unfold from start to finish. Who would play you? Why?
 - 16) How would you describe yourself as a teacher?
-Personal qualities, teaching style, approach in the classroom, management, collaboration with others, etc.
 - 17) How do you think other teachers/administration/students/parents would describe you as a teacher?
 - 18) Along with teaching, what else is important to you in life?
 - 19) How do you think friends and family would describe you?
 - 20) When the school day is over, do you leave work at school? Over the summer?
 - 21) Is there anything that we have not covered today that you would like to add?
- Do you want to elaborate on anything that you said today?

Homework:

- 1) Create a metaphor for who you are as a teacher or for teaching. It could start “As a teacher I am like...” or “Teaching is like...”

Interview Two

- 1) First of all, do you have any additions or changes from reading through the first interview questions and the transcript?
 - 2) Homework question from interview one: We talked last time about creating a metaphor for teaching. “As a teacher I am like...” or “Teaching is like...”. Do you have a metaphor or metaphors that describe teaching for you?
- (insert questions about topics raised by the participant in the first interview)

- 3) Take me through a typical day for you (before school, during school, and after school)
- 4) Tell me about a teacher or teachers from your past who had a great impact on your teaching (positive or negative).
- 5) How do you approach your job as a general music teacher?
(duties, tasks, interactions with others, teaching style, classroom environment, music curriculum, etc.)
- 6) Have you ever questioned your approach to being a general music teacher?
(please explain why and what caused you to question your approach)
- 7) Have you ever questioned your identity as a teacher? The type of teacher you are, your subject, the importance of teaching in your life, etc.
- 8) What is the nicest comment a parent/teacher/admin/student has given to you?
-Did you get similar comments at each school?
-What do you think that says about you as a teacher?
- 9) What other types of comments or feedback have you received as a teacher?
- 10) How did you feel as a general music teacher in each school?
- 11) Do you think the school settings influenced your experiences as a teacher? If so, how?
- 12) Were there any dramatic changes in any of the schools that affected how you taught?
- 13) How do you handle classroom issues like behavior? Did that change in different schools?

14) Do you think that you would have taught differently if you had taught at the schools in a different order?

-Did your experiences at one school shape how you approached the following schools?

15) Please talk about a time when you felt the most/least successful in your teaching career.

-What about the other schools?

16) Has there ever been a time when you...

-Disagreed with administration (what about other schools)?

-Had a really difficult student/parent (what did you do and did you win them over)?

17) Do you think that you have changed over time?

-What mattered before and doesn't now?

-What is more important now?

18) What advise would you give to a student teacher?

19) Do you think your personal qualities as a teacher carry over into your personal qualities in other situations?

20) We talked about some of the following topics last time. Tell me more about them-- whatever comes to mind, inside and outside of school. (The list was compiled from key topics listed by the participant in the previous interview).

21) Is there anything else that you would like to add that we have not covered? Is there anything we discussed today that you would like to elaborate on for further clarification?

Homework:

1) Draw a picture, write, or create something that presents who you are as a teacher.

Additional if time:

22) What is an example a time where you had to reflect upon your teaching and change your approach in the classroom?

-Why did you decide to teach differently in that moment?

-What aspects of the lesson/class time needed to be changed?

-What were your reasons for changing your approach?

23) How do you think that your background (growing up in school and the teachers who taught you) affects the way that you teach?

-Did you change your approach to teaching when you changed school settings?

-What are some reasons that you changed your teaching (or stayed the same if you did)?

-Do you remember specific times that you decided to change your approach to lessons/classes?

-How did the school environment impact you as a teacher? Did your teaching ever change because of the school environment?

Interview Three

1) First of all, do you have any additions or changes from reading through the second interview questions and the transcript?

2) Homework Question: Last time I asked for you to create something-- draw a picture, write, or create something that presents who you are as a teacher. Tell me about what you created.

3) Tell me about your different experiences with administration and the types of support or lack of support you have experienced.

4) Do you share things about yourself with your students and learn things about them? Is that important to you as a teacher?

5) We have talked a lot about your teaching career and I feel that I know you and your experiences fairly well. It is now time to come right out and tell you what I am really looking at and get your thoughts. Take your time to consider and respond to each of these questions (hand them to the participant)

1) How does changing schools impact teacher identity and role?

2) How do teachers experience role support in different school contexts?

3) Are teacher practices challenged by changing schools, and how are those challenges (if they exist) linked to teacher identity and role?

6) What do you need to do your job effectively? Has that changed over time and if so, how and why?

7) How did you experience support or lack of support as a music teacher in your different schools?

8) Did you have to actively seek support? Why or why not? Why did you feel the need to?

9) How did people perceive your role as a music teacher in your different schools? Did you have to explain your role to others?

- 10) If there were different perceptions, did they change you or did you change them?
 - 11) How do you perceive your role as a music teacher? As a member of the school climate? As a member of the greater community?
 - 12) Talk a bit about professional development, and then your experiences in the different schools.
 - 13) Tell me about your approach to lesson planning each year. Thinking about your planning...I used to... now I...
 - 14) Did your approach to lessons change at all because of the school, or the principal, or your training?
 - 15) How do you think you have changed over time (as a teacher and personally)? What influenced the changes?
 - 16) If someone were to look at your teaching career, what would stand out to them, or what would they remember about you?
 - 17) It is hard to know why change happens, especially for teachers in their careers. What do you think were major turning points for you? Does changing schools play into that for you or not?
 - 18) If you had to attribute who you are as a teacher to about 5 things, what would they be? (can be people, places, ideas, anything)
 - 19) What will you be doing in five years?
 - 20) Is there anything that we have not covered today that you would like to add?
- Do you want to elaborate on anything that you said today?

Homework: Imagine that when you retire from teaching someone throws a party to celebrate your career. What are some of the stories (funny or other) that other teachers, administrators, friends, and family will share about you and your teaching career?

Interview Four

- 1) First of all, do you have any additions or changes from reading through the third interview questions and the transcript?
- 2) We discussed the three research questions last time and I asked for you to continue to think about them. Do you have anything to add after thinking more about them? If you don't have anything now, you can feel free to email me. (I'll hand them the Qs again).
- 3) Homework question: Last time I asked for you to imagine that when you retire from teaching someone throws a party to celebrate your career. What are some of the stories (funny or other) that other teachers, administrators, friends, and family will share about you and your teaching career?
- 3) If you were asked at this party to speak about your own teaching career, what would you say?
- 4) You have told me that you are heavily involved in your school, participating on committees, communicating with other teachers, administrators and parents, going to school functions, etc. Tell me why that is important to you. (a question for all four participants)
- 5) Your metaphor for teaching was _____. Would that metaphor fit for your personal life too? Is there a different metaphor for who you are as a person/what

your life is like? What about your image of yourself as a teacher (the homework you prepared for interview three)? Does that fit who you are as a person outside of school?

6) Would you be a different person if you were not a teacher? What might be different for you?

7) Here is the timeline of your life/career (hand him/her the compiled list of dates and biographical information). Talk me through it briefly and add anything that is missing, personally or professionally.

8) Thinking about teachers you know or teachers you have experienced in the past, tell me the type of teacher you are NOT.

9) Are there parts of the role of teacher or stereotypes of the role that you do not claim as part of your teacher identity?

10) What have you learned about yourself throughout your career?

11) What are some stressors in your life/job?

12) What would you say to someone just about to begin his/her teaching career?

13) Let's say that when you retire you get to interview people for your position. What would you want to hear them say about teaching music?

14) How do you want the story of your life as a teacher to be told?

15) The problem with interviews is that I can lead you in certain directions without meaning to and part of your life story gets left out. Is there something that we have not covered in any of our interviews that is important to include to better understand your career as a music teacher?

16) We have been talking about the impact changing teaching jobs has on identity and role. It's possible that going through the process of reflection like we have in the interviews and reflection upon the observations can impact how you think about yourself and your teaching career. Talk to me a bit about what this process has been like for you.

17) What was it like watching the videos of your teaching, using the process of stimulated recall?

18) This is our final interview. You may, as always, email me if you anything to add. Is there anything that we have not covered today that you would like to add? Do you want to elaborate on anything that you said today?

APPENDIX B
PARTICIPANT TIMELINES

Lisa

- 1958 Born and raised in the Northeast
- 1976 Graduated from High School in the Northeast
- 1980 Bachelor of Science degree in Music Education in the Northeast
- 1980-83 Music K-6 in the Northeast, traveling between two schools
- 1983-85 Attended graduate school in the Southwest
- 1984 Got married.
- 1985 Master's of Music degree in Vocal Performance Pedagogy in the Southwest
- 1985-90 General Music, K-6 in the Southwest
- 1990-94 General Music, K-6 in the Northeast while husband attended graduate school
- 1994-05 Middle School Choir, 6-8 in the Southwest
- 2005- General Music and Choir, K-6 in the Southwest

Paul

- 1974 Born in the South, stayed until he was four years old
- 1978 Moved to the Southwest, stayed through 7th grade
- 1987 Moved to another state in the Southwest, stayed through high school
- 1992 Graduated from high school
- 1996 Bachelor of Music in one of the Great Lake States
- 1996-97 5-6th grade General Music, 5-6th grade Band, Middle School Band, High School Band in the Northwest
- 1997-99 General Music Kindergarten, 4-6th grade, 7-8th grade Band, High School Band in the Great Lakes region
- 1998 Got married

1999-01 General Music K-6th grade, 5th grade Band, High School Band
2000 Began a Master's of Music Technology degree
2001 General Music K-5th grade, 4-5th grade Choir
2002 Moved back to the Southwest
2002-03 General Music K-5th grade
2003-04 General Music K-5th grade, traveling between five schools
2004- General Music K-5th grade
2004 Baby boy was born
2005 Moved closer to their current schools
2007 Twin girls were born

Julie

1962 Born in the Midwest, stayed through high school
1980 Graduated from high school
1985 Bachelor of Music in the Midwest near her hometown
1985-88 4-12th grade Band, 7-12th grade Choir, traveling between two schools
1988-89 7-12th grade Choir
1989 Moved to the Southwest
1989-90 General Music K-5th grade, traveling between three schools
1990-92 General Music K-6th grade, one school
1992-93 Moved to another Southwest city, finished her Master's degree
1993- Began teaching Orff Certification courses
1993 Moved back to the first Southwest city
1993-94 General Music K-5th grade

- 1994-99 General Music PreK-8th grade at a private school
- 1999 Began her doctorate and taught college courses
- 2003- General Music PreK-4th grade, Choir at a different private school
- 2010 Finished her Doctor of Musical Arts degree

Alex

- 1959 Born in the Northeast, military family, moved frequently
- 1977 Graduated from High School in the Midwest
- 1981 Completed a Bachelor of Music in the Southwest
- 1981-87 General Music K-6th grade, traveling between two schools
- 1986 Got married
- 1987 Moved to another state in the Southwest
- 1987-93 General Music K-5th grade
- 1990 Baby boy was born
- 1991 Completed a Master's in Educational Leadership
- 1993 Divorced and moved back to the first Southwest state with three-year-old son
- 1993-95 General Music K-5th grade
- 1996-99 Assistant principal at the same school
- 1999 Got married
- 1999-00 Assistant principal at another school
- 2000-04 General Music K-5th grade at a different school
- 2004- General Music K-6th grade at current school

APPENDIX C
IRB EXEMPT LETTER

To: Sandra Stauffer
MUSIC

From: Mark Roosa, Chair
Soc Beh IRB

Date: 09/21/2009

Committee Action: **Exemption Granted**

IRB Action Date: 09/21/2009

IRB Protocol #: 0909004344

Study Title: The Impact of Changing Teacher Jobs on Music Industry, Identity Role, and Perceptions of Role Support

The above-referenced protocol is considered exempt after review by the Institutional Review Board pursuant to Federal regulations, 45 CFR Part 46.101(b)(2) .

This part of the federal regulations requires that the information be recorded by investigators in such a manner that subjects cannot be identified, directly or through identifiers linked to the subjects. It is necessary that the information obtained not be such that if disclosed outside the research, it could reasonably place the subjects at risk of criminal or civil liability, or be damaging to the subjects' financial standing, employability, or reputation.

You should retain a copy of this letter for your records.

APPENDIX D
PARTICIPANT CONSENT LETTER

Monday, October 5th, 2009

Dear prospective research participant,

I am a doctoral student under the direction of Dr. Sandra Stauffer in the School of Music at Arizona State University.

I am conducting a research study to examine teacher identity for general elementary music teachers who have changed jobs during their careers. I am inviting your participation, which will involve interviews and classroom observations throughout the course of this study. Your participation in this study is voluntary.

Although there may not be any direct benefits to you, it may be enjoyable and beneficial to reflect upon your experiences as a teacher. There are no foreseeable risks or discomforts to your participation. However, recalling some of the memories of past teaching experiences may be troubling to you.

Your responses will be confidential. You and your schools will be given pseudonyms or referred to generally (an example would be “female general elementary music teacher”). These pseudonyms and general identifiers will be used in data collection and throughout study documents. The results of this study may be used in reports, presentations, or publications but your name will not be used.

I would like to digitally record interviews and videotape classroom observations. The interviews and observations will not be taped without your permission. The videotapes will focus on your teaching and will only show the backs of students' heads. During interviews and observations, you have the right at any time to ask for the videotape or digital recorder to be turned off. Videotapes and digital audio files will be stored in a secure location and destroyed five years after the completion of the study. Please indicate below if you give permission to be taped.

If you have any questions concerning the research study, please contact the research team at Arizona State University School of Music (480) 522-6559. If you have any questions about your rights as a subject/participant in this research, or if you feel you have been placed at risk, you can contact the Chair of the Human Subjects Institutional Review Board, through the ASU Research Compliance Office, at (480) 965-6788.

Sincerely,

Lori Gray, Doctoral Student, Arizona State University School of Music

By Signing below, you are agreeing to be a participant in this study.

Date _____

Printed Name _____ Signature _____

By signing below you are agreeing to be digitally recorded.

Date _____

Printed Name _____ Signature _____

By signing below, you are agreeing to be videotaped.

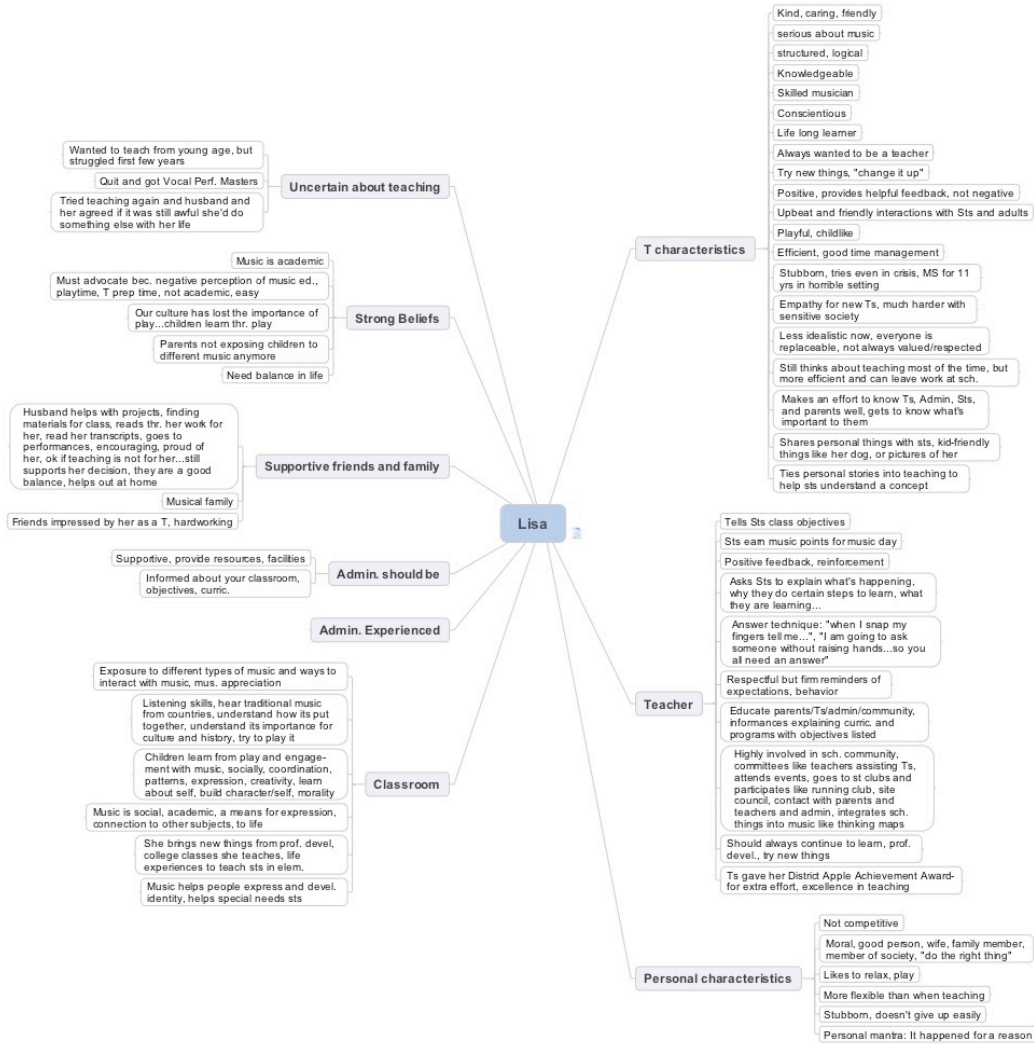
Date _____

Printed Name _____

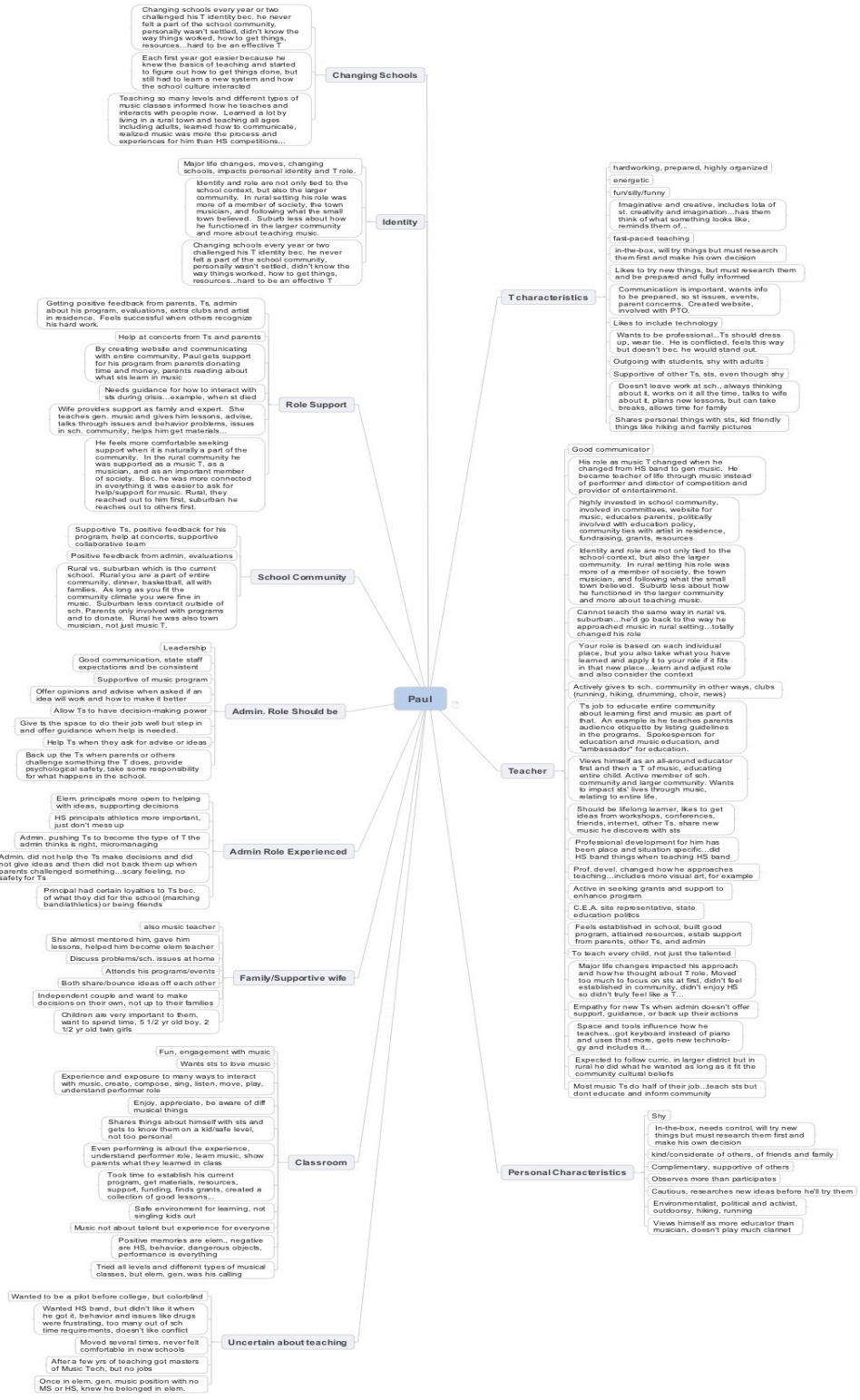
Signature _____

APPENDIX E
PARTICIPANT INFORMATION MAPS

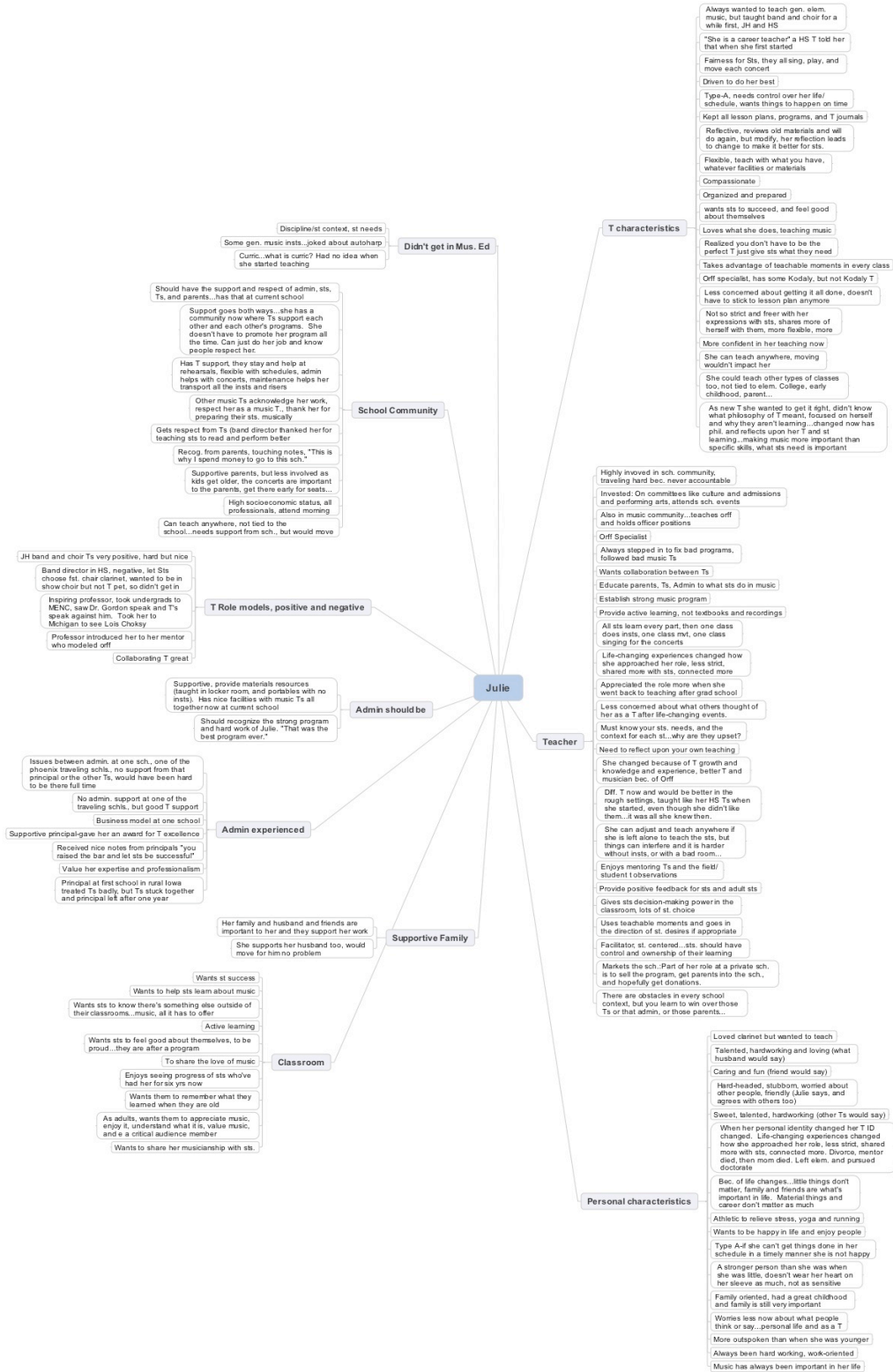
Lisa



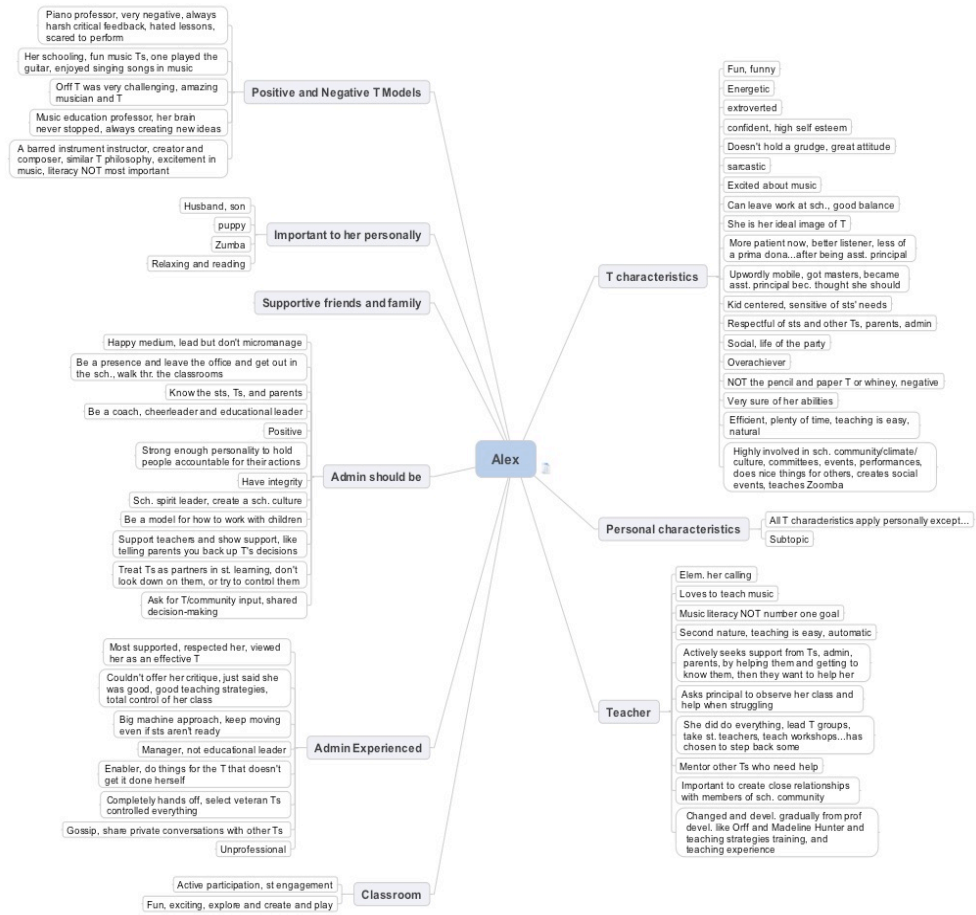
Paul



Julie



Alex



APPENDIX F
EXPERT CONSULTANTS

Expert Consultant: Kim

Identity

Kim has been a music teacher for twenty-six years. She has spent most of her time in the same school, having taught in three schools her entire career. Kim describes herself as “a mature adult, grateful to be alive, experiencing and participating in all that is around and in me.” Earlier in her career, she would have labeled herself as a musician first and an educator second. She feels these two aspects of her identity at this point in her life are now equal. Kim also admits that the focus of her musicianship has changed. She now considers herself an expert in “children’s vocal, thinking, and playing abilities,” children’s music, and arranging and creating musical activities for children.

Kim believes her teacher identity has changed gradually over time as she matured as an adult and solidified her teacher role. She considers the change a process and explained:

As I made choices over time, those choices broadened my understanding and my expertise in my chosen work. Those choices also gradually changed me, and I narrowed the scope of my work, my expertise, and my focus. In other words, I got better at my job over time while my job focus narrowed because I got better at my job. I liked it more, so I kept working at it, and one day I woke up a veteran elementary music teacher. It was for me a circular path.

Kim's description of her change in teacher identity is directly related to her role as a music teacher. She does not separate her identity from her role because for her, the two are intertwined.

Changing Teaching Jobs

Kim explained she is "not a risk-taker." When she discovered she was good at teaching elementary general music and that she enjoyed the job, she felt comfortable with her career choice and settled into the teaching profession. Kim found a good school and has been there for most of her career. For her, change brings about anxiety. Kim stated,

I know some teachers who like to constantly move around schools, cities, grade levels, and areas of music. That is what keeps them motivated and enlivened in their work over time. They must have high confidence and skill, low anxiety, high flexibility, a need for the excitement of the new and novel, an "ease" and courage with the unpredictable nature of change, and a drive for personal/professional growth.

Kim explained that she also wants personal and professional growth, but does not enjoy changing teaching jobs. Unlike the participants, she thinks of the anxiety of changing jobs, rather than the personal growth gained through experiencing change. Kim prefers to stay in one school and find ways to challenge herself and keep her approach to teaching fresh. She likes her district and her school and says, "It's not broken so I don't need to change it."

Role

Kim provided lengthy detail describing her role as a music teacher. She feels her role is to “teach all students so that they make significant academic growth each year—music knowledge and skills, social and personal life skills, and general thinking skills.” Similar to the four participants, Kim feels communication with students, teachers, administrators, and parents is a very important part of her job. She not only informs “appropriate others” of students’ achievements or struggles, but also communicates the learning goals for her music curriculum to all school community members.

Kim feels music performances are a way to teach the community about music and present what the students are learning. Like Paul, she creates WebPages and PowerPoint presentations for student and community learning. Kim’s list of the elements of her music teacher role includes: teach to higher level thinking skills; teach the district and state curriculum; create a safe classroom environment for student risk-taking; promote fairness, respect, and social responsibility; make music accessible to all students and utilize appropriate modifications; help students become autonomous and teach them to self-assess; reflect upon teaching practice and pursue professional development; integrate music concepts with other subjects; serve on school and district committees; and, advocate for music education.

Role Support

When asked what she needed to be supported in her role, Kim said she needed adequate physical classroom space, money for resources, appropriate

materials for student learning, and a “well thought-out master schedule.” She also needs respect from others and their trust in her knowledge, experience, skills, and her viewpoint. Kim needs autonomy to approach her role as she sees fit. The “educated and thoughtful” perspectives of others in the school community also help her grow as a teacher and inform her approach to students. Kim expressed the need for time to plan, collaborate, teach, evaluate, communicate, and to seek professional development opportunities. She also needs parents to support students’ and teachers’ needs, and the music curriculum. Lastly, Kim needs “clear direction” from administrators and the state with the best interests of children in mind. She considers the key to her job description to be implementing the district and state music curricula and following the district rubric for teacher quality.

Commentary on the Cases

Kim noted the participants’ comments on finding a “good match” for a school and also for a career. She feels finding the right job and the right place to work is “a challenge in any field,” and most people (including the four participants) go through “a phase of uncertainty before finding the right job.” As the four participants mentioned, Kim also feels teaching elementary general music is her “calling.” Similarly to Alex, Lisa, Paul, and Julie, she wants to be a joyful music teacher and for students to love music. Similar to the participants, Kim believes that music teachers should be facilitators and should provide appropriate active musical experiences for students to engage with musical concepts. She

feels finding the right school takes “trial and error, planned change when a school is not the right match, and insight.”

Kim discussed the participants’ statements about being established in a school. While the participants all feel mobility early in their careers shaped who they are today as teachers, they also appreciate the years they have spent in their current schools. All four participants are proud of the music programs they have established in their current schools, and admit that spending time in their current school communities helped them to develop appropriate music programs based on the school context.

Kim believes, as the participants do, that establishment in a school “provides a foundation” for expanding a music program to meet the needs of the school community. She asserts that once teachers understand their school’s climate and make connections with school community members, they can be creative in building a strong music program and seeking support for their growing program over the years. Kim pointed out that professional development during the establishment of a music program has a “profound impact” when the teacher knows what is needed to strengthen and add to the program.

Kim believes a “fully integrated and collaborative staff” is necessary for the professional growth of all members of the school community and for a “healthy working environment.” She and the participants assert that teachers need to be invested in a school community and need to “contribute to the community to receive support.” Kim’s experience of opening a new school is similar to Paul and Lisa. She conforms to their belief that opening a school allows teachers to

“shape the school climate and create a positive learning environment right from the start.” Kim invested time and energy into the new school she helped open, because she believed that she could positively impact the climate of the school community.

Similarly to the four participants, Kim asserted that the administration’s philosophy and approach to leadership could create either “a supportive or a toxic school environment.” Kim mentioned Paul’s anxiety when others make decisions for him and his need to control his environment. She said his “in-the-box” need to understand situations and make personal decisions relates to all teachers. Kim claims teachers need autonomy to create their desired roles and they need administrators who trust and support them to make their own decisions. She explained that part of the decision making process for administrators should be communication with the entire school community to understand the community’s needs.

Kim resonated with the participants’ comments about influential people who positively impacted their teaching careers. Alex’s opportunity to work with an inspiring principal is much like Kim’s experience. Kim feels strong models of leadership from principals can “positively shape and permanently impact a teacher’s career” by providing the needed support and guidance. She feels all career teachers have someone who inspired them, whether the positive role model was a principal, a teacher, a mentor, or someone from their personal lives.

Kim commented that new teachers and veteran teachers need support from each other, and that they have different ways to support each other within the

school community. She also asserted that support for student teachers and new teachers is critical, and can positively impact their entire careers. Kim reflected upon her first few years of teaching as rough years and explained that professional development and support was crucial at start of her career. She felt unprepared after college and believes the full-year model for student teaching would be a better way to prepare new teachers.

While reflecting upon the idea of teachers supporting each other and growing together in professional development, Kim discussed why she feels teachers leave the teaching profession. She suggested that teachers leave the field of education not only because of a lack of support, but also because more training was needed. Kim feels another contributing factor to teachers' career changes might be their unwillingness to try a new school or a new age-level of students.

The four participants are all lifelong learners and Kim pointed out their desire to learn without being told by administration that they must seek new ways to teach. All four participants seek self-growth, whether they choose professional development opportunities or more informal ways to expand their knowledge and grow personally and professionally. Kim commented on Alex's ability to teach on "autopilot" and that Alex's self-growth is now taking place in her personal life with new hobbies. Dissimilar to Alex, though Kim is veteran teacher of twenty-six years, she still needs hours of preparation time for her lessons. Kim constantly rewrites and changes lessons, gets tired of songs quickly and wants new songs to replace the old ones, does not like to repeat lessons, enjoys finding new ways to

integrate other subjects into her music lessons, and always looks for better ways to present the district music curriculum.

Kim can relate to Lisa, Alex, and Julie's loss of motivation for dedicating time to teaching due to age. For Kim, her personal life is also more important to her now and she is working to find a better balance between her career and her personal life. Relating teacher dedication to age, Kim believes that the emotional learning curve for teachers is a U-shaped curve. She claims that at the start of a career, a teacher has high enthusiasm and wants to learn. Then come years of challenge and struggle to improve as a teacher and stabilize emotionally. Finally, the teacher's emotional curve spikes upward as the teacher matures, develops a teaching style, and becomes secure in the teaching position. Once a teacher reaches this last phase and feels secure in the teaching profession, he or she can spend more time for self-growth in his/her personal life.

Kim discussed Paul and Alex's metaphors for teaching and ideal images of music teachers. She enjoyed Paul's metaphor "teaching is like a hiking trail" because as Paul expressed, she also believes there is never a dull moment in teaching. Surprises occur even on a familiar trail, just as surprises occur every day in teaching. Kim positively commented on Paul's willingness to bring his outside interests into his teaching job with afterschool clubs and by sharing his personal life with students. Kim feels teachers who "integrate their personal lives with their teaching jobs" are happier because they are not "compartmentalizing their lives." For Kim, her personal and professional identities are linked and influence each other. Kim also appreciated Alex's teacher image of a jester. She

feels the image is very appropriate for elementary music teachers as they are constantly juggling multiple grades, music programs, and other duties outside the music classroom.

Kim applauded Paul's desire to be an "over-all educator" and feels this approach is "uncommon" for music teachers. Paul labels himself as an advocate for music and for education, a publicist, a communicator, and someone who teaches to the whole child rather than just being concerned with teaching musical concepts. Kim believes teachers such as Paul, who view their role as much broader than teaching music need to be confident and strong teachers to be successful at including other pieces to their role. Kim also mentioned that Paul's passion for his personal beliefs positively impacts his approach to teaching and strengthens his teaching philosophy.

Expert Consultant: Sharon

Identity

Sharon, recently retired, had been a music teacher for thirty-four years. Similar to Kim, Sharon taught in three schools during her career. For Sharon, music has always been a large part of who she is as a person. Initially, she wanted to be a music therapist. When she had two children, she chose teaching because she could spend more time with her family. At the start of her career, teaching was simply a job that paid the bills and allowed her to raise a family. Her identity as a teacher and her attitude toward the role changed as teaching became her "calling" and she grew into her teacher identity. Teaching became a very important part of Sharon's identity. She sought professional development

opportunities, attained a master's, took doctoral courses, and developed as an Orff and Kodaly specialist. Sharon's identity as a music teacher continued to develop as she saw her students' success in music and success in other subjects because of the confidence and work ethic they gained in music class. Once she felt established in the teaching profession, Sharon began to value the music teacher identity as a core piece of her personal identity.

Role

Sharon views music teaching as “a way of giving back to the world.” She began her career by trying all three levels of teaching in order: teaching elementary, middle school, and then high school music. Sharon decided elementary was the right fit for her and continued her career in elementary music. She explained that her role as a music teacher includes being a facilitator, musician, listener, mother, nurse, and peacemaker for students.

When asked how she would describe her role, Sharon shared a story about explaining her music teacher role to a stranger. She was on a ski lift with an unknown man who rudely laughed at her when she told him she taught music. She explained to him that her job “changes lives and keeps people in school. Music challenges students to develop a natural part of themselves that might otherwise be denied and buried.” Sharon told the man that music gives students a positive social group, a more balanced life, access to technology and new experiences with computers, and self-worth. She continued by informing the man that students learn to value all cultures and types of people in music class. Sharon explained that since she is a facilitator, the students feel a sense of ownership in

music activities and in the creation of their own music performances. When students do well in music class, their hard work often transfers into other subjects and students become successful in other areas. Sharon feels she changed the man's negative perception of the music teacher role to a positive image of teacher role and of music in schools.

Sharon's perception of her role shifted several times throughout her career, often because of professional development opportunities that presented music teaching in a enlightening and exciting way for her. The first major shift was after Sharon completed her Orff levels training. She had received a small percentage of the funding for the training courses from her schools. Sharon believed the training was important enough to her that she was willing to pay for the rest of the courses and workshops with her own money. She believes that Orff training helped her plan better lessons and become a better teacher. Her master's degree courses presented new ideas to her and exposed her to Dalcroze and Kodály in new ways.

Sharon asserts that she had to be self-motivated in her career, not only to continue to seek professional development, but also to apply what she had learned to the music classroom. Sharon feels the final change in her role came when she moved to her last school and had all of the training, materials, and support she needed to teach in the ways she had learned. Sharon feels that once she reached this point in her career, teaching had become much more than just a job; teaching had also become a hobby and a passion of hers. The extra money she gained from Career Ladder allowed her to "travel through the world" and gather songs and

materials for her students. Sharon believes her attitude toward teaching would be different and possibly even negative, if she hadn't been able to pursue all of the professional development opportunities she took advantage of throughout her career.

Role Support

Sharon claims to need support from the universities and professional organizations to provide quality professional development opportunities in world music. She also needs to have “people in administration at all levels who believe in what I do, include me in considering decisions, educate others about my area, and consider music when changing or adding programs or Career Ladder requirements.” Sharon wants administrators to support her with time, space, and materials. She explained that when she moved to her last school, she took a large pay cut in order to have these types of role support.

An example of lack of support for Sharon's role as a music teacher was an experience during a school construction project, when she had to “teach on a cart” without a music room. She admits she would have quit teaching if her time “on a cart” had been extended beyond the one year of construction. The Career Ladder program is an example of positive role support, and allowed Sharon to reflect upon her teaching, hone her skills, and create appropriate tools for assessment. Parents are also important for her role support and they help her with organizing and presenting music programs.

Sharon's family supports her and helps her with music programs and extra help at home during busy times of the year. Other forms of role support were her

opportunities to serve in various positions on music organizations' boards, present research sessions at conferences, and go into the schools to help out other music teachers. These experiences gave Sharon a sense of self-worth as a respected music teacher.

Commentary on the Cases

Sharon noted the participants' foundation of communication with and investment in their school communities. She feels they are not only communicating musically with the children, but also building a stronger school climate by keeping the lines of communication open with other teachers, administration, parents, and outside community members (e.g. visiting artists). Similarly, Sharon noted that when she went through her National Board Certification, she noticed her own communication efforts as a sign of a qualified and invested teacher. Sharon mentioned Paul's efforts to be invested in his school community. She said,

His being so involved in the entire community makes music valuable to his neighborhood and district, even though he may have battled shyness. Through that battle and the wealth of different jobs, he has grown in ways other teachers cannot imagine.

Sharon also feels Paul's opportunities to teach music at every level helped him to appreciate the "whole picture" so that he can be confident now that he is teaching the appropriate age level for his desires in a role.

Sharon commented on the participants' desires to relate music to the students' lives and to make connections for students to other subjects and relevant

issues in the world. Sharon believes that dedicated teachers seek not only to present musical concepts, but to also tie students' musical experiences to what it means to be human; to show students music is a core element of our lives. Sharon feels that by making these connections, music teachers make musical experiences for children more meaningful and memorable.

Sharon explained that having the resources to present music in multiple ways contributes to student learning. She was surprised by Julie's comment that "You don't need a beautiful room. You can teach anywhere." Sharon understands the sentiment behind this statement, but also feels teachers are limited in what they can present to children when they do not have the resources or the support they need for their music program. Sharon explained that without the space, students cannot participate in certain musical games or movement activities. She also commented on the benefits of Orff Schulwerk to the students' and the teacher's musicianship. Sharon claims the Orff instruments are a vital piece of the Orff Schulwerk approach to teaching music, and a teacher would struggle to present the Orff approach without a full set of Orff instruments.

Sharon feels all the participants benefitted from trying other professions and returning to teaching. She believes they "gained a different perspective" and now they understand the "joys of being music teachers." Sharon mentioned Alex's time as an assistant principal and her strong desire to get back into the classroom and enjoy music with children. She feels this demonstrated Alex's dedication to the teaching profession, and also that Alex's time as an

administrator confirmed that what she was doing in the music classroom was contributing to student learning.

Sharon reflected upon the positive influence of mobility on the participants' careers. She feels changing schools forced the participants to find "new ways of teaching and thinking about teaching." Sharon explained that the participants needed to change their thinking each time they changed schools because, "new faculty and circumstances cause a person to reflect, rethink, revise and in many cases, reinvent." Sharon mentioned Paul specifically, and wonders if changing schools helped Paul fight his shyness, as he needed to learn the system in each school setting and work with others to create his music program. Sharon noted his comfort with students and wondered if that lack of shyness with adults developed during his experiences in many different schools, or if he has always felt more comfortable around children.

Sharon mentioned the unique experiences that all teachers have during their careers, stating that teachers can learn a great deal from getting to know each other and understanding each other's experiences. She noted the different personalities and teaching experiences of the participants. Sharon feels each teacher brings a wealth of knowledge and unique perspectives to their jobs, and can share that knowledge with their school communities.

Sharon appreciated Alex's honesty in her interviews and her willingness to be self-critical and analyze her strengths and weaknesses. Alex admitted to using little technology in the classroom. Sharon wonders if Alex finds technology to be too hands-off for students with only one computer in the classroom. Sharon

recalled Alex's explanation that she knows students relate well to technology, but she does not want to spend time having students compose in Finale (music composition software) on the computer when they could be creating live music. Sharon also noted that Alex does include technology in the forms of projected lyrics or video clips to highlight musical concepts, but she simply does not include student work with technology.

Sharon feels the four case studies, Alex's in particular, provide important insights for new teachers. She described Alex's story as an example of a teacher's transition from being a new teacher, struggling to develop and grow, to, in her words, a veteran teacher who has "got the system down." Sharon believes these stories of trial and error and even failure show new teachers that "struggle brings change and growth during teachers' careers." Sharon noted the years of professional development for Alex before the role became so natural she taught on "automatic pilot." Sharon claims the importance of professional development and self-growth, highlighted by all four participants, represents the beneficial changes teachers go through when they are open to new suggestions and better ways of teaching.

Sharon also asserts that these four case studies provide good examples for setting up a music classroom, presenting student learning through music performances, and creating a strong music program in a school. Sharon feels the cases show new teachers that music teachers do not all need to be the same; students can learn music from many different types of personalities and approaches in the classroom.

Sharon discussed the participants' personalities and their dedication to providing meaningful musical experiences to children. She discussed the "humility" Lisa shows in her concern for students and her "child-centered" approach to lessons in the classroom. Sharon feels Lisa's straightforward and caring manner allows students a clear approach to learning musical concepts and a safe environment for taking risks. Sharon believes Lisa's story is one of struggling through difficult times and challenges to become an inspiring teacher and colleague. Sharon added, "The music world is a better place with her in it." Sharon spoke of all the participants saying they, "place the students in empowering situations which enable them to grow in leadership." She appreciated that the participants all act as facilitators and the students feel a true sense of ownership in the activities and in their learning. Sharon explained that the participants all give the students multiple opportunities to create, compose, and explore music in a variety of ways.

After reading the cases, Sharon offered suggestions for members of the teaching profession. First, she feels teaching videos of master veteran teachers in their classrooms would be useful for new teachers to watch and analyze. Sharon also believes that viewing the veteran teachers' interactions with students and other community members, and noting their personalities and how they approach their roles, would "provide insights into the teaching profession for new teachers."

Second, Sharon expressed the fact that music teachers in elementary schools see their students for five to seven years depending upon the school, and

they have the opportunity to build strong relationships with their students.

Reading cases similar to this study may shed light on the “positive relationships music teachers create with their students,” and may provide quality models for new teachers of how to approach the music teacher role. Sharon claims that she could have benefitted from the information provided by these cases like these four participants when she was a new teacher.

Third, Sharon suggests that the participants in this study are all happy now in their current schools because they needed those close relationships with school community members to feel their role was worthwhile. She believes the hardest aspects of changing schools are the need to “rebuild relationships with school community members,” the struggle to “discover each student’s academic and emotional needs,” and the challenge of “creating a music program that supports the entire school community’s needs.”

Sharon also raised some important topics and questions to consider. She felt sad to read about Julie, who frequently replaced “bad teachers” who had “turned students off” to music. She also mentioned teachers who are not supported by administrators and the possibility of losing quality teachers because of that lack of support. Sharon hopes case studies such as these four will “send a message to administrators” to support all of the teachers in their schools.

While the participants considered mobility to be a positive experience because of their growth as teachers with each move, Sharon wonders how mobility impacts teacher relationships with students. She asked, “If music teachers have to learn the system each time they move to a new school, does that

negatively impact their ability to get to know their students?” She also wondered, “When turnover occurs in the music teacher role, how does the new teacher know every student’s needs? Do some students fall through the cracks?”