

An Examination of the Emotional Competency and Emotional Practices of
Four Elementary General Music Teachers

by

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ABSTRACT

Emotional competence is the capacity to handle emotional situations effectively. A teacher's emotional competence influences the choices they make both pedagogically and during student interaction. This qualitative multiple case study examines the lived experiences of four elementary general music teachers for the purposes of exploring emotional competence as related to perceptions and practices in the classroom. Research questions included: Is it possible to observe a music teacher's emotional competence in action? If it can be observed, what is the relationship between emotional competence and teaching practices, including a teacher's decisions about music, interactions with children, and his or her own emotional self-management? What is the relationship between a music teacher's self-perceived emotional competence and observed emotional competence in teaching practices?

Four elementary general music teachers were observed four times within typical music teaching situations at their respective schools, and three interviews were conducted with each teacher. Teachers completed three self-report inventories drawn from the literature and revised by the researcher. An administrator and three students for each teacher were interviewed as secondary participants. Data were coded for emotional intelligence branches as outlined by Perry (2004), emotional competence skills as outlined by Saarni (1999), and "adaptive coping styles" described by

Gottman (1997), and presented as individual cases. A cross-case analysis was conducted.

Findings suggest that elementary general music classrooms are emotional places. Music provides students with unique emotional experiences. Effective teaching within this context has an emotional ebb and flow in which music plays a vital role. Interactions between teacher and students may result in a feedback loop in which exchanges of emotional reactions occur and where teachers may be called upon to manage their own emotional responses. When adverse situations arise, a music teacher may choose an adaptive coping style suitable for the circumstance. These choices are influenced by their knowledge, skills, and emotional competencies. Teachers' perceptions of their emotional teaching practices are not always congruent with their observed emotional teaching practices. When the knowledge and emotional abilities of music teachers are used effectively, they can have a positive influence on the emotional climate of the classroom, which may, in turn, impact learning.

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Chapter 1

Introduction

Emotional Competence and Teachers

Human learning is complex. It begins from birth and extends over a lifetime and includes physical, cognitive, social, and emotional growth. Much of learning is accomplished through social interaction, and for children this interaction is often with adults as well as with other children. Some of the most significant adults in a child's life are teachers. Teachers play a role in children's learning in which children learn not only subject matter content of the curriculum but also social and emotional ways of being in their particular social and cultural contexts, including the classroom.

Children learn the rules and guidelines for appropriate emotional expression through their social interactions within specific cultural contexts (Saarni, 1999). When "children are exposed to emotion-eliciting circumstances, [they] learn about the emotions involved, and subsequently incorporate that learning into their own emotional 'map' of when to feel, what to feel, how to express feelings, and whom to express them to" (Saarni, 1999, pp. 63-64). One of the places that children learn emotional expressions is in the context of school. Williams, Cross, Hong, Aultman, Osbon, and Schutz (2008) assert that classrooms are emotional places. They explain that "teachers must realize that it is necessary to juggle their own emotions while trying to contend with their students' needs and attend to other

administrative duties . . . These interactions, internal and external, make teaching an emotionally charged situation” (p. 2).

Within social situations, people’s emotionally expressive behavior is often influenced by what Saarni terms *display rules* or “social customs for how we express our feelings appropriately” (Saarni, 1999, p. 188). Schools are complex places of emotional learning for children because of the multiple display rules of the adults, primarily teachers, they encounter. For example, an emotional expression that is considered appropriate in teacher A’s classroom, may not be an appropriate emotional expression in teacher B’s classroom. Even though the expression remains the same, the *display rules* change according to the teacher. These rules are consequently influenced by the teacher’s philosophical perspective and emotional competence skills.

Ciarrochi and Scott (2006) define emotional competence as “an individual difference in how effectively people deal with emotions and emotionally charged problems” (p. 232). Saarni (1999) defines emotional competence as the emergence “from an emotion-eliciting encounter with a sense of having accomplished what we set out to do” (p. 3). Put another way, Saarni (1999) describes emotional competence as “how people can respond emotionally yet simultaneously and strategically apply their knowledge about emotions and their emotional expressiveness to negotiate their way through interpersonal exchanges” (p. 4). In essence, when someone uses emotional competence in an emotional exchange, there is an ethical underpinning of well being for both parties involved. Saarni continues to

describe potential outcomes of emotional competence: first, the ability to manage emotions effectively; second, a related increase in self-esteem; and third, the increased ability to deal with emotional challenges. Hargreaves suggests that emotional competence does not just involve an individual, rather it is “embedded and expressed in human interactions and relationships” (Hargreaves, 2000, p. 824). When applied to educational settings, one might expect that teachers who exhibit emotional competence skills can manage their own emotions effectively within a classroom setting and have the ability to deal effectively with emotional challenges in the classroom. As a result of success, teachers may experience an increased self-esteem and confidence in their abilities. In other words, for a teacher, emotional competence is the capacity to handle emotional interactions in the classroom effectively.

Denham et al. (2003) describe three elements of emotional competence: emotional expressiveness, emotion knowledge, and emotion regulation. Emotional expressiveness refers to the outward expression of emotion (positive and negative), emotion knowledge suggests an understanding of emotions, and emotional regulation consists of the monitoring and modifying of emotional reactions. Applied to teachers, we might expect teachers with emotional competence to exhibit emotional knowledge as demonstrated in the classroom, to effectively regulate their own emotions during class interactions, and to express those emotions appropriately within the social context of the classroom.

Hargreaves (2000) refers to teaching and learning as *emotional practices* or those practices that “arouse and color feelings in ourselves and in those around us” (p. 812). According to Hargreaves, teachers become “emotional practitioners” (p. 812). Hargreaves found elementary classrooms, specifically, to be places of emotional intensity. He states, “elementary teachers in our study came across as not only more emotionally positive in the classroom but as more emotionally negative as well . . . their classrooms were more emotionally intense in both respects” (p. 818).

Ashiabi explains how teachers influence children’s emotional learning:

First, teachers provide a model of emotional expression and regulation . . . Second, teachers may increase children’s understanding about emotions by verbally explaining the meaning of emotion on specific occasions . . . [finally] caregivers’ appropriate behavioral and emotional reactions . . . provide opportunities for children to learn what behaviors are appropriate for expressing emotions. (as cited in Ahn, 2005a, p. 50)

Ahn (2006) suggests that “teachers, like parents, are managing the emotional climate in which children learn about emotions . . . and it is expected that caregivers and teachers are functioning as socializing agents of children’s emotions” (p. 254). In other words, teachers manage the emotional climate of a classroom through teaching practices or styles. In classrooms, teachers need to be able to identify what they are feeling and what their students are feeling in order to sustain effective relationships and to problem solve effectively for themselves and their students. These abilities require

emotional competence. The teacher's reactions to various situations that arise in a classroom not only affect children immediately, but the children are also learning how to deal with their own emotions by watching their teachers.

Gottman, Katz and Hooven (1997) examined the emotional interactions of parents and children and identified four "parenting styles" (emotion coaching, dismissing, disapproving, and laissez-faire) (p. 42). Teachers may use these styles as they manage the emotional climate and the emotional interactions that occur among and between students, student and teacher, and students and subject matter in the classroom. When emotional displays occur, whether appropriate or inappropriate, the teacher needs to make a decision or adaptively cope so that the environment remains one in which children can flourish. For the purpose of this study, Gottman's parenting styles will be referred to as the teacher's "adaptive coping style" throughout this document.

In the end, effective teaching is about the children. Teachers influence their students in more than the acquisition of academic knowledge; they may also influence social/emotional growth. As Denham (2006) explains, for students

social and emotional factors, including positive interactions with teachers, positive representations of self derived from attachment relationships, emotion knowledge, emotion regulatory abilities, social skills, and nonrejected peer status, often uniquely predict academic success. (p. 59)

Statement of Purpose and Questions

The purpose of this study is to examine the lived experiences of four elementary general music teachers for the purposes of exploring emotional competence as related to perceptions and practices in the classroom.

Underlying questions that guide this study, include: Is it possible to observe teacher's emotional competence in action? In other words, can emotional competence in teaching practice be observed? If it can be observed, what is the relationship between emotional competence and teaching practices, including teacher's decisions about music, interactions with children, and their own emotional self-management? What is the relationship between the teacher's self-perceived emotional competence and observed emotional competence in teaching practices?

Rationale for the Study

Emotional intelligence, the knowledge of emotions in self and others, has been studied extensively by psychologists (Fan, Jackson, Yang, Tang, & Zhang, 2010; Goleman, 1995; Mayer & Salovey, 1997; Newman & MacCann, 2010; Roberts, Matthews, & Zeidner, 2010; Williams, Daley, Burnside, & Hammond-Rowley, 2010). Educators have investigated emotional intelligence (Di Fabio & Blustein, 2010; Jordan, McRorie, & Ewing, 2010; Song, et al., 2010; Wong, Wong, & Peng, 2010; Perry, 2004) in studies of a variety of topics including assessment (Penny, 2010), health (Martins, Ramalho, & Morin, 2010), and disruptive behavior (Esturgo-Deu & Sala-Roca, 2010). In this study emotional intelligence is defined as the knowledge of

emotion in self and others. In chapter two a theory of emotional intelligence will be presented as one of the theoretical lenses for this study.

In contrast, *emotional competence*, a term coined by Saarni (1999), is the application of emotional intelligence, or in other words, emotional intelligence in action. As stated earlier Ciarrochi and Scott (2006) define emotional competence as “an individual difference in how effectively people deal with emotions and emotionally charged problems” (p. 232). Saarni (1999) defines emotional competence as the emergence “from an emotion-eliciting encounter with a sense of having accomplished what we set out to do” (p. 3), and describes potential outcomes of emotional competence: first, the ability to manage emotions effectively; second, a related increase in self-esteem; and third, the increased ability to deal with emotional challenges. For the purposes of this study emotional competence is defined as how effectively teachers deal with emotions in their teaching practice including the emotions of music, children, and self and their interaction. Saarni’s theory of emotional competence provides a lens for this study and will be described in chapter two.

Emotional competence has not been as extensively studied as emotional intelligence, however, emotional competence is becoming a more prominent topic of investigation in psychology, particularly among researchers interested in child development (Buckley, Storino, & Saarni, 2003; Denham, 2007; Gottman, 1997; McCoy & Masters, 1985; Rieffe, Terwogt, & Jellesma, 2008; Saarni, 1997, 1999; Saarni, Bar-On, Maree, &

Elias, 2007; Waajid, 2006). Research addressing emotional competence and school-related issues include studies of the effects of emotional competence on academic learning, school readiness, and attention (Bernard, 2006; Caldarella, Christensen, Kramer, & Kronmiller, 2009; Linares, et al., 2005; Richardson, Tolson, Huang, & Lee, 2009; Trentacosta, Izard, Mostow, & Fine, 2006; Waajid, 2006). Emotional competence has also been addressed in school programs such as You Can Do It! (Pavri, 2006), Promoting Alternative Thinking Strategies (PATHS) (Domitrovich, Cortes, & Greenberg, 2007), and Strong Start (Caldarella, et al., 2009).

Researchers who have studied the development of emotional competence in children suggest that children learn emotional competence skills through social interactions predominantly with their parents (Fabes, Leonard, Kupanoff, & Martin, 2001; Goodman, Brogan, Lynch, & Fielding, 1993; Gottman & Katz, 2002; Gottman, 1997; Gottman, Katz, & Hooven, 1996, 1997; Katz, Hessler, & Annest, 2007). Considering the amount of time children spend in school, other researchers acknowledge that teacher interactions with children also influence emotional competence (Ahn & Stifter, 2006; Ahn, 2005a, 2005b; Hargreaves, 2000; Poulou & Norwich, 2002; Rambow, 2008; Williams, et al., 2008).

Some researchers have examined the relationship between specific school subjects and emotions, including studies of reading (Pavri, 2006), math (Rambow, 2008; Williams, et al., 2008), and character education (Richardson, Tolson, Huang & Lee, 2009). While various scholars have

written about music and human emotion (Gabrielsson & Juslin, 2003; Juslin & Sloboda, 2010; Juslin, Karlsson, Lindstrom, Friberg, & Schoonderwaldt, 2006; Juslin & Zentner, 2001-2002; Kallinen, 2005; Kamenetsky, Hill, & Trehub, 1997; Nawrot, 2003; Sloboda, 1991), no studies have been identified to date that examine emotional competence of teachers in music education contexts.

Considering the above research context, this study examines emotional competence as related to perceptions and practices of elementary general music teachers: *teachers* because of the potential influence they have on children's emotional development via their roles as adult models; *elementary* because of the potential impact of teachers on children's emotional development in contexts such as classrooms; *music* because of its connection to human emotion; and *general music* because of the diversity of students and the likelihood that all children receive this instruction in the schools in which it is offered. This study is limited to the practices of four elementary general music teachers who volunteered and consented to participate in this study.

Chapter 2

Review of Literature

Introduction

This study examines the lived experiences of four elementary general music teachers for the purposes of exploring emotional competence as related to perceptions and practices in the classroom. This chapter explores research related to the concept of emotional intelligence, emotional competence, children's emotional competence development, school programs aimed at children's emotional competence skills, parental influence on the development of emotional competence, teacher's influence on emotions in the classroom, and research connecting music and emotion.

Emotional Intelligence and Emotional Competence

Psychologists have studied emotions and emotional development. Two recent and related theories of emotional intelligence and emotional competence will be discussed below along with a distinction between the terms. These two theories provide part of the theoretical framework for this study. A third theoretical lens – that of adaptive coping – will be discussed later.

Emotional intelligence. Daniel Goleman (1995) popularized the term emotional intelligence (EI) in his book of the same title. In the 1997 book, *Emotional development and emotional intelligence: Educational implications*, Mayer and Salovey authored the chapter entitled "What is emotional intelligence?" They introduce a four-branch model and define

emotional intelligence as “the ability to perceive emotions, to access and generate emotions so as to assist thought, to understand emotions and emotional meanings, and to reflectively regulate emotions so as to promote both better emotion and thought” (p. 22). Caruso, Mayer and Salovey (2002) describe the four branches of the Mayer and Salovey model:

The first branch of the ability model is *Identifying Emotions*. This branch includes a number of skills, such as the ability to identify feelings, express emotions accurately, and differentiate between real and phony emotional expressions.

The second branch, *Emotional Facilitation of Thought (or Using Emotions)*, includes the ability to use emotions to redirect attention to important events, to generate emotions that facilitate decision making, to use mood swings as a means to consider multiple points of view, and harness different emotions to encourage different approaches to problem solving . . .

The third branch, *Understanding Emotions*, is the ability to understand complex emotions and emotional ‘chains,’ how emotions transition from one stage to another, the ability to recognize the causes of emotions, and the ability to understand relationships among emotions.

The fourth branch of the ability model is *Managing Emotions*. Managing Emotions includes the ability to stay aware of one’s emotions, even those that are unpleasant, the ability to determine whether an emotion is clear or typical, and the ability to solve emotion-laden problems without necessarily suppressing negative emotions. (p. 307)

Utilizing Mayer and Salovey’s four branches of EI as a framework, Perry, Ball, and Stacey (2004) conducted a study in which they created a “usable measure of emotional intelligence that relates directly to the work of teachers in schools” (p. 4) and examined the information the measure provided about the emotional intelligences of beginning teachers. Items in

their measure “refer to aspects of teaching normally experienced by teachers and in the context of particular situations where emotional intelligence might be presumed to operate” (p. 4). Their measure, the *Reactions to Teaching Situations*, included questions using a Likert scale response to each of ten teaching situations described in the measure, and another requiring an open-ended response.

Perry, Ball, and Stacey (2004) administered the measure to 357 second-year students enrolled in a four-year teacher preparation program. Alpha reliability for the measure was 0.82, and the distribution of scores approached the normal curve and showed “a wide range of difference in emotional intelligence scores” (www.iier.org.au/iier14/perry.html). Factorial analysis of items yielded four factors that provided “partial support for the separation of the four branches” of the emotional intelligences model, citing other research that takes a three-branch perspective: emotional identification; emotion understanding; and emotional (self) management. In addition to establishing a measure acceptable for assessing emotional intelligences among beginning teachers, the authors examined scores by gender, age group, teaching level, and teaching specialization. The only significant difference found was for gender, with a higher proportion of females than males scoring at level 4 of a 5-point emotional intelligence scale, and a higher proportion of males than females scoring at level 1 (5 being a high score, and 1 a low score). The authors state:

Exploring the concept of emotional intelligence is directly related to the understanding of teaching, motivation, and self directed learning . . . Situations involving emotional states are a familiar aspect of any school or classroom environment. For the classroom practitioner, understanding the impact that their own emotions and those of others have on the effectiveness of the teaching-learning context is important.
(www.iier.org.au/iier14/perry.html)

The authors suggest that further research is warranted, including studies of practicing teachers. In this study I adapted the *Reactions to Teaching Situations* (RTS) inventory for use with the four practicing teachers.

Based on their 2004 study, Perry and Ball (2005) focused on the open-ended responses from the *Reactions to Teaching Situations* (RTS) questionnaire distributed to the 357 teacher education student participants. Three judges “with education and teaching backgrounds and who were knowledgeable about the Mayer et al. (1999) model of emotional intelligence considered whether the open-ended responses indicated one of the four branches of emotional intelligence” (p. 7). Perry and Ball then compared responses of the high scorers to low scorers as determined by the Likert responses analyzed in the 2004 study. Results indicated that “the group of high scorers on the RTS provide[d] many more responses” (p. 8) indicating high emotional intelligence in comparison to the low scorers. The authors conclude that the

higher frequencies for responses that indicate emotional intelligence imply that these beginning teachers are more sensitive than their lower scoring colleagues to their own emotions and the emotions of others . . . This sensitivity to the emotional needs of others can be viewed from two aspects. Firstly, it recognizes the uniqueness of the interaction between

teacher and student and the skill of the more emotionally intelligent teacher in using this interaction to create more authentic learning opportunities which extend beyond the mere transition of knowledge. Secondly, this indicates the greater insight and self knowledge on the part of the teacher about how, in emotionally charged situations, they may manage their own emotional responses more effectively. (p. 12)

In order to determine discriminant or convergent validity, scores on the RTS were correlated with two other measures: The Multiple Intelligences Checklist for Adults (MICA) and the Meyers-Briggs Type Indicator (MBTI). The authors used the Multiple Intelligences Checklist for Adults (MICA) to consider connections between emotional intelligence and the interpersonal and intrapersonal intelligences identified by Howard Gardner (1983). As hypothesized, the “intrapersonal and interpersonal scores on the MICA . . . positively correlated with RTS scores to an extent not attributable to chance factors” ($p < .001$) (p. 10). These correlations were less than

10% of the variance accounted for and although this shows an overlap, it does not indicate that the constructs of emotional intelligence and multiple intelligences are identical . . . The low correlations with the remaining intelligences can be taken to demonstrate some discriminant validity, that is emotional intelligence does not share common variance with these other constructs. (p. 12)

The second measure used for comparison was the Myers-Briggs Type Indicator (MBTI). The researchers “hypothesized that the Sensing-Intuition and Thinking-Feeling preferences of the MBTI would be associated with differential responses on the RTS because those preferences represent distinctive kinds of perception and judgment” (p. 11). Results, however, did

not support the hypothesized relationships. All the correlations between the RTS scores and the scores on the four sets of MBTI preferences were “close to zero and [did] not differ significantly from chance expectations” (p. 12).

Perry and Ball conclude that the validation of the *Reactions to Teaching Situations*, as a measure of emotional intelligence for teachers, “gives teachers a productive approach to understanding this significant concept and to encourage the further development of practical approaches to programs based on an understanding of emotional intelligence as a capacity to learn” (p. 14). One of the theoretical lenses used in this study was emotional intelligence. The RTS was used, in an adapted form, and will be discussed in chapter three.

Emotional competence. Carolyn Saarni, clinical psychologist and faculty member of the Department of Counseling at Sonoma State University in California, developed the term *Emotional Competence*. She defines emotional competence as the emergence “from an emotion-eliciting encounter with a sense of having accomplished what we set out to do” (Saarni, 1999, p. 3), leading to a feeling of emotional self-efficacy. Saarni (1999) clarifies the difference between *emotional competence* and *emotional intelligence*. She states: “My approach to emotional competence clearly also shares much with [emotional intelligence] . . . where [they] differ is in emphasis: I consistently focus on emotions in social contexts and with regard to the individual’s self-efficacy and moral sense” (p. 60).

According to Saarni (1999), emotional development is dependent on social interaction and social context, and in a later article, she rephrased the definition of *emotional competence* as “the demonstration of self-efficacy in emotion-eliciting social transactions” (Saarni, 2000, p. 68). She explains further, “we are describing how people can respond emotionally, yet simultaneously and strategically apply their knowledge about emotions and their emotional expressiveness to relationships with others” (Saarni, 2000, p. 68). Emotional competence then, is the application of emotional intelligence (knowledge about emotion), or, in other words, emotional intelligence in action.

In *The Development of Emotional Competence*, Saarni (1999) describes three possible outcomes of emotional competence: first, the ability to manage emotions effectively; second, a related increase in self-esteem; and third, the increased ability to deal with emotional challenges. Saarni asserts that children learn the rules and guidelines for appropriate emotional expression through their social interactions within a specific cultural context. These interactions involve parents and other family members, and may also involve teachers, peers, and the media. Societal expectations are influenced by what Saarni calls folk theories of emotion (p. 57). For example: “don’t lose control or your feelings will build up until they overwhelm you; . . . if you don’t think about your feelings, they’ll go away; . . . [or] your emotions are irrational and illogical, surely they get in the way of solving problems” (Saarni, 1999, p. 58).

Emotional behavior in different social situations, however, varies within western culture; what is considered acceptable behavior in one context may not be acceptable within a different context. When “children are exposed to emotion-eliciting circumstances, [they] learn about the emotions involved, and subsequently incorporate that learning into their own emotional ‘map’ of when to feel, what to feel, how to express feelings, and whom to express them to” (pp. 63-64).

Saarni (1999) grounds her theory of emotional competence in the notion that human development is intertwined and influenced by social context and environment. Parenting directly influences a child’s emotional development and skills acquired for emotional competence. When a child experiences an “impaired sense of self-efficacy” (p. 52) because of their environment (i.e. abuse), they will most likely have difficulties developing emotional competence. Saarni explains, however, that even if a child is “exposed to an inadequate family, a harsh community, uncharitable peers, and rigidly held sub-cultural beliefs,” that child can still become emotionally competent “if the individual is subsequently immersed in an entirely different sort of social structure that facilitates emotional competence” (p. 77-78). In other words, learning emotional competence skills occurs in multiple contexts and is a malleable ability.

In the outline of her theoretical model, Saarni (1999) describes eight skills that comprise emotional competence. The skills include: 1) awareness of one’s own emotions; 2) the ability to discern and understand others’

emotions; 3) the ability to use the vocabulary of emotion and expression; 4) the capacity for empathetic involvement; 5) the ability to differentiate internal subjective emotional experience from external emotional expression; 6) the capacity for adaptive coping with aversive emotions and distressing circumstances; 7) awareness of emotional communication within relationships; and 8) the capacity for emotional self-efficacy. A summary of each skill is provided below, followed by a connection to the four branches of emotional intelligence described earlier (Caruso, Mayer, & Salovey, 2002).

Emotional competence skill 1: Awareness of one's own emotions.

Awareness of one's own emotions is fundamental to emotional competence. It involves learning the difference between emotional bodily changes and other bodily changes (i.e. heart burn), then developing an awareness of multiple emotions (e.g. anger and love for a divorced parent), as well as an awareness of the inattention to emotions (e.g. defense mechanisms such as regression, depression, and denial). Awareness includes both emotional responses and emotional expression. Emotional *responses* provide information that places meaning on an event. Emotional *expression* involves awareness of "how emotions prompt subsequent action" and the "existence of . . . emotional expression control strategies" (Saarni, 1999, p. 102).

Children develop a personal awareness of their own emotions through several means. Infants and young children utilize *social referencing*, in which they look to a parent's (and later sibling's or peer's) "emotional-expressive behavior . . . as a guide to their own emotional reaction" (Saarni,

1999, p. 82). Emotional experiences are often linked to context for young children. When multiple emotions are felt toward a person or situation those emotions do *not* occur simultaneously for children. Instead, they

first focus on one situation . . . respond emotionally to its impact on them (e.g. “I don’t like her, because she took my Halloween candy”) and then focus on another situation . . . and respond emotionally to its impact (e.g., “But I like her when she plays with me”). (Saarni, 1999, p. 91)

In other words, an oscillation occurs between different situations.

By middle childhood children become aware that others have different views or emotions than themselves. As their vocabulary increases they are able to convey their inner feelings more accurately, and reciprocal reactions to their emotional expressions are more likely to be validated. Awareness of differences in intensity and duration of emotions can be seen in children as young as six years old. Children learn that time can lessen an intense emotion caused by an incident through self-awareness.

Children learn how to communicate their emotional responses through cultural “meaning systems” (Saarni, 1999, p. 103) and how to adapt those emotional responses to fit into socially acceptable expression. For example, when faced with unpleasant emotional situations such as abuse, children may learn coping strategies that mask or suppress inner emotions, thus deliberately removing emotional experience from their awareness. In these cases psychologists then see a need for relearning awareness of one’s own emotions, the basic skill of emotional competence.

Emotional competence skill 2: The ability to discern and understand others' emotions. Developmentally, learning to read others' "emotional-expressive behavior" (Saarni, 1999, p. 108), or social referencing, occurs prior to conscious understanding of one's own emotions. During social interaction a complex process of emotional communication occurs. This process involves a "weaving back and forth of two individuals' reciprocal inferences about the emotions of the other, which in turn are integrated with one's own emotional reactions" (Saarni, 1999, p. 108). Therefore, in terms of emotional competence the ability to infer others' emotions is imperative.

Saarni (1999) outlines five facets involved in emotional competence skill two. They include: 1) the ability to "decode the usual meanings of emotional facial expressions"; 2) the understanding of "common situational elicitors of emotion"; 3) the realization that "others have minds, intentions, beliefs, or . . . 'inner states'"; 4) the need to "take into account unique information about the other that might qualify . . . a response that differs from how oneself would feel in the same situation"; and 5) the ability to "apply emotion labels to emotional experience" (p. 109).

Within a social interaction, inferences are made regarding the others' emotions that in turn influence one's own emotions. Saarni (1999) explains, "The self is a filter or mediator for how we appraise situations and that appraisal contributes not only to our emotional response . . . [which is

influenced by cultural context,] but also to how we cope with our emotion: (p. 125).

Emotional competence skill 3: The ability to use the vocabulary of emotion and expression. Acquisition of emotion vocabulary permits children to communicate with others and in turn affects their social relationships. Through conversations with their caregivers, children learn emotion words and how they may be used in different contexts to achieve “social emotional goals” (Saarni, 1999, p. 160). Adult interaction that involves talking about emotions/feelings is pivotal for children’s emotional growth.

Saarni also points out that children relate well to emotional experiences of characters within stories. As a consequence, children use *scripts* or narratives to describe their own emotion experiences. Saarni (1999) explains: “Scripts provide children with culturally meaningful emotional experience, *and* they provide plans of action for managing both one’s feeling state and the circumstances surrounding the emotional experience” (p. 152). By school age children have acquired an understanding of a given culture’s approved scripts for emotional expression. Knowledge, however, does not necessarily ensure coinciding behavior. Saarni (1999) concludes that “exposure to emotional conversations . . . is what is important for young children” (p. 155).

Emotional competence skill 4: The capacity for empathic involvement. Saarni (1999) defines empathy and sympathy as follows:

“Empathy, *feeling with* others, and sympathy, *feeling for* others, are emotional responses that connect us with others” (p. 162). Empathy leads to sympathy, which involves pro-social behavior (helping someone else) and promotes social bonding. These skills are important for emotional competence and for feelings of self-efficacy in emotion eliciting situations. Saarni (1999) explains the importance of experiencing empathy: “[it] helps us to develop relationships with others that anchor us . . . in greater endeavors of caring and collective well-being” (p. 185). Children initially learn empathic and sympathetic skills from their parents and within families. Saarni (1999) explains, “the love between parent and baby is essentially the crucible in which empathy and concern for others’ well-being are forged” (p. 170). Additionally, “family relations influence the development of sympathy . . . [implying that] modeling . . . [in this regard, is] a key socializing agent” (p. 177). Deficits, according to Saarni, in the skills related to empathic involvement may lead to depression, aggression, and/or other responses. In addition, physical abuse and delinquency may also be connected to deficits in empathy.

Emotional competence skill 5: The ability to differentiate internal subjective emotional experience from external emotional expression.

Saarni (1999) views the development of this skill as an acquisition of “effective *self-presentation*” (p. 200). In other words, learning how to present oneself within a given context or situation. This forms the basis of emotional dissemblance. Saarni defines *emotional dissemblance* as deliberately

expressing an emotion on the outside that does not match the emotion felt on the inside. Appropriate expression is associated with *cultural* or *personal* “display rules” (p. 199). The intent of emotional dissemblance is to mislead or conceal from another person one’s inner feelings. Saarni outlines four motivational reasons to conceal one’s feelings: 1) “to avoid negative outcomes”; 2) “to protect one’s self-esteem”; 3) “not to hurt someone else’s feelings”; and 4) “norms and conventions” (pp. 197-199). Concealing one’s feelings may be accomplished when individuals manipulate expressive behavior by doing one of three things: *exaggeration* in order “to gain someone’s attention” (p. 194); *minimization* which “consists of dampening the intensity of emotional expressive behavior despite feeling otherwise”; and *substitution* of “another expression that differs from what we genuinely feel” (p. 195).

Emotional competence skill 6: The capacity for adaptive coping with aversive emotions and distressing circumstances. Adaptive coping, according to Saarni (1999), “involves the self, our emotional experience, and the physical and social environment” (p. 219). It is the ability to problem-solve “maturely and functionally” (p. 218), the ability to acknowledge one’s own feelings within an emotional experience, and the ability to self-regulate one’s feelings coming “away [from an emotional experience] with a sense of mastery and resilience” (p. 219). Saarni (1999) explains that in Western cultures, “effective coping . . . involves acknowledgment of one’s feelings, awareness of one’s self as having some degree of agency, and a functional

appraisal of the problematic situation and one's role in it" (p. 247). If one's perception of any of these is distorted, adaptive coping efficacy may be affected. Infants learn regulation strategies from their parent's reactions to their emotional distress and children continue to learn regulation strategies so that "by 10 years old most children have a fairly well developed coping repertoire" (p. 235).

Development of adaptive coping ability may be affected by several factors. How one views their amount of control over a situation and "how a person responds *emotionally* to change" (or temperament) may influence coping efficacy (Saarni, 1999, p. 226). Gender also plays a role in that certain coping strategies are viewed (in Western culture) as more acceptable than others for particular genders. For example, it is generally more acceptable for males than females to exhibit public anger, while it is more acceptable for females than males to exhibit crying in public. A child's development of coping strategies may also be affected by care-giver attachment, marital conflict, and other factors such as depression and sexual abuse.

Emotional competence skill 7: Awareness of emotional communication within relationships. Skill 7 involves the "growing awareness of how emotions are communicated differently, depending on the nature of [a] relationship" (Saarni, 1999, p. 249). Communication within asymmetric relationships (parent/child or teacher/student) is different from communication within symmetric relationships (between peers). Emotional

communication within relationships becomes especially relevant when a problem emerges. Saarni (1999) explains:

The way [a] problem is perceived can range from elementary (the problem is defined in terms of the wants of the person viewed as having the most power) to complex and mature (the problem is defined as a shared mutual concern, taking into account both persons' needs or wants). A problem also implies a goal, whether it is to restore relationship equilibrium or to achieve some instrumental or task outcome. . . . The nature of the dyadic relationship determines the quality of emotional communication, which in turn defines the goal and how the problem between the two persons is delineated. (p. 254-55)

Therefore, when a problem arises within an asymmetric relationship, the emotional communication used to solve the problem will be different from that of a symmetric relationship.

Saarni (1999) describes two concepts related to communication within relationships, *report* and *command*. "Report refers to the content of the message – its literal meaning . . . Command, however, refers to the relationship context" (p. 257) or the implied meaning, in other words, the verbal and non-verbal signals we convey while communicating. Saarni explains further that if we are aware of report and command, or the verbal and non-verbal signals, in ourselves, then we can become more aware of "how we affect others" (Saarni, 1999, p. 259), and thus increase our self-efficacy. For example, Saarni (1999) states:

We may have intended our loud voice to express how emphatically we feel about some issue, but when we notice the target child cringing and turning away from us, we realize that our communication was 'received' or comprehended as sounding angry. We can then correct that unintended effect and clarify what we had meant to say to the child. (p. 259)

Saarni also describes a feedback loop, which can occur in both positive and negative interactions. For example, “a positive [or negative] initiation is reciprocated by a positive [/negative] response, which in turn elicits further positive [/negative] overtures, and so forth” (p. 274). This feedback loop is often observed in families between parent and child. Children learn emotional communication within relationships, and Saarni (1999) states that “the important questions lie in examining how emotion processes unfold within [those] relationships” (p. 277).

Emotional competence skill 8: The capacity for emotional self-efficacy. Emotional self-efficacy “means that we accept our emotional experience[s]” (Saarni, 1999, p. 278), including the ups and downs of those experiences. Self-efficacy involves the “recognition of *what* we feel and *why* we feel this way” (p. 283). Acceptance of emotional experience reflects the individual’s judgment that their “feelings are appropriate to the circumstances” and are “in alignment with the individual’s beliefs about what constitutes desirable emotional ‘balance’” (p. 278). Saarni further explains, “Individuals with a capacity for emotional self-efficacy know how to cope with aversive emotions by regulating their intensity, duration, and frequency through appropriate and adaptive action” (p. 279), in other words, someone who is depressed may feel justified in their sadness but are not effectively coping with those negative emotions. Similarly, a teacher may feel their anger is “justified” while yelling at a disrespectful student, however, their

adaptive coping with anger and aggression are poor. Saarni states, “[t]he key issue for emotional self-efficacy [is] feeling relatively in control of our emotional experience from the standpoint of mastery, positive self-regard, and acknowledgment of our moral commitments” (p. 279). One who feels emotional self-efficacy understands

how [their] emotions serve . . . as cues for effective problem solving, including those situations that are subtle and consist of multiple challenges. It is with the effective reaching of [their] goals that [they] experience emotional self-efficacy: [Their] emotions worked for [them]. (p. 283)

This knowledge of oneself can then lead to increased feelings of self-worth.

Children learn emotional self-efficacy through interpersonal relationships that require an understanding of emotional communication. They learn how their emotional expressive behavior affects others and in turn learn how to interpret others’ behavior. Much of this is learned in the family through “*parental* acceptance of [the child’s] emotional experience” (Saarni, 1999, p. 291).

To summarize Saarni’s perspective, eight skills are involved in emotional competence, which is the demonstration of emotional intelligence within “emotion-eliciting social transactions” (Saarni, 2000, p. 68). It is important to remember that emotional competence takes into account context. When emotional *incompetence* is observed in a child, the relationship and setting should be examined in addition to the behavior of that child. Deficits in emotional competence, Saarni (1999) asserts, are

often accompanied by other behavioral, social, and cognitive problems . . . When this sort of profile of problematic qualities characterizes a child (or adult, for that matter), the social context for that individual also changes its affective tone. Such a child is more likely to be rejected, punished, avoided, and reviled. Clearly a vicious cycle is likely to be in place for such a child. (p. 304)

Saarni (1999) notes that when a child exhibits maladaptive behavior, it is important to “examine closely the interface of that unique child and his or her world” and not to place the problem of dysfunction “in the child” (p. 302). Even when a child exhibits maladaptive behavior most of the time, “often there is a relationship or a setting in which that child does not exhibit dysfunction” (p. 302).

Abuse is often the cause of emotional incompetence. Abused children often exhibit the same dysfunction they experience at home in other settings and relationships (e.g. peers at school). In abusive situations, children do not learn appropriate emotional language and therefore often have difficulties explaining how they feel. This can then be reflected in the acting out of emotions resulting in alienation from peers and loneliness. Saarni (1999) infers that “lonely, rejected children do not have the skills to be able to maneuver their self-presentations . . . [They] may have deficits both at the *encoding* level of sending emotional-expressive signals as well as at the *decoding* level of receiving and comprehending others’ emotional-expressive communicative behavior” (p. 318).

In contrast, children whose parents show emotional sensitivity and encourage emotional expression are more likely to exhibit skills in emotional

competence. Saarni (1999) explains, “researchers have found emotionally responsive caregiving to be one of the most significant protective factors in helping children to develop the resilience they needed to overcome the adverse effects of poverty, maltreatment, and family stress” (p. 328).

Saarni primarily discusses the development of emotional competence, in relation to children’s family context, but clearly there are applications to children’s relationships within a school context. Saarni states, when “children are exposed to emotion-eliciting circumstances, [they] learn about the emotions involved . . .” (Saarni, 1999, pp. 63-64). Schools expose children to “emotion-eliciting circumstances” and can be considered an important social context within which children “learn about the emotions involved.” Just as *parents* play an important role in the development of their child’s emotional competence within the context of *home*, *teachers* play an important role within the context of *school*. Thus, Saarni’s emotional competence skills are also a useful theoretical lens for this study.

Connecting emotional intelligence and emotional competence.

While emotional competence (EC) is different from emotional intelligence (EI), these theoretical frameworks are related in that emotional competence (emotions within social contexts) is the application of emotional intelligence (the knowledge of emotions) or emotional intelligence in action.

Relationships between the two theoretical lenses are shown in Figure 1. It is important to note that managing emotions in the Mayer and Salovey (2002) model refers to managing one’s own emotions, not the emotions of others.

Emotional Competence Skills (EC)	Emotional Intelligence Branches (EI)
1. Awareness of one's own emotions	Identifying emotions Managing emotions
2. Ability to discern and understand others' emotions	Identifying emotions Understanding emotions
3. Ability to use the vocabulary of emotion and expression	Identifying emotions
4. Capacity for empathic involvement	Understanding emotions Using emotions
5. Ability to differentiate internal subjective emotional experience from external emotional expression	Identifying emotions Using emotions
6. Capacity for adaptive coping with aversive emotions and distressing circumstances	Using emotions Managing emotions
7. Awareness of emotional communication within relationships	Using emotions
8. Capacity for emotional self-efficacy	Managing emotions

Figure 1. Comparison of emotional intelligence branches (Mayer and Salovey, 2002) and emotional competence skills (Saarni, 1999).

Although a direct connection between identifying emotions (EI) and the ability to *identify* one's own emotions (EC 1) is apparent, the ability to identify one's own emotions is also essential to *manage* one's emotions (EI). Similarly, one needs to be able to discern emotions (EC 2) in order to *identify* (EI) another's emotions and to *understand* (EI) them, in all their complexity. The ability to use the vocabulary of emotion (EC 3) is part of identifying

emotions (EI), which includes the ability to “express emotions accurately” (Caruso, Mayer & Salovey, 2002, p. 307).

When one feels empathy for another (EC 4), one demonstrates *understanding* (EI) of the “causes of emotions” in other people; empathy, as well as sympathy are pro-social behaviors, that involve the *using* of emotions (EI). Dissemblance (EC 5), implies the ability to identify emotions (EI) for oneself, as well as discern another’s real and phony emotional expressions. The capacity for adaptive coping with aversive emotions and distressing circumstances (EC 6) requires the *use* of emotions (EI) to solve emotion-laden problems, or the ability to “harness different emotions to encourage different approaches to problem solving” (Caruso, Mayer & Salovey, 2002, p. 307). This skill also requires the *managing* of one’s own emotions (EI) during such situations.

Awareness of emotions in any interpersonal relationship, asymmetrical, or symmetrical (EC 7), requires one to use emotions (EI), such as to “redirect attention to important events” (Caruso, Mayer & Salovey, 2002, p. 307) or correct implied meanings. When one feels self-efficacious (EC 8), one is directly aware of one’s own emotions (EC 1) and must *manage* those emotions (EI). Managing emotions (EI) is also involved when solving “emotion-laden problems” (EC 6) (Caruso, Mayer & Salovey, 2002, p. 307), and solutions will occur if one feels “in control of [an] emotional experience” (Saarni, 1999, p. 279) (EC 8). These connections between emotional intelligence and emotional competence are explored further in this study.

Studies of Emotional Competence

Carolyn Saarni (1999) introduced the term *emotional competence*, outlined the eight skills involved, and discussed the development of those skills. Other researchers expand on the concept of emotional competence in studies of children, youth, and adults. A number of these studies are summarized below.

Ciarrochi and Scott (2006) define emotional competence as “an individual difference in how effectively people deal with emotions and emotionally charged problems” (p. 232). They describe three competence variables: “emotional problem orientation, identifying/describing emotions, and effective emotion management” (p. 24), and explain how these variables interact in emotional processing:

The ability to identify emotions may be influenced by people’s initial orientation to their emotion-related problems. When people have an ineffective orientation . . . [they] are unlikely to have much practice accepting their feelings and learning to identify them and discriminate between them. . . . Difficulty identifying feelings in turn is likely to influence emotion management. . . . When people do not know what they are feeling, they are less able to resolve their emotional problems in constructive ways. (p. 233)

Ciarrochi and Scott (2006) examined the effect of emotional competence on the well-being of 163 freshman university students. The two-year study involved the measurement of “emotional competence and emotional well-being at 1-year intervals” (p. 231). The *Problem Orientation Scale*, the *Emotional Control Questionnaire*, and the *Toronto Alexithymia Scale* were used to measure emotional competence. Well-being measures included

the *Depression Anxiety Stress Scale* used to measure negative affect, and the *PANAS-X scale* to measure positive affect. Results indicate that

ineffective problem orientation, difficulty identifying and describing emotions, and rumination significantly predicted well-being 1 year later . . . [suggesting] that low levels of emotional competence preceded decreases in well-being, rather than merely co-occurring with it. (p. 238)

Conversely, “people who had an effective problem orientation were less likely to be experiencing depression, anxiety and stress 1 year later, and were more likely to experience positive moods” (p. 237). These findings suggest that individuals who exhibit effective problem orientation or high levels of emotional competence may also experience less depression, anxiety and stress, and more positive moods. Applied to teachers, an effective problem orientation or a high level of emotion competence may be a positive condition for both teacher and students.

Denham, Blair, DeMulder, Levitas, Sawyer, Auerbach-Major, et al. (2003) state that “emotional competence is crucial to children’s ability to interact and form relationships with others” (p. 238). The authors examined the relationship between emotional competence and social competence of preschool-age children. They assert that emotional skills are needed in order to relate to others, thus influencing interaction with peers and formation of friendships, and they describe three elements of emotional competence that influence social competence: emotional expressiveness, emotion knowledge, and emotion regulation. Emotional expressiveness, when positive, can “facilitate the formation of friendships” (p. 239). A negative affect, such as

anger, however, “can be problematic in social interaction” (p. 239).

Regarding emotion knowledge, Denham et al. note: “children who understand emotions . . . are more pro-socially responsive to their peers . . . and react appropriately to others” (p. 239). They describe emotion regulation as vital for pre-school children “because of the increasing complexity of children’s emotionality and the demands of their social world” (p. 240). Preschool children, however, typically cannot self-regulate; they “need external support [from caregivers] to become skilled at such coping regulation. . . . As they become more autonomous . . . older preschoolers can collaborate with caregivers’ efforts to regulate their emotions” (p. 240).

Through natural observation, semi-structured interviews, and a maternal questionnaire, Denham et al. (2003) conducted a longitudinal study examining 143 three-and four-year-olds, then followed up with 104 of the children in their kindergarten year. The researchers examined the three elements of emotional competence described above and concluded that “emotional competence at ages 3 to 4 made contributions to both age 3 to 4 and kindergarten social competence” (p. 251). The authors indicate that “negative emotions, either intra- or interpersonally, makes [sic] effective interaction much more difficult . . . [and] in contrast, more positive individuals are like ‘interaction magnets’” (p. 252). They also conclude that emotional regulation, or “how one responds to one’s experience of emotion may enhance or hinder social relations” (p. 252). Denham et al. suggest that “teaching about feelings, . . . learning means to avoid dysregulated coping,

[and how] to respond to peers' emotions prosocially instead of antisocially" (p. 253) can be beneficial to children's emotional and social development.

Emotional competence skills are important for children to learn; lack of such skills could affect several aspects of their development and consequently their lives. For example, Hessler and Katz (2010) examined the associations between adolescent risky behavior (hard drug use and number of sexual partners) and emotional competence (awareness of emotion, emotional expression, and emotion regulation). They explain that "adolescents who lack skills [and possess limited resources] for dealing with their emotional experiences may be more likely to engage in risky behaviors in an effort to deal with their negative affect or block out their feelings" (p. 2). One-hundred-and-thirty families participated in the longitudinal study. The average age of the children at the beginning of the study was 4.43 years old; the study occurred over seven years. Collection of data occurred utilizing *The Child and Adolescent Meta-Emotion Interview*, which was used initially and after seven years to measure emotional competence. Risky behaviors (hard drug use and number of sexual partners) were measured only at the end of the study.

Results indicated, "during adolescence having fewer sexual partners was associated with a greater ability to regulate anger and sadness" (Hessler & Katz, 2010, p. 6). Hessler and Katz speculate that, "when youth have difficulty regulating sadness, they may attempt to fill the emotional void and sense of loneliness by searching for a connection with others through sex" (p.

10). Results also indicated that, “during adolescence, greater emotion regulation and awareness of anger was associated with decreased likelihood of using hard drugs” (p. 8). Hessler and Katz again assert that, “when emotionally upsetting events occur, adolescents who are without strategies for understanding or getting over their negative feelings are at increased risk for using substances” (p. 9). In addition, the researchers found that “deficits in emotional competence during middle childhood and adolescence continue to impact behavioral problems during the adolescent period” (p. 9). They note that “if adolescents do not have adequate regulation abilities or outlets for expression, the negative emotion could fester to the point of internalizing their feeling or take the form of the adolescent aggressively lashing out at their environment” (p. 9-10). Hessler and Katz suggest that programs focused on children’s emotional competence “may serve as a useful point of intervention” (p. 1) for decreasing risky behavior in adolescence.

Denham (2006) conducted a literature review examining social and emotional competence relative to school readiness. She found a correlation between the social-emotional competence of children entering kindergarten and success in school. Denham (2006) explains:

Social and emotional factors, including positive interactions with teachers, positive representations of self derived from attachment relationships, emotion knowledge, emotion regulatory abilities, social skills, and nonrejected peer status, often uniquely predict academic success. (p. 59)

Denham then outlines several assessments used to measure both social and emotional competence, citing the advantages and disadvantages of each

measure. She suggests “a battery of preschool social-emotional outcome measures” (p. 57) be used when assessing these domains to achieve the most accurate measure. Denham (2006) suggests that assessment “focused on social-emotional development, should be integrated with curricula” (p. 58) and should “not be used for high stakes decisions” (p. 58) but rather “to understand individual children’s strengths and weaknesses, to promote improved, individualized instruction, and to evaluate programming” (p. 58).

Trentacosta, Izard, Mostow, and Fine (2006) support school-based programs that teach social and emotional skills, asserting that emotional competence skills, such as emotion knowledge and emotional expression, correlate with attentional competence. Their study is based on the premise that a child with high attentional competence, or the ability to focus their attention on academic tasks, will be successful in school. This skill of focused attention, Trentacosta et al. believe, is connected to emotional competence. Therefore, they examined the relationship between emotional competence and attentional competence.

Two-hundred-and-sixty-three seven-year-old children from a rural Delaware school district participated in the study. Thirty-eight percent of the children were in the first grade with the remaining 62% in the second grade. Researchers assessed children for verbal ability, emotion knowledge, and peer nominations of emotion expression. They measured emotion knowledge using the *Assessment of Children’s Emotion Skills* (ACES; Schultz & Izard, 1998), consisting of three subscales: facial expressions, social

situations, and social behaviors. To measure children's attentional competence, researchers utilized the Teacher Observation of Classroom Adaptation – Revised (TOCA – R), consisting of “31 items that measure children's aggression, shyness, and academic problems,” as well as the Cognitive Concentration subscale including items such as “‘pays attention’, ‘mind wanders’, and ‘works well alone’” (p.156). Pre-test data were collected followed by participation in a preventive-intervention program aimed at increasing emotion knowledge, after which post-test data were collected.

Trentacosta et al. (2006) found that “the children who understand the cues or signs of basic emotions in facial expressions, social situations, and behaviors as they enter elementary school can also focus and sustain their attention in the classroom” (p. 162). The findings suggest that “understanding emotions is not only important for the social aspects of children's environments such as social skills and peer relations, but also for children's performance in the classroom” (pp. 162-163). Therefore, programs focused on emotion knowledge could impact children's academic success.

Jagers (2001), another researcher interested in emotional competence, worked on research projects “which primarily target African American children and youth” (p. 59) at the Center for Research on the Education of Students Placed At-Risk (CRESPAR) located at Howard University. He bases his work on a “proposed cultural psychology

framework to highlight the cultural theme of communalism and a morality of care” (p. 59). Jagers states social/emotional programs have been shown to prevent risk factors such as substance abuse and to lower drop-out rates. “From a risk prevention perspective, African American children,” (p. 59) who are at the greatest risk of these, should benefit the most from such programs. Jagers argues that African American children learn different moral behaviors because of the communities in which they live. He states, “As . . . moral emotions [empathy & guilt] develop, they likely shape, and are shaped by, a communal orientation” (p. 63).

Jagers (2001) believes schools should teach children emotional competencies as a prevention for “problem behaviors, including academic underachievement, school dropout, substance abuse, aggression, and delinquency” (p. 60). These programs should include, according to Jagers, good teaching practices (such as positive reinforcement and democratic principles); further, teachers should act as models of emotionally competent behavior. Realistically, Jagers acknowledges the limited time classroom teachers have for curriculum content and supports alternative after-school or extended-hour programs. Commenting on the teacher’s role, Jagers (2001) implies that social/emotional programs are helpful, but “it is perhaps more important that [the teacher] model the moral competencies children need to acquire” (p. 65).

School Programs to Promote Social and Emotional Learning

Schools have implemented a variety of programs geared toward social and emotional learning. This section describes four of these programs (*You Can Do It!*; *The Unique Minds School Program*; *Connecting with Others Program*; *Strong Start*) and findings related to research examining their effects.

Bernard (2006) describes an instructional program called *You Can Do It!* The premise of the program is that both academic achievement and social-emotional-behavioral well-being are appropriate goals in an education environment. According to Bernard, education “will not be maximally effective” unless five foundational behaviors of getting along, organization, persistence, confidence, and emotional resilience are taught “in the form of social-emotional education” (p. 106). In addition to the five foundational behaviors, Bernard describes twelve “Habits of the Mind.” These habits, defined as an “automatic tendency of a person to think in a certain way” (p. 107), include being socially responsible, setting goals, and accepting self.

Bernard (2006) explains that:

By thinking in that way, the person experiences certain emotions and behaviors that will either lead to academic achievement and social-emotional-behavioral well-being, when his/her Habits of the Mind are positive, or under-achievement and poor psychological health when negative Habits of the Mind exist. (p. 107)

Bernard (2006) summarizes studies in which the *You Can Do It* program was utilized and concludes that, “the effort and achievement of students can be

increased when they are directly taught social-emotional competencies” (p. 116).

Linares, Rosbruch, Stern, Edwards, Walker, Abikoff, et al. (2005) implemented a social-emotional learning program, entitled *The Unique Minds School Program* at an urban public school with the intention of examining its effects on children’s social-emotional competencies, classroom climate, and academic grades. The program included “a classroom package of concepts, activities, tools, and strategies designed to involve multiple agents (i.e. students, peers, teachers and other school staff, and parents) across different settings (i.e., classrooms, cafeterias, playgrounds, and the home)” (p. 406). A manual provided to classroom teachers contained the program curriculum, consisting of 30-minute lessons implemented once a week. The program includes four themes taught as units. Topics include: “(a) Uniqueness; (b) Problem Solving and Personal Responsibility; (c) Feelings, Stress, and Coping; and (d) Character and Kindness Count” (Linares, et al., 2005, p. 408). The implementation of program lessons utilize “interactive tools such as puppets and original characters, role playing, class discussion, modeling, music, movement, art, and drama” (p. 408).

The study sought to examine the benefits of the program as a multiple-year intervention. A quasi-experimental design, the study involved 119 students from the ages of 8.9 to 11 years and took place over the course of two years. Students attended an urban elementary school in New York City and lived in “stable, residential . . . neighborhoods (Linares, et al., 2005,

p. 407). Their performance was compared to students in a school that did not implement the intervention program. According to Linares et al. (2005), “assessments were based on classroom observations, questionnaires, semistructured interviews, and school records” (p. 408). Results indicated that

students who received the intervention reported higher self-efficacy beliefs about learning and demonstrated higher prosocial problem-solving skills to hypothetical classroom vignettes. In addition, their teachers described them as more attentive, socially and emotionally competent, compliant, and nondisruptive. Intervention students received higher report-card math grades in the second year of the program . . . Unlike the intervention school where social-emotional skills remained high, student conduct problems (i.e., in compliance and aggression) in the comparison school worsened over time, suggesting that the intervention served to ‘prevent’ the deterioration of social skills as children moved from Grade 4 to Grade 5. (p. 414)

This study provides evidence that intervention programs can have a positive effect on the social-emotional development of children, prevent deterioration of social and emotional skills, and that such programs can be implemented by teachers.

Richardson, Tolson, Huang, and Lee (2009) examined a Social and Emotional Learning (SEL) program sponsored by the Collaborative for Academic, Social, and Emotional Learning (CASEL) entitled *Connecting with Others*. They studied the effects of the program on the social skills of students with disabilities and their socialization with peers with and without disabilities. The authors consider the teaching of social/emotional skills as part of character education and explain: “Because emotions play an essential

role in making final decisions between good and bad choices, children need to be guided as they mature in their social and emotional development” (p. 71).

The *Connecting with Others* program guides students to “analyze the logic of their thinking and . . . to change inappropriate behaviors by examining their emotions and the consequences of their behaviors” (Richardson, et al., 2009, p. 73). Teaching strategies utilized include “storytelling, bibliotherapy, relaxation, modeling, coaching, behavior rehearsal, role playing, verbal mediation, creative expression (for example, art, music, poetry, and puppetry), creative visualization, cooperative learning, and transfer learning” (p. 73). The authors also emphasize that “teachers must model the skills they wish their students to acquire and use a variety of modeling strategies . . . to engage the students in developing ethical characters” and note that “transfer of skills are learned best when parents are involved” (p. 73). As a consequence the program includes frequent communication with caregivers in the form of newsletters and encourages the reinforcement of skills at home.

Twenty-five students from five school districts in Louisiana participated in the study. They ranged in age from 9-13 years old. Seventeen of the students were identified with learning disabilities and eight with behavior disorders; both groups, according to their teachers, “demonstrated anti-social behaviors” (Richardson, et al., 2009, p. 74). The Social Skills and Attitude Scale (SSAS) “was developed to assess the social skills included in

the program . . . [It] uses a five-point Likert scale to measure the level to which a student reflects or demonstrates the skill or trait identified in a statement” (p. 74). The assessment contains 50 items within six areas (Concept of Self and Others, Socialization, Conflict Resolution/Problem Solving, Communication, Sharing, and Love/Caring). The overall reliability of the measure was reported at .75. The study was conducted as a pretest/posttest design with the SASS administered for each student. Following the initial pretest, the program was initiated and included social skills lessons approximately 40 minutes in length that were implemented 3 times a week for 16 weeks. A checklist was used to “document the behaviors” of the students and to “assess the effects of the lessons” (p. 75). Factorial analysis and analyses of variance (ANOVA) showed “difference[s] across time [and] were significant in terms of all the [SSAS] scales” (p. 75). “The student changes across time were significant . . . with the mean at postprogram always being greater than that obtained at preprogram” (p. 75), thus showing the effectiveness of the program.

Describing the success of the program, Richardson et al. (2009) conclude that “Emotionally well-regulated children are generally more positive and pro-social and are able to form and contribute to friendships with their peers with and without disabilities” (p. 76). They found that through social and emotional instruction

children can acquire a sense of self-efficacy, a feeling of being in control of their own emotional and interpersonal experiences. . . . This [in turn] fosters a positive self-image,

which can overcome a learned helplessness attitude that students with disabilities frequently develop. (Richardson, et al., 2009, p. 76)

Caldarella, Christensen, Kramer, and Kronmiller (2009) conducted a quasi-experimental study examining the effectiveness of the *Strong Start* curriculum on second graders. The study was part of social/emotional learning (SEL) instruction, with SEL defined as “the process of acquiring the fundamental skills needed to recognize and manage emotions, develop feelings of caring and concern for others, make responsible decisions, establish positive relationships, and handle challenging situations effectively” (p. 52). The quasi-experimental study focused on the effects of the program on internalization of problems, “pro-social behaviors and the ability to regulate and understand emotions” (p. 52). Forty-nine children from two second-grade classrooms and their teachers participated in the study. Random assignment of control and treatment groups occurred. One of the researchers administered the ten-lesson program to one of the second grade classes. Data collection included teacher ratings of students’ behaviors completed one week before the program and one week after.

Two measures were utilized: The *School Social Behavior Skills* (SSBS) inventory in which “teachers respond on a five-point Likert scale indicating frequency of observed behavior” (p. 53), and the *Social Skills Rating System* (SSRS) “designed to evaluate pro-social skills and problem behaviors of students” (p. 53). The original three-point scale of the SSBS was modified to a five-point Likert scale to allow for consistency within the study. Teachers

also completed a questionnaire and interview at the conclusion of the program lessons. According to the authors:

... results suggest that students who received the curriculum experienced significant increases in peer-related pro-social behaviors and significant decreases in internalizing behaviors. The curriculum seemed to especially help the at-risk students. (Caldarella, et al., 2009, p. 55)

These results indicate both “preventative” and “intervention” effects for the treatment group. The curriculum did not appear, however, to effect the externalized behaviors of the treatment group, suggesting that in addition to the *Strong Start* program “an intervention more focused on externalizing behaviors may be needed” (Caldarella, et al., 2009, p. 55). Caldarella et al. suggest the inclusion of student self-ratings and parent ratings in future data collection as well as having the regular classroom teachers administer the lessons.

A connection can be drawn between these four programs and Saarni’s (1999) notion of emotional competence. In two of the programs, emotional self-efficacy (Saarni’s term) is one of the intended results. *You Can Do It!* (Bernard, 2006) refers to emotional self-efficacy as “accepting self” and *The Unique Minds* program (Linares, 2005) uses the same term as Saarni, self-efficacy. *The Unique Minds* program also adds “prosocial problem-solving skills” as an intended result, which is similarly connected to Saarni’s “adaptive coping” (skill 6). Two of the primary goals in the *Strong Start* program (Caldarella et al., 2009) are the fundamental skills of recognizing and managing emotions and handling challenging situations, which are

similar to Saarni's skill 1, awareness of one's own emotions, and skill 6, adaptive coping to aversive emotions and distressing circumstances. The outcomes of the *Connecting with Others program* (Richardson, et al., 2009) appear to also be similar to those Saarni (1999) outlines for emotional competence: the ability to manage emotions effectively (in control); an increase in self-esteem (self-image); and the increased ability to deal with emotional challenges (overcome helplessness).

Although these programs and much of the research in the section that precedes this one focus on the emotional competence of children and youth, an implication is that adult emotional competence has something to do with the emotional competence of children. The adult participants in this study are music teachers who may have contact with children in a single school over several years. In as much as adults may impact the social and emotional development of children, examining the emotional competence of teachers is important. Few studies of teachers' emotional competence was found, and none focused on music teachers.

Parental Influence

Saarni (1999) describes the impact parents have on the social and emotional development of children, and Fabes, Leonard, Kupanoff, and Martin (2001) suggest that "how parents respond to children's emotions is not simply a reflection of their more general approach to socialization . . . More complex views are needed, such as those that consider parents' emotion regulation" (p. 907). Citing previous research, Fabes et al. relate,

“parents who tended to become emotionally distressed or used harsh control responses had children who were less emotionally expressive and less able to decode others’ emotions,” and they suggested that “exposure to conflict in the home results in emotional insecurity” (Fabes, et al., 2001, p. 907-908). Elaborating on research that suggests “use of non-supportive strategies to control children’s negative emotions teaches children to suppress negative emotions,” Fabes et al. state:

when parents succeed at suppression, the child tends to ‘store’ the negative emotion until a time when a similar circumstance arises. Thus, a pattern of stored and released negative emotion is created over time and is thought to result in more intense expression that children have difficulty regulating. (p. 908)

To investigate further, Fabes et al. (2001) observed fifty-seven children at a university-affiliated day care center over a five-month period, focusing specifically on children’s expression of negative emotions. For each observation, “the type of negative emotion (anger, sadness, fear) was identified and the intensity of the negative emotional expression of this emotion was rated by the coder using a 3-point scale, [3 indicating very intense]” (p. 910). Parents were also asked to assess their reactions to their child’s negative emotions. The assessment tool presented parents with typical situations involving children’s expressions of negative emotion. Their answers were then categorized into six different types of responses. The article discusses three types which “focused on harsh and distressed parental responses” (p. 911). In addition, teachers were asked to “complete short

questionnaires pertaining to children's emotional reactivity and social competence" (p. 911).

According to Fabes et al. (2001), "findings support the notion that parents' emotional reactions to children's emotions play an important role in determining how parental emotional socialization responses affect children's social and emotional functioning" (p. 916). Specifically they highlight that "parents' harsh and dismissing responses to their children's negative emotions undermine children's ability to engage in socially appropriate interactions with their peers at school" (p. 917). They explain:

Parents who become distressed when exposed to children's negative emotions and who are disapproving and dismissing are particularly likely to have children who learn that their feelings are wrong, inappropriate, and invalid (Gottman, 1997). As a result, children try to minimize or inhibit the expression of their negative emotional responses, but such stored and suppressed negative emotion results in intense and dysregulated displays when they are expressed. (Fabes, et al., 2001, p. 916)

In conclusion, Fabes et al. (2001) suggest the appearance of a "bi-directional relation between parental reactions and children's behavior" (p. 917). In other words, how parents react affects what the child does (i.e. intense negative emotional displays), which in turn affects how the parents react. Saarni (1999) describes the same concept as the *feedback loop* (p. 274), discussed earlier. Fabes et al. (2001) suggest that *parents'* reactions to their children's emotions involves more than their general approach to socialization, but also includes parents' emotion regulation. A connection could be drawn to *teachers*: how a teacher responds to children's emotions

may not be simply a reflection of their teaching philosophy but may also involve the teacher's emotional regulation.

Katz, Hessler and Annest (2007) examined the effect domestic violence (DV) had on children's emotional competence and peer relations. Based on research demonstrating the importance of parental involvement in the development of children's emotional competencies, Katz et al. (2007) explain:

In domestically violent homes, some parents have difficulty engaging in [emotional] conversations . . . They may themselves have poor emotional understanding or are emotionally dysregulated, making it difficult to impart these skills to their children. (p. 515)

Therefore, the authors assert, "children exposed to acts of DV may not develop a clear understanding of emotion and may have difficulty regulating their emotional arousal" (Katz, et al., 2007, p. 516).

To investigate this premise, Katz et al. (2007) examined 130 families over a six-year time span. Assessment began when the children were 5 years old, followed by two other assessments when children were 9.5 years old and then at age 11.5. Multiple assessments were administered to both parents and children, measuring for parental conflict, awareness of emotion, emotion regulation, verbal abilities, behavioral problems, and friendship closeness. Results indicated that "children exposed to acts of DV were found to be less aware of their emotions and less able to regulate negative affect" (p. 529). In addition, "higher levels of DV were associated with lower emotional competence [and more emotional dysregulation] . . . Children with lower

emotional competence exhibited worse peer relations and more behavioral problems” (p. 531).

Katz et al. (2007) suggest these children receive direct intervention focused on emotional competencies. Specifically, they explain that such interventions could help children

identify feeling states by understanding the cognitive and physical sensations that arise, distinguish one emotion from another, and learn to understand the cause of their feelings so that they can begin to identify situations that are more likely to generate negative affect for them. (p. 533)

Furthermore, intervention could give children exposed to DV the skills necessary to “help buffer them from the stresses of living in a highly conflictual family home” (p. 533).

Goodman, Brogan, Lynch, and Fielding (1993) studied the relationship between maternal depression and children’s social emotional competence within 96 families. Goodman et al. (1993) summarized earlier research by Tronick and Gianino (1986), which suggested that

children of depressed parents may display both internalizing and externalizing problems. That is, in either strategic or random efforts to gain attention from an otherwise inattentive, unavailable, or self-absorbed mother, children of depressed mothers may alternate between being withdrawn or compliant (overcontrolled) and aggressive (undercontrolled). (Goodman, et al., 1993, pp. 517-518)

Based on this and other research, Goodman et al. (1993) predicted that “children of depressed mothers would have lower self-concepts . . . less modulated self-control or management of impulses . . . and worse peer relations skills and less popularity when compared to children of well

parents” (p. 518). They found that “fathers’ psychiatric status and parents’ marital status explained much of the variability in children’s social and emotional competence” (p. 525). Divorce and father’s psychiatric disorders were usually coupled with mother’s depression. These factors affected the child’s social/emotional competence more than mother’s depression alone. While research is needed to isolate factors that impact children’s social/emotional competency, Goodman et al.’s research suggests parental condition and example impact children’s social/emotional development and, in turn, future behavior and possible outcomes for children. Similarly, teachers’ condition and example may impact children’s social/emotional development and competencies.

Gottman (1997) describes studies he and his associates conducted based on the writings of Haim Ginott, an influential psychologist who contributed to the “understanding of the emotional lives of families” (p. 34). Their research provides the “first quantifiable evidence to suggest that Ginott’s ideas were essentially correct” (p. 35). In a summary of Ginott’s philosophy, Gottman states:

Ginott believed that one of [the] most important responsibilities [of] parents is to listen to [their] children, hearing not only their words, but the feelings behind their words . . . Communication about emotions can . . . teach . . . children values. . . . Parents must show genuine respect for their children’s feelings [and] . . . empathize with their kids . . . Communication . . . must always preserve both parties’ self-respect. Statements of understanding should precede statements of advice. Ginott discouraged parents from telling children what they ought to feel, because that simply makes children distrust their feelings . . . Ginott believed that while

not all behavior is acceptable, all feelings and wishes are acceptable. (pp. 34-35)

Gottman (1997) reports that he and his associates began a longitudinal study “in 1986 with 56 married couples and their children (ages 4 or 5), in Champaign, Illinois” (p. 35). Parental interviews and observations were conducted, and “physiological responses to emotion” were assessed (p. 36). Both the children and their parents (separately) were “hooked up to various electrodes so [the researchers] could measure their physiological responses to activities designed to elicit emotion” (p. 37). For the children, researchers transformed the monitoring equipment into a space motif. In addition, “marital interaction sessions were coded for both positive expressions . . . and negative expressions” (p. 37).

Analysis revealed four parenting styles: dismissing, disapproving, laissez-faire, and emotion coaching. According to Gottman, three of the four parenting types

. . . fail to teach their kids emotional intelligence . . . 1. Dismissing parents, who disregard, ignore, or trivialize children’s negative emotions; 2. Disapproving parents, who are critical of their children’s displays of negative feelings and may reprimand or punish them for emotional expression; and 3. Laissez-Faire parents, who accept their children’s emotions and empathize with them, but fail to offer guidance or set limits on their children’s behavior. (Gottman, 1997, p. 22)

The final parenting style, emotion coaching, showed “successful parent-child interactions” (p. 24). Gottman notes that the process for emotion coaching

. . . typically happens in five steps. The parents: 1. Become aware of the child’s emotion; 2. Recognize the emotion as an opportunity for intimacy and teaching; 3. Listen

empathetically, validating the child's feelings; 4. Help the child find words to label the emotion he is having; and 5. Set limits while exploring strategies to solve the problem at hand. (p. 24).

Gottman (1997) emphasizes that "parents' awareness of their own feelings is at the heart of improving children's emotional intelligence" (p. 34). In the present study, teachers' awareness of their own feelings may also help their students, as would the five steps of emotion coaching described above.

Three years later, Gottman revisited the families to "find out how different styles of parenting serve children over time" (Gottman, 1997, p. 37). Play sessions between the children and their best friends were recorded, a teacher completed questionnaires regarding the children's levels of aggression, withdrawal, and social competence in the classroom, and teachers and mothers completed surveys regarding the children's academic performance. In addition, mothers provided information on the child's health and reported the number of negative emotions expressed by her child within a period of a week. Based on the parents' surveys Gottman states:

... children with Emotion-Coaching parents were better off in areas of academic performance, social competence, emotional well-being, and physical health . . . They were getting along better with their friends, they had stronger social skills, and their mothers, reported these children had fewer negative and more positive emotions. Several measures also indicated that the Emotion-Coached kids were experiencing less stress in their lives. For example, they had lower levels of stress-related hormones in their urine. They had a lower resting heart rate. And, according to their mothers' reports, they were getting fewer infectious illnesses, such as colds and flu. (p. 38)

Gottman (1997) attributes many of the positive outcomes described above to a characteristic referred to as “high vagal tone . . . [used to] describe a person’s ability to regulate the involuntary physiological processes of the autonomic nervous system” (p. 39). Children who exhibit *high vagal tone* are said to “excel at responding to and recovering from emotional stress, . . . are good at soothing themselves, focusing their attention, and inhibiting action when that’s what’s called for” (p. 39). This skill is considered useful because it

allows [children] to focus their attention and concentrate on schoolwork. And because it gives kids the emotional responsiveness and self-control needed to relate to other children, it’s also useful in forming and maintaining friendships. (Gottman, 1997, pp. 39-40)

Gottman (1997) relates these findings about children’s emotional well being to school contexts:

Children in emotional pain don’t leave their problems at the schoolhouse door. As a result, schools nationwide have reported dramatic increases in behavior problems over the past decade. Our public schools . . . are being called upon to provide an increasing number of social services for children whose emotional needs are not met at home. In essence, schools are becoming emotional buffering zones for the growing number of children hurt by divorce, poverty, and neglect. (p. 29)

Gottman’s four parenting styles, as related to teachers, are a useful lens for examining the emotional competence of teachers in this study. Just as different parenting styles may be more or less effective in parent-child interaction, these same styles may be evident (and more or less effective) in the interactions of children and teachers in the classroom context.

Teacher Influence

Theories of emotional development have centered on the importance of parents in the “socialization of their children’s emotion” (Ahn, 2005a, p. 49). Ahn (2005a) asserts that pre-school teachers, who may spend substantial time with children, also influence children’s emotional development. Citing previous research, Ahn (2005b) supports “three mechanisms of emotion socialization within family contexts: Modeling, contingency, and coaching” (p. 237). These mechanisms also have applications to teaching, Ahn and Stifter (2006) suggest “teachers, like parents, are managing the emotional climate in which children learn about emotions . . . and it is expected that caregivers and teachers are functioning as socializing agents of children’s emotions” (p. 254). Elaborating on previous research, Ahn (2005a) explains how teachers influence children’s emotional learning:

First, teachers provide a model of emotional expression and regulation . . . Second, teachers may increase children’s understanding about emotions by verbally explaining the meaning of emotion on specific occasions . . . [finally] caregivers’ appropriate behavioral and emotional reactions . . . provide opportunities for children to learn what behaviors are appropriate for expressing emotions. (p. 50)

To investigate further, Ahn (2005a) conducted a qualitative study in which 12 pre-school teachers were observed for a total of 30 hours each. Analysis of data indicated that teachers responded to children’s positive emotions in three ways: interacting, complimenting, and commenting. Ahn also found that teachers responded to children’s negative emotions in a greater variety

of ways, identifying seven categories: showing empathy to children's emotion; physical comfort; negative responses; ignoring; problem-solving; teaching constructive ways to express emotion; and distraction. In the discussion section, Ahn (2005a) states:

By commenting on children's display of empathy, teachers appeared to promote children's prosocial development to be keen on others' emotional states. Teachers themselves expressed their empathy to children's sadness, anger and loneliness to validate children's emotion. They acknowledged that children sometimes experience negative emotions and let them know that it is okay to feel that way. Evidences of teachers' socialization of emotion were clearly found in their teaching a constructive way of expressing emotion. (p. 59)

These findings point to the teacher's role in the socialization of emotion for children.

In a separate article, Ahn (2005b) continues to examine the socialization of emotion among teachers, focusing on the teachers' *discussions* of emotion in childcare centers. Ahn (2005b) observed 12 primary teachers' "verbal interactions with children" (p. 238). Analysis revealed four categories of discussions:

discussions related to the emotions of the characters from books read during class; discussions in which teachers asked children to identify their feelings using emotion-related words; discussions that centered on the causes of the children's emotions; and discussions about constructive ways to express emotion. (p. 238)

Some teachers were more effective than others in certain categories. For example, even though all teachers were encouraged to use children's books related to emotional situations, only 4 out of 12 teachers read these books to

children. Of those teachers, some read the books to children, but did not lead any discussion of the stories. Teachers also helped children identify emotion-related words by talking “about what they were feeling” and asked “children how they were feeling” (p. 239). In addition to identification, teachers helped children determine the causes of emotions. They “reinforce prosocial behaviors as children begin to understand why individuals have certain emotions and how the same emotion may have different causes” (p. 240). Ahn relates an incident in which “a teacher asks a girl to think about what somebody is feeling and encourages her to be empathetic to this feeling;” Ahn explains that “the teacher’s intention [was] to teach the children that others have feelings and that they need to modify their behaviors so that they will not hurt others’ feelings” (p. 240). Lastly, according to Ahn’s study, “teachers serve as models for appropriate emotional expression. . . .For example, the children are encouraged to use verbal expressions of anger rather than physical revenge ” (p. 241).

In a third article involving 12 teachers in three child care centers in Pennsylvania, Ahn and Stifter (2006) focused on “how . . . teachers respond to children’s negative and positive emotional expressions and how they teach emotion” (p. 256). Observations occurred continuously, 120-180 minutes at a time, for a total of 30 hours per teacher within a variety of classroom situations (circle time, free play, etc.).

Following observation, teachers’ responses to children’s *negative* emotion were coded into eight categories: ignoring, physical comforting,

negative response, teaching constructive means of emotion regulation, intervening in the cause of negative emotion, showing empathy, distraction, and other. Teachers' responses to children's *positive* emotion expressions were also coded into five categories: ignoring, matching the emotion, encouragement of emotion display, discouragement of emotion display, and other. In addition, Ahn and Stifter's analyses emphasized gender and age differences in teachers' responses.

Results indicated that teachers of toddlers (ages 2-3) tended to match children's positive expressions, encouraged positive expressions, showed physical comfort, and utilized distraction more often than did teachers of preschool children (ages 4-5). In contrast, preschool teachers discouraged emotion expression and intervened in the cause of negative emotion more often than toddler teachers. Both took advantage of opportunities to teach constructive ways to regulate negative emotion. Ahn and Stifter (2006) suggest that "preschoolers displayed much more overexcitement than did toddlers. [Thus] to calm down overexcitement of preschoolers, their teachers may need to discourage their overly excited feelings" (p. 264). The difference between age groups also suggests that teachers adjust "their role in helping children to regulate their emotion to the developmental level of their children" (p. 265).

Regarding gender, teachers matched positive emotions, encouraged emotion expression, showed physical comfort, and utilized distraction techniques more often with girls than boys. Boys were shown

discouragement of emotion expression, indifference, empathy, and constructive ways to regulate negative emotion more often than girls. In response to these findings, Ahn and Stifter (2006) comment:

It is interesting that the findings of this study are consistent with the evidence that adults have different expectations with regard to boys' and girls' emotional expressions, and that adults actually may reinforce these emotional expressions as a function of gender. (p. 267)

Teachers' responses to girls appear to encourage more emotional responses than boys, and boys' overexcitement leads to a discouragement of expression. Age differences were also found in that

teachers of younger children preferred more direct, quick responses such as physical comfort and distraction . . . [whereas] teachers of older children, recognizing and expecting more mature forms of cognitive ability, took the opportunity to teach constructive ways of dealing with negative emotion. (Ahn & Stifter, 2006, p. 265)

Teaching situations are complex, involving an interactive process between teacher and student, and including a variety of differences related to gender, age, race, and capability.

Poulou and Norwich (2002) conducted a study exploring teachers' responses to students with emotional and behavioral difficulties. An attribution inventory was distributed to 60 elementary schools within the Athens, Greece area. Six versions of the inventory presented vignettes of "different types of behaviour problems: mild/severe conduct, mild/severe emotional, and mild/severe conduct and emotional" (p. 118). Results

indicated that “teachers’ negative feelings for . . . [pupils with emotional and behavioral difficulties], such as anger, irritation, lack of sympathy and indifference were negatively associated with their intentions to help these children” (Poulou & Norwich, 2002, p. 130). In other words, the more negative the feelings felt by the teacher, the less likely teachers felt they could help the students. The authors also found, however, that these teachers did “disregard . . . their personal responses [which] signifies awareness of their teaching role, as requiring them to act objectively” (Poulou & Norwich, 2002, p. 128).

Poulou and Norwich (2002) suggest that even though teachers’ negative feelings influence their readiness to help students and appear to be “unfair” for the children whose behavior elicits these emotions, they also suggest “it might be unnatural to expect teachers to freeze their feelings. It would be more desirable for them to learn to control these negative feelings and not allow them to influence their teaching role of supporting children in need” (p. 128), an idea consistent with emotional regulation or self-management of emotion (Mayer and Salovey, 1997). The authors recommend that teacher education could “alert teachers to their emotional reactions” to children with emotional and behavioral problems, thereby helping them to “learn to make sense [of] and moderate the consequences of their feelings” (p. 130).

Hargreaves (2000) studied teachers’ emotional responses while teaching as well as “the emotional nature of their interactions with students,

parents, school leaders and each other” (p. 811). He refers to teaching and learning as “emotional practices” and teachers as “emotional practitioners” (p. 812). Hargreaves defines emotional practices as those that “arouse and color feelings in ourselves and in those around us” and explains the importance of engaging critically with the “emotional arena in education” while cautioning against sentimentality and self-indulgence (p. 812-813).

Hargreaves (2000) “investigated how the emotional character of teaching is influenced” (p. 813) by teachers themselves as individuals and by their work environment. Hargreaves introduces a new term, “emotional geographies,” which

consist of the spatial and experiential patterns of closeness and/or distance in human interactions and relationships that help create, configure and color the feelings and emotions we experience about ourselves, our world and each other. (p. 815)

Hargreaves identifies five sources of emotional distance and closeness within teaching: differences of culture; teachers’ purposes at odds with those they serve; professional distance between teachers and students; hierarchical power relationships; and fragmented, infrequent, or disconnected interactions.

Hargreaves (2000) interviewed 60 teachers in both elementary and secondary schools in Ontario, Canada. The interviews ranged from one to one-and-one-half hours each and elicited “teachers’ reports of their emotional relationships to their work, their professional development, their lives and identities and educational change” (p. 816). Hargreaves “asked

teachers to describe particular episodes of positive and negative emotion (one of each) with students, colleagues, administrators and parents” (p. 816). Hargreaves found elementary classrooms to be places of emotional intensity. He states that “elementary teachers in our study came across as not only more emotionally positive in the classroom but as more emotionally negative” than secondary teachers, and further, “. . . their classrooms were more emotionally intense in both respects” (p. 818). Findings indicated that elementary teachers “claim not only to have affection for students, but in some cases, even to love them” (p. 817). Elementary teachers also reported more incidents of feeling angry or frustrated with their students than their colleagues in secondary schools.

Hargreaves (2000) refers to *psychic rewards* in teaching, and states that “teachers feel rewarded when students show affection towards and regard for them and when students demonstrate that they are enjoying (or have enjoyed) their learning” (p. 817). In the elementary school this does not appear to come just from individuals who come back later to express their appreciation, “but from emotional bonds and emotional understanding established here and now with entire groups” (p. 818).

Interestingly, Hargreaves (2000) describes the emotional geography of an elementary classroom as *political* or having hierarchical power relationships. He explains:

Because elementary schools are places where there are greater differences between teachers and students in age, physical size and strategic sophistication, elementary teachers possess more

classroom power than their secondary colleagues, as well as showing more care. The emotional geography of political distance can undermine the emotional understanding between them, even though and perhaps because the interactions between them are frequent, close and intense . . . Teachers' power is an insistent feature of elementary school life. (p. 819)

In order to counteract this political distance, Hargreaves (2000) suggests "distributing power and responsibility for decisions about learning . . . among students . . . [thus easing] the power differences between teachers and students" (p. 825).

Hargreaves suggests that emotional competence does not just involve an individual, rather it is "embedded and expressed in human interactions and relationships" (Hargreaves, 2000, p. 824). In addition, emotional practices of individuals within professional settings are influenced by what their "professions expect of them emotionally, and how their organization structures human interactions" (p. 824). Hargreaves found that

elementary classrooms came across as places of emotional intensity where personal and physical closeness and expectations of professional warmth in continuous and enduring classroom relationships create a solid basis for emotional understanding. (p. 824)

Hargreaves suggests that hierarchal power influences between teacher and students may interfere with this emotional understanding, but the power influence of the teacher can be limited through student involvement in decision-making. Teaching, according to Hargreaves, in an elementary school setting is (and is expected to be) an emotional practice, and as such,

elementary school teachers are emotional practitioners for their students and should be aware of this important responsibility.

Rambow (2008) examined the relationship between the emotional and social competence of math instructors and math anxiety of adult students. He developed “a quantitative, descriptive, non-experimental research approach” (Rambow, 2008, p. 215) in which students self reported their level of math anxiety and assessed the instructor on emotional and social competence via the Emotional and Social Competence Inventory – Version 3 (ESCI). Based on the research of Boyatzis, Goleman, and Rhee (2000), Rambow (2008) examined emotional and social competence and discovered four clusters: self-awareness, self-management, social awareness, and relationship management (Figure 2).

Self-awareness	Self-management	Social awareness	Relationship management
<ul style="list-style-type: none"> • Emotional Self-awareness 	<ul style="list-style-type: none"> • Emotional Self-control • Adaptability • Achievement • Positive outlook 	<ul style="list-style-type: none"> • Empathy • Organizational awareness 	<ul style="list-style-type: none"> • Coach & Mentor • Inspirational leadership • Influence • Conflict management • Teamwork

Figure 2. Four clusters of emotional and social competence (Rambow, 2008).

Findings showed negative correlations between math anxiety and students’ perceptions of instructors’ emotional competence. Rambow (2008) found that

students who viewed math instructors with low emotional and social competence behavior reported higher math anxiety. Conversely, adult students who viewed math instructors with high emotional and social competence behavior reported lower math anxiety. (p. 219)

In other words, students' anxiety decreased as instructors' emotional and social competence increased. Rambow asserts that an instructor "with higher emotional and social competence skills may make the difference as to whether an adult student completes college and ultimately earns a college degree" (p. 243). With this in mind, Rambow suggests that instructors "would benefit from emotional and social competence skills training" (p. 244), and developed a Six Stage Spiral Development Model for educating practice and pre-service teachers in emotional competence.

Elementary classrooms are emotional places (Hargreaves, 2000; Williams et al., 2008). Williams, Cross, Hong, Aultman, Osbon, and Schutz (2008) explain, "teachers . . . juggle their own emotions while trying to contend with their students' needs and attend to other administrative duties . . . These interactions, internal and external, make teaching an emotionally charged situation" (p. 2). They note that researchers have used terms such as *emotional labor* and *managing emotions* in the classroom. Williams et al. (2008) "explored teachers' beliefs and their descriptions of emotional events within their classrooms to understand how these teachers attempted to address or repress student emotions" (p. 1). They conducted two qualitative interviews with each of eight in-service teachers. Participants varied in gender (3 males and 5 females), teaching experience (3-24 years), and grade

level taught (elementary, middle, or high school). They were interviewed twice in their classrooms: 2 weeks before the beginning of school and 2 weeks after school started. Williams and colleagues examined “how participants described their perceptions of their students, their introductions with the students, and developing their classroom atmosphere” (p. 1).

Utilizing a phenomenological approach, Williams et al. (2008) identified four themes and related sub-themes in the teachers’ interviews, including: 1) teacher selves, 2) building relationships, 3) negotiating the classroom environment, and 4) emotional events in the classroom. These themes illustrate, according to Williams et al. (2008), “how teachers talked about emotions in their classroom and how they addressed the emotional issues” (p. 12). Regarding how teachers responded to emotional events in the classroom, Williams et al. (2008) discuss six sub-themes: detached, put this on the back burner, no more tears, handle with care, shifting directions, and totally engrossed (the *flow*).

The six sub-themes related to teachers’ responses to emotional events in the classroom appear to be similar to Gottman’s (1997) four styles of parenting (dismissing, disapproving, laissez-faire, and emotional coaching), although disapproving was not evident. Williams et al. (2008) described *detached* as inattention by the teacher to emotions in the classroom: “Some teachers described that it was difficult to think of a specific emotional event in their classroom” (p. 15). The *back burner* approach (similar to Gottman’s dismissing style) involved time as a “factor that some teachers were not

willing to sacrifice . . . Emotions had to wait until the instructional goals were accomplished” (p. 16). The *no more tears* theme (similar to Gottman’s *laissez-faire* style) occurred when teachers “acknowledged the problem but sent the student to a counselor or avoided issues that they knew would evoke an emotional response” (p. 16). Teachers who exhibited the *handle with care* approach (similar to Gottman’s emotional coaching) “discussed emotional events as an opportunity to be responsive to students’ needs. Some teachers talked about the emotions shared in their classrooms by students as a way to create a new learning opportunity” (p. 17). The authors state:

[these] teachers’ awareness of a particular student or types of student emotions served as a cue to monitor and . . . change what they were doing in an effort to reclaim what they perceived to be a classroom more conducive to student learning by helping students regulate their emotions.
(Williams, et al., 2008, pp. 17-18)

Williams et al. describe the process of monitoring and change as *shifting directions*. The final theme discussed is the concept of *flow* as introduced by Csikszentmihalyi (1994). Csikszentmihalyi, according to Williams et al. (2008), describes flow as a representation of “our optimal fulfillment and engagement in an experience” (p. 18). Within the classroom, Williams et al. (2008) observed flow exhibited through the “match between skill and challenge” (p. 18) facilitating student’s emotional response.

Williams and colleagues (2008) suggest future research include observational data and student interviews. They emphasize that “different [academic] subjects tend to elicit different types and levels [of] emotional

experiences for both teachers and students . . . [Therefore teachers in] specific subject areas should be educated on how to handle emotions that are commonly felt within their domain” (p. 20). They suggest that “in-service teachers should reflect on their teaching beliefs and evaluate the situations that have transpired within their classrooms,” which may “transform how they relate to their students’ emotional and academic needs” (p. 20). They also recommend that pre-service teachers learn about the emotional nature of the classroom and how to structure their classroom environments with that in mind.

Music and Emotion

The connection between music and emotion has long been recognized. The ancient Greeks believed that music had the power to “stir the emotions” (Bowman, 1998, p. 30) and could be used for “therapeutic purposes,” in that “unfavorable states of the mind could be relieved and harmony” or balance restored (Gabrielsson & Juslin, 2003, p. 504). Hegel (1771-1831) described music as offering “insight into an otherwise unfathomable inner life” and helpful in the “ordering of emotions” (Bowman, 1998, p. 106). Susanne Langer wrote specifically about emotion and music in her 1953 book, *Feeling and Form*. Bowman, summarizing Langer’s theory, explains:

Musical experience amounts in Langer’s view to ‘the education of feeling, as our usual schooling in factual subjects . . . is the education of thought’ (Langer, 1953, p. 401). Music gives perceptible shape to people’s subjective worlds: ‘It is their school of feeling, and their defense against outer and inner

chaos' (Langer, 1953, p. 409). Our musical engagements teach us something very significant, and not in spite of, but precisely because of music's ineffable nature. Music is a vehicle for conception; or perhaps more precisely, music articulates for perception a vital image with tensions and rhythms commensurate with the form of feeling. In this way, musical experience serves the important end of educating human feeling. . . . [W]hat music seems to render conceivable . . . is not so much the *form of feeling* as the *felt qualities of experience* – how feelings feel. (Bowman, 1998, p. 215)

Deryck Cooke, musicologist, considers music as expression in his book *The Language of Music* (1959). According to Gabrielsson and Juslin (2003), Cooke claimed:

that music considered as expression has three separate aspects: (1) an architectural aspect typified by contrapuntal works (e.g., a fugue) appealing to us by the beauty of pure form; (2) a pictorial aspect in a few works containing imitation of natural sounds (e.g., bird song); and (3) literary aspect “found . . . in most Western music written between 1400 and the present day, since music is, properly speaking, a language of emotions, akin to speech. . . .” (p. 505)

Another foundational theory of music and emotion is Meyer's theory of musical meaning (1967). According to Radocy and Boyle (2003):

Meyer's theory of musical meaning is based on his *theory of emotion*, which has the same basic tenets as Dewey's *conflict theory of emotion*. ‘Emotion or affect is aroused when a tendency to respond is arrested or inhibited’ (Meyer, 1956, p. 14). Emotional responses depend on the relationship between a stimulus (music) and a responding individual. (p. 348)

Meyer also believed that:

Musical affective experience is distinguished from affective experience in everyday life. Tensions created by tendencies to respond in everyday life may go unresolved, whereas those aroused by music usually are resolved within a musical framework. Music can serve as both stimulus and as meaningful resolution to such tendencies; in life, that which

creates the tension usually cannot serve to resolve it. (in Radocy and Boyle, 2003, p. 349)

Music's ability to symbolize inner life with tensions and resolutions is precisely what makes it an excellent tool for learning about emotions and how to resolve emotional experiences.

More recently, the Sixth International Conference on Music Perception was held in Keele, UK, with intention "to bring[ing] together several researchers who have made theoretical and empirical contributions to the field in order to display 'current trends in the study of music and emotion'" (Juslin & Zentner, 2001-2002, p. 3). Juslin and Zentner (2001-2002) provide a summary of a collection of papers brought together from a symposium at the conference.

According to Juslin and Zentner (2001-2002) the connection between music and emotion has long been recognized, however research on this subject has been limited and isolated to a few substantial efforts. They attribute the limitation to methodological problems, the influence of behaviorism and cognitive studies in recent decades, and the "theoretical nature" of the music and emotion literature, as well as a non-unified "theoretical framework" guiding the research (p. 4). While theories on emotion have been applied in music research, questions remain about whether the theories are appropriate for music. Further, emotional responses, which are subjective, are as varied as the listeners.

Juslin and Zentner (2001-2002) list “key issues in the study of music and emotion” (p. 6). These issues are posed as four main questions: “How should the basic terms be defined?” (p. 6); “What is the formal object of musical emotion?” (p. 8); “Are musical emotions different from everyday emotions?” (p. 9); and “Where is the emotion?” (p. 11). They suggest possible definitions for the words used most often in the research they reviewed: *affect* is considered a general term that includes “preference, emotion, and mood” and includes anything from “music preferences to peak experiences of music;” *emotions* are “fairly brief and intense reactions to goal-relevant changes in the environment;” and *moods* are “diffuse affective states of low subjective intensity but [of] relatively long duration, often without apparent cause” (Juslin & Zentner, 2001-2002, pp. 6-7).

Juslin and Zentner (2001-2002) identify one of the theoretical questions in the literature: What is it about music that elicits an emotional reaction? Based on their review they point to two main sources of emotion in music: *intrinsic* and *extrinsic*. Intrinsic sources are found within the structure of the music itself. Extrinsic has two sub-categories including an *iconic* source which is an “extramusical event carrying emotional tone” such as vocal expression, and *associative* sources which are “relationships between the music experienced and nonmusical factors related to emotion” (p. 9). Regarding the question of whether musical emotions are the same or different from everyday emotions, Juslin and Zentner (2001-2002) point to studies that suggest “emotions induced by music and emotions felt in

everyday situations differ in *their relative frequency of occurrence*" (p. 10). Finally, Juslin and Zentner (2001-2002) suggest that theories relative to the question, "Where does the emotion lie; in the music, the listener, or both?" have to do with the distinction between musical *perception* and musical *induction* of emotions. Perception is being able to recognize emotion in the music or the performance; induction is the actual emotional reaction felt by the listener. It appears that more research has been done on the perception of emotions in music, and that more research is needed with regard to the emotions induced by music.

Regarding the perception of emotion in music, Kallinen (2005) conducted research that asks: Are there musical excerpts that people can agree on which express basic emotions with differing intensity? Kallinen initiated a two-part study. The first entailed a survey given to music "professionals" for the purpose of obtaining a list of musical selections within the western art music repertoire. The second used the suggested musical selections as the tool for the experiments in two different cities.

Kallinen (2005) distributed questionnaires to participants who were asked to suggest particular musical selections that they felt portrayed a specific emotion. Twenty teachers in Finland received the paper questionnaire and 500 Finnish music professionals received e-mail questionnaires. Fifty respondents participated: 20 music teachers and theorists, 5 composers, 15 instrumentalists, 3 singers, and 7 professional

music students. Descriptive statistical methods, cross-tabulation, and Chi-square testing were utilized in data analysis.

Participants suggested 214 musical selections. Seventy percent were instrumental works. The emotions most frequently suggested were sadness and joy, followed by anger and fear. Surprise and disgust were only mentioned a few times, but many other emotion words were also suggested, such as pain and hope. Most of the pieces were from the Romantic era, followed by the Baroque, Classical, Twentieth century tonal, Modern, and Renaissance music. Very few works from the non-tonal repertoire were suggested. It is important to note that the author acknowledges the bias/limitation of participant selection affected the musical genres suggested in the survey. Kallinen (2005) explains why she chose music professionals to participate in the study:

I predicted that subjects who listen to Classical music often and/or who possess a higher level of music education would evaluate the music pieces more competently . . . than subjects with less musical training and knowledge of Classical music. (p. 376)

Kallinen (2005) provides possible reasons for the results to the survey:

1) tonal music is set up to portray emotion; 2) the majority of concerts include Romantic and Classical pieces therefore these are remembered easier than other music from other eras; 3) the “great composers and compositions in music history have a greater role in the music education system” (p. 379), consequently these works are more familiar to educators; 4) emotions can be categorized easier in tonal music than non-tonal music; 5) the Romantic

and Baroque eras are typically associated with emotional qualities; 6) happiness and sadness are easily recognized in music, which could be why they were suggested the most; and 7) basic emotion categories do not always capture the emotional qualities in a piece of music, thus, the participants felt compelled to include other descriptive words.

The results from the questionnaires lead Kallinen (2005) to conduct two more studies. The sample included 99 participants (44 in study 1 and 55 in study 2) ranging in age from 12 to 45 years. Seventy-four percent were women; 26% were men. Most were music amateurs yet considered very competent in classical music literature. The studies were conducted in auditoriums of the university and conservatory in Jyväskylä and Turku, Finland. Kallinen used 20 selected pieces from the paper questionnaire in the first study, and 58 selected pieces from the e-mail questionnaire in the second study. She selected only instrumental pieces that were associated with the various emotions of joy, fear, surprise, anger, sadness and disgust. Pictures of “basic emotional facial expressions” (Kallinen, 2005, p. 381) were coded with capital letters and given to participants on sheets of paper. The participants were asked to choose one facial expression that matched the “emotional tone” of the piece just heard (p. 383). Participants were reminded to choose “what the composer might have wanted to express” (p. 383) versus what *their* emotional reaction might have been. They were also asked to rate the intensity of the emotion.

Results indicated that the listener evaluations correlated highly with the music professional evaluations: 63 pieces matched, only 15 had different responses, and “Chi-square tests of independence for the emotional evaluations were significant in all music excerpts, except in two” (Kallinen, 2005, p. 383). Sadness and joy were higher in mode frequency than anger and fear, and none of the surprise or disgust pieces were “evaluated as expected” (p. 383). Kallinen states that “the results support . . . that basic emotional qualities in music can be identified and to some extent predicted” (p. 386), and concludes that “typical basic emotional music excerpts with different intensity levels could be found” (p. 387). Emotional expression was easier to identify in tonal music. Joy and sadness were easier to recognize possibly because of “the amount of exposure they get” (p. 387), and fear and anger “were closer together than the other basic emotions” (p. 388). The results, however, raised a question for Kallinen (2005): “What aspects of the music [were] the listeners’ agreement . . . based on. In other words, what made some music excerpts sad and others joyful in a manner that listeners recognized?” (p. 388). Kallinen suggests further research on the different emotional dimensions of the music and the structural characteristics of particular emotional excerpts.

Kallinen examined perception of emotion in music. John Sloboda (1991) examined the induction of emotion or emotional responses to music, asking whether people could pinpoint a specific moment in a piece of music that evoked a particular emotional response, and if so, how often did the

response occur and what musical elements caused the effect? The results from a questionnaire completed by 83 respondents (“34 professional musicians, 33 amateur performing musicians, and 16 people who listen to music but did not perform it”) suggested that certain musical structures evoked specific physical responses in both instrumental and vocal works (p. 112). Participants completed a questionnaire asking them to “consider a list of physical responses and to rate the frequency with which each had been experienced to music within the last five years” (p. 111). In addition, respondents were asked to name up to three pieces in which they remembered a response occurring. Of the 165 works nominated, 67 were classical instrumental and 65 were classical vocal; a heavy bias for classical music was observed by the researcher and should be taken into account when examining the results from this study.

Sloboda (1991) found that the top four physical responses reported by respondents were “shivers [down the spine], laughter, lump in the throat, and tears” (p. 112). The musical elements corresponding to physical responses included appoggiaturas evoking tears and “relatively sudden changes in harmony” causing shivers down the spine (Sloboda, 1991, p. 115). The presence of acceleration and syncopation together were also related to increased heart rate.

The respondents were also asked to specify how many times they listened to a piece of music, and of those times how often the emotional response occurred. The results showed that the majority of people reported

experiencing the response they described for all or most of the listenings, even when listening for fifty times. Sloboda suggests that “listening to a piece of music . . . many times does not always entail a diminishing of strong emotional response to it” (p. 113). He cautions, however, that the sample for the study was “unbalanced,” and does not claim a “guarantee that the ‘thrills’ reported by the subjects in these studies corresponded to actual physiological events” (p. 119). Rather “the significance of this research is to show that these responses, whatever their physiological basis, are shared by a significant number of people” (p. 119-20).

The previous studies address the perception of emotion in music (Kallinen, 2005) and the induction of emotion from music (Sloboda, 1991) among adults. Adachi, Trehub, and Abe (2004) examine children’s identification of emotions in music and, indirectly, their expression of emotion through song. The research questions guiding their study included: “Are children as accurate as adults at identifying intended emotion [in music]? Can they perceive the emotional intentions of amateur performers, in particular, children? [And] do children across cultures identify the intended emotion of musical performers in a similar manner” (p. 323)? Adachi and colleagues (2004) conducted three experiments in which they “compared children’s and adults’ perception of emotion in children’s sung performances” in both Canada and Japan (p. 323).

Forty Canadian adults and 60 Canadian children participated in the first experiment. Half of the participants listened to happy and sad versions

of “Twinkle” or the “ABC Song” sung by 8-10 year old children categorized as “good singers” (Adachi et al., 2004, p. 324) (identified as children who could sing in tune with and without the words). The other half of the participants listened to the same songs sung only by “ordinary singers” (p. 324) (identified as children who could not sing in tune with or without the words). Children were asked to rate 40 samples on a five-point Likert scale from very sad to very happy, and the adults were asked to rate the samples using a nine-point scale. Ratings were converted into deviation scores and a “three-way analysis of variance with repeated measures was used to evaluate the effect of emotional valence, singing ability, and age on listeners’ ratings” (p. 325). Results indicated a “concordance between the singer’s emotional intention and the listener’s judgment” (p. 325). The authors found that children and adults can discern the emotional intentions of 8 to 10-year-old singers. Children were more accurate than adults in identifying emotions expressed by the singer. Children’s greater accuracy for happy versions, rather than sad, and “good singers” versus “ordinary singers” was also found.

The second experiment involved 40 Japanese adults and 60 Japanese children. The rating scales required the adults to circle the corresponding number and the children to circle a facial expression. Otherwise the procedures were the same as the Canadian sample. Results indicated that Japanese adults and children could correctly discern the emotional intentions in the singing of 8-10 year old Canadian children. The scores showed that Japanese subjects were more accurate in identifying the emotion sad than

happy. The Japanese children were more accurate than the adults in identifying the emotional intention of the singer, but only on the sad renditions. And, there appeared to be greater accuracy among Japanese subjects for identifying emotional intention in good singers versus ordinary singers, but only on the happy renditions. The researchers concluded that “the performances of child singers provide sufficient cues for communicating their expressive intentions both within and across cultures” (Adachi et al., 2004, p. 328).

The third experiment, in the series of three, examined particular musical cues that participants may have used in interpreting emotional expression. Researchers chose the musical and expressive cues from a previous study (Adachi & Trehub, 1998): tempo, dynamics, pitch, breathy voice, nasal voice, suppressed contour, tenuto, non-legato, portamento, implied voice, lyrics, and dotted or syncopated rhythm. All expressive cues were scored as present or absent in each of the song renditions of the previous experiments. The authors “explored potential linear relations between . . . dependent variables” such as Canadian children’s mean ratings of ordinary singers, and the independent variables as listed above. Next, the “cues from the singers that could best account for the emotional interpretation of specific listener groups were identified using variable selection in a multiple linear regression model” (p. 329).

Results indicated that regardless of age or culture, listeners used tempo and dynamics as emotional cues. The researchers found that listeners

interpreted the rendition of *good* singers as happier when those renditions were faster and louder. Canadian adults and Japanese children interpreted the renditions as happier when the tone of voice implied smiling. Canadian and Japanese children interpreted the renditions as sadder in the presence of portamento. Finally, Japanese children interpreted the renditions as sadder in the presence of breathy voice quality. (Adachi et al., 2004, p. 330)

The cues used in the interpretations of the ordinary singers' renditions were slightly different. The researchers found that

listeners, regardless of age or culture, interpreted the louder renditions of *ordinary* singers as happier and the renditions with suppressed contour as sadder. Children from both cultures associated faster tempo with more positive emotional intentions. For Canadian listeners of all ages, nasal voice implied sadness. Not surprisingly, Canadian listeners were affected appropriately by positive and negative linguistic cues, which were obviously inaccessible to Japanese listeners. Thus, tempo, dynamics, and suppressed contour crossed cultural boundaries, but nasal voice and linguistic cues did not. (Adachi et al., 2004, p. 332)

In summary, happy and sad renditions of songs sung by children ages 8 to 10 can be successfully interpreted by same-age children and adults and across cultures. These experiments were limited to sad and happy, thus leaving room for further research on the interpretations of other emotions. A cultural difference was found in that Canadian listeners interpreted the happy renditions more accurately while the Japanese listeners interpreted the sad renditions more accurately. The authors speculate that the reason why the Japanese participants were more accurate in identifying the sad musical renditions might be because the Japanese culture emphasizes "sensitivity to the grief of others" (Adachi et al. 2004, p. 333). This third

study also confirmed from the findings of the other two studies that same-age children (both Canadian and Japanese) are more accurate in interpreting emotional meaning in songs sung by other children than are adults. The authors attribute this accuracy to children's gradual development in relation to perception in music and draw the connection or similarity to other research that shows "children [also] exceed adults in interpreting the facial expressions of other children" (Adachi et al., 2004, p. 334).

These studies suggest that children can identify or perceive intended emotion in music, particularly from the singing of other children, and that children can accurately express emotion in song. The good singers as well as the ordinary singers were able to express emotion through their singing, as evidenced by the identification of their emotional intention by other children and adults. An implication for this study is that music and the musical activities found within a music program are potential means of emotional learning. Elementary music teachers may understand this potential and that knowledge may influence their curriculum choices. The unique qualities of music may be associated with certain emotions distinctive to an elementary music classroom context calling upon the music teacher's sensitivity to children's responses and their own emotional competence.

Other researchers have written about the potential connection between music and emotional learning. Mayer and Salovey (1997), whose description of emotional intelligence is one of the theoretical frames for this study, state that "literature is probably the first home of the emotional

intelligences. But so, too, are art programs, music, and theater” (p. 20).

Mayer and Salovey further discuss the importance of stories to emotional learning:

Natural emotional teaching . . . [occurs through] story characters . . . children can observe both what makes those characters feel as they do and also how the characters cope in response to the feelings. (p. 19)

Many elementary music teachers use children’s story literature in their practices. Further, music, particularly songs with stories and characters, may have the same potential emotional teaching function as children’s literature.

Another integral part of any elementary music curriculum is the inclusion of singing games. Asher and Rose (1997) discuss the importance of game contexts for learning social/emotional skills. They state:

The game context may be a particularly useful setting in which to teach relationship skills . . . The game context is very rich in terms of the wide variety of important social tasks that children are likely to face. These include initiating interaction, managing disagreement, coping with teasing, asking for help, cooperating, dealing with failure, and dealing with success. (p. 215)

The authors list three particular advantages of the game context:

First, children enjoy their participation so there is no problem motivating children to participate. Second, a positive mood has beneficial effects on learning . . . Third, just as low-accepted children tend to be less competent at schoolwork and sports, we suspect that they also tend to be less competent at games . . . [therefore] children have the opportunity to acquire new competencies at games. (p. 216)

Asher and Rose explain the possible emotions elicited through game interactions:

We believe that games will provide a context for addressing some of the emotional challenges posed by peer relationships. Much of what makes social relationships difficult for children involves the kinds of emotions they have to deal with. Several of the game playing tasks . . . are likely to illicit strong emotions such as anger, anxiety, embarrassment, humiliation, relief, pleasure, pride, and joy. . . . Game situations [however,] may provide a productive and safe context for helping children with the emotional side of their lives with peers. (p. 216)

In other words, through games, children are exposed to many strong emotions. The context of a game, however, may provide a safe environment in which children can learn about the “emotional side of their lives.”

Asher and Rose discuss the importance of the game context. Patricia Shehan Campbell (2007), noted researcher on children’s musical cultures, describes the importance of singing games, in particular, and movement as related to children’s songs. She states:

movement appears to be inseparable from the songs and singing games that children prize . . . Children do not isolate song from movement . . . as they learn their songs by simultaneously singing and clapping or moving various parts of the body rhythmically. (p. 891)

According to Campbell (2007), children appear to be drawn to music and movement. It is important to note here the musical characteristics to which children are drawn and their observed reactions to music activities.

Campbell (2007) comments:

children are attracted to music that is fast, pulsive, rhythmic, and “moving.” The music they enjoy is often “catchy,” with repeating melodic and rhythmic material, the recurring motivic grooves sounding a certain stability for them. Some of the music children value, they can make themselves, but even

complex music beyond their means can motivate their bouncing, tapping, and hopping to the beat, their humming along, and their assorted other joyful responses to it. (pp. 889-890)

According to Campbell, children usually respond positively to music, which may have implications for this study, influencing the curriculum choices of music teachers and their interactions with students. Campbell (2007) continues to highlight the importance of song to children because it “literally allows children ‘their own voice’, and they learn . . . that singing is not only personal but also a means of social interaction” (p. 892). Commenting on John Blacking’s research, Campbell (2007) notes that children’s songs were found to be “primary sources for understanding children, their musical thought, and their cognitive, social, and affective development” (p. 886). A connection could be drawn, therefore, between game contexts (Asher and Rose) and music (Campbell), in that singing games may help children to learn social/emotional skills, and if music teachers have an understanding of this connection, it may influence their choices regarding music and student interaction.

Summary

The literature includes various models and definitions of emotional competence and intelligence (Caruso, Mayer, & Salovey, 2002; Goleman, 1995; Mayer & Salovey, 1997; Perry, Ball, & Stacey, 2004; Saarni, 1999). Studies based on the emotional competence model found that children who exhibited emotional competence skills could relate well to others,

demonstrated a readiness to enter school, and pointed to greater academic success. In addition, lack of emotional competence skills showed an increase in adolescent risky behavior and emotional competence programs prevented risk factors such as substance abuse and dropout rates (Ciarrochi & Scott, 2006; Denham et al., 2003; Denham, 2006; Hessler & Katz, 2010; Jagers, 2001; Trentacosta et al., 2006). Studies on other school programs found that when children were taught emotional competencies it increased academic achievement, self-efficacy beliefs, pro-social behaviors, and pro-social problem solving (Bernard, 2006; Linares et al., 2005; Richardson et al., 2009; Caldarella et al., 2009).

According to social psychologists, children's emotional development is learned through social interaction, predominantly between parent and child (Fabes et al., 2001; Goodman et al., 1993; Gottman, 1997; Katz et al., 2007; Saarni, 1999). Teachers, however, spend a good amount of time with children, especially at the pre-school and elementary school level and could also be considered influential adults in children's emotional development (Ahn 2005a, 2005b; Ahn & Stifter, 2006; Hargreaves, 2000; Poulou & Norwich, 2002; Rambow, 2008; Williams et al., 2008). Because of this potential influence, children may benefit from teachers who model high emotional competence skills.

Elementary music teachers may have the unique opportunity of interacting with *all* children within an elementary school, the same children over several years, and within the context of the subject of music. A

connection between music and emotion has long been acknowledged including the use of music for therapeutic purposes, the education of feeling, and it's association for symbolizing inner life (Bowman, 1998; Gabrielsson & Juslin, 2003). Studies have discussed the musical perception versus musical induction of emotion and the intrinsic and extrinsic sources of emotion in music (Juslin & Zentner, 2001-2002; Kallinen, 2005; Sloboda, 1991). Additionally, researchers have examined children's accuracy in identifying emotions in music and have found that typical activities found in elementary general music curricula, such as stories, games, and movement are important for helping children learn social/emotional skills (Adachi & Trehub, 1998; Adachi et al., 2004; Asher & Rose, 1997; Campbell, 2007; Mayer & Salovey, 1997).

As discussed above, elementary classrooms can be emotional places (Hargreaves, 2000) and elementary *music* classrooms may be especially emotional places, because when children interact with music a variety of emotions unique to a music classroom are often exhibited and expressed. Saarni (1999) points out that contexts are important to the emotional development of a child. Due to limited prior research on the influence of music education contexts on children's emotional development, an implication for my study is that the emotions felt and expressed within a music classroom context may be different from a regular classroom context. In addition, what children learn about emotions and their emotional expressions within a music classroom context may also differ from that

learned in a regular classroom context. Since the context of a music classroom is shaped by the music teacher's practices, the purpose of this study is to examine the lived experiences of four elementary general music teachers for the purposes of exploring emotional competence as related to perceptions and practices in the classroom.

Chapter 3

Method

Introduction

The purpose of this study is to examine the lived experiences of four elementary general music teachers for the purposes of exploring emotional competence as related to perceptions and practices in the classroom.

Because of this purpose I chose a qualitative design for this study that allows me to provide an in depth view of the experiences of the participants in the study and the phenomenon in question. Glesne (2006) explains, “qualitative research methods are used to understand some social phenomena from the perspectives of those involved, [and] to contextualize issues in their particular socio-cultural-political milieu . . .” (p. 4). Creswell (1998) expands Glesne’s view by defining qualitative research as

an inquiry process of understanding based on distinct methodological traditions of inquiry that explore a social or human problem. The researcher builds a complex, holistic picture, analyzes words, reports a detailed view of informants, and conducts the study in a natural setting. (p. 15)

As Creswell suggests, qualitative research is conducted within the “particular . . . milieu” (Glesne, 2006, p. 4) of the participants and focuses on participant perspectives. In this study, the primary participants are elementary general music teachers, the phenomenon is emotional competence, and the settings are the teachers’ classrooms.

Creswell (1998) further outlines eight reasons for conducting a qualitative study. He states that “first, select a qualitative study because of

the nature of the research question. In a qualitative study, the research question often starts with a *how* or a *what*" (Creswell, 1998, p. 17). The three research questions guiding this study are as follows: Is it possible to observe a music teacher's emotional competence in action? In other words, can emotional competence in teaching practice be observed? If it can be observed, what is the relationship between emotional competence and teaching practices, including a teacher's decisions about music, interactions with children, and his or her own emotional self-management? What is the relationship between a music teacher's self-perceived emotional competence and observed emotional competence in teaching practices? Qualitative research allows me to examine the "multiple dimensions" of the issues involved in the questions above, and to display what is observed "in all of its complexity" for the reader (Creswell, 1998, p. 15).

Creswell (1998) also states that a qualitative study should be chosen when "variables cannot be easily identified, theories are not available to explain behavior of participants . . . and theories need to be developed" (Creswell, 1998, p. 17). Regarding this study, few researchers have explored emotional competence among teachers, and none have specifically examined emotional competence among elementary general music teachers. The theoretical models used in this study needed further development, or at least application in music education settings.

Third, a qualitative research study should be used "because of the need to present a *detailed view* of the topic" (Creswell, 1998, p. 17). The

theoretical construct in this study (emotional competence) is complex in nature as are teaching practices. An in-depth analysis of a few cases rather than a broader scope allows for this complexity to be more thoroughly examined. In other words, to gain a greater understanding of the emotional competence among elementary music teachers, a *detailed view* of a few participants, within specific situations, seems more appropriate than a broad overview with many participants.

Fourth, Creswell (1998) emphasizes that qualitative research studies “individuals in their *natural setting*” (p. 17). This study took place in the teachers’ classrooms during regular teaching times and with intact classes. This allowed me to observe the teachers during normal situations with students they knew and with whom they felt comfortable. I also interviewed the teachers, administrators, and students at their schools, in their offices, or in classrooms.

Creswell’s fifth through eighth reasons for qualitative research involve writing and data collection: the researcher has an “interest in *writing* in a literary style;” the researcher is willing to put in “*sufficient time and resources* to spend on extensive data collection;” “*audiences are receptive* to qualitative research;” and the “researcher’s role [is] as an *active learner* who can tell the story from the participants’ view rather than as an ‘expert’ who passes judgment on participants” (Creswell, 1998, p. 18). In order to gain an understanding of emotional competence of four elementary music teachers, I conducted this study over five months, observing and interviewing each of

the four teachers multiple times. I did so as an active learner versus an expert, asking questions and observing their experiences. The viewpoints of the participants in this study are captured in chapters four through seven of this document, and written in a literary style that facilitates the gaining of meaning for the reader.

Research Design

I selected a multiple case study design for this study. Case study is “an exploration of a ‘bounded system’ or a case (or multiple cases) over time through detailed, in-depth data collection involving multiple sources of information rich in context” (Creswell, 1998, p. 61). A multiple case study, as implied by the name, involves the study of multiple cases. In multiple case study research, “the single case is of interest because it belongs to a particular collection of cases. The individual cases share a common characteristic or condition” (Stake, 2006, p. 4). According to Stake (2006), the individual cases are “categorically bound together” by the “object or phenomenon or condition to be studied” called the “quintain” (pronounced kwin’ton) (p. 6). Stake explains:

multicase research starts with the quintain. To understand it better, we study some of its single cases – its sites or manifestations. But it is the quintain we seek to understand. We study what is similar and different about the cases in order to understand the quintain better. (p. 6)

In this study, I examined the emotional competencies (the quintain) of four elementary general music teachers (individual cases). The understandings

gained from this study may inform or transfer to understandings of emotional competency among teachers for other readers and researchers.

Research design also depends on the purpose of the study. Stake explains that

if the study is designed as a qualitative multicase study, then the individual cases should be studied to learn about their self-centering, complexity, and situational uniqueness. Thus each case is to be understood in depth, giving little immediate attention to the quintain. (p. 6)

On the other hand, multicase research could be designed so that it is “not so much a study of the quintain as it is a study of cases for what they tell us about the quintain” (p. 7). As Stake points out “there is no one right way. Researchers can design a study to give either proportionate or disproportionate attention to the quintain and individual cases” (p. 7). In this investigation, I examined each case in depth for what the participant and the case data could tell me about emotional competence, perceived emotional teaching practices, and observed emotional teaching practices, then I looked across cases to further my understanding of these phenomena.

Context is important in case study research. Stake (1995) explains that “most contemporary qualitative researchers nourish the belief that knowledge is constructed . . . [They believe that] infants, children, and adults construct their understandings from experience” (pp. 99-100). This constructivist epistemology leads “to an expectation that phenomena are intricately related through many coincidental actions and that understanding them requires looking at a wide sweep of contexts . . . Thus [cases] . . . are

seen as unique as well as common” (pp. 43-44). Stake (2006) emphasizes that “each case to be studied is a complex entity located in its own situation. It has its special contexts or backgrounds” (p. 12). According to Stake (2006) “an important reason for doing the multicase study is to examine how the program or phenomenon performs in different environments . . . When cases are selected carefully, the design of a study can incorporate a diversity of contexts” (p. 23). The design of this study includes cases within different contexts: parochial, public, and charter school settings. I acknowledge the importance of context and take into account each school’s setting and the impact it has on the emotional teaching practices of elementary general music teachers. For example, I was conscious of how a school’s philosophy (i.e. importance of movement to learning) and policies (i.e. a specific discipline system) affected the practices of the teachers in this study.

Participants

Potential participants for this study were identified through responses to an e-mail recruitment letter sent to a list of elementary music teachers in public and private schools in northern California. I gained access to existing lists of elementary schools and music teachers in the northern California area through contacts with local music teachers. I sorted the list by distance and contacted schools within a two-hour drive to obtain e-mail addresses of local music teachers. I identified and sent individual e-mails to the elementary music teachers requesting an opportunity to meet them (Appendix A). One of the teachers who responded was the local Orff chapter

president, and she offered to send a mass e-mail message to her compiled list of approximately 100 teachers (Appendix A). She expressed an apprehension in disclosing e-mail addresses directly to me, and suggested that the teachers could contact me if they were interested. I accepted. In addition, I distributed recruitment scripts (Appendix A) at a local Orff workshop I presented in order to gain more participation.

Twelve teachers exhibited interest in the study. I met with ten of the interested teachers; scheduling conflicts prevented meeting with the other two. I observed the volunteers teaching before final selection, and from those interested teachers I selected eight participants who fit the criteria for participation. Selection criteria included holding a position as an elementary general music specialist, holding a degree in music education, teaching average class sizes (20-30 students), teaching primary grades (1-4), and having taught at their current school for at least one year.

Purposeful sampling procedures were utilized to select participants from the potential eight, specifically maximum variation sampling. Glesne (2006) describes maximum variation sampling as selecting “cases that cut across some range of variation. . . . [and then] search[ing] for common patterns across great variation” (p. 35). In addition to the above criteria, I selected four participants based on a *variation* of years teaching (6-25 years), school settings (e.g. parochial, charter, and public school), gender (balancing male and female), and driving distance for the researcher. A list of the four participants selected for the study and selection criteria are provided in

Figure 3. Names indicated here and throughout the document are pseudonyms.

<u>Teacher Pseudonym</u>	<u>Years Teaching</u>	<u>School Type</u>	<u>Gender</u>	<u>Driving Distance</u>
Bea	10	Public	Female	35 min.
Mary	25	Parochial	Female	1 block
Nathaniel	22	Public Charter	Male	6 min.
James	6	Public	Male	25 min.

Figure 3. Participant criteria. Criteria used for participant selection and the data corresponding to the selected participants.

In order to gain understanding from different perspectives on the emotional interactions in an elementary general music classroom, school administrators (the principal or superintendent) and three students for each participant also participated in this study. After the selection of teacher participants, school administrators were asked permission to conduct the study in the school and were also invited to participate in an interview. For children who participated in the interview phase of this study, the teacher contacted the parents and students requesting volunteer participation. Permission forms were distributed and collected for all participants involved in this study (Appendix B). The forms explained the purpose of the study, provided contact information, and asked permission to audio/video record interviews. All participants gave permission to video record.

Data Collection

Qualitative researchers use multiple approaches to collecting data. Creswell (1998) emphasizes that “interviewing and observing are central to

all traditions [of qualitative research] and deserve . . . attention” (p. 123); and documents and other materials may also be important data sources. Data collection, however, is continually expanding and may include other forms such as journaling and e-mail text (Creswell, 1998). In this study, in addition to observations and interviews, I included three self-report inventories as data sources (Appendix C).

Observations. Regarding observation, Glesne (2006) writes, “participant observation ranges across a continuum from mostly observation to mostly participation” (p. 49). On one end of the spectrum the researcher as observer “has little to no interaction with those being studied” (Glesne, 2006, p. 50). In an observer as participant role, “the researcher remains primarily an observer but has some interaction with study participants.” Whereas a participant as observer role allows the researcher to interact “extensively with others” involved in the study (Glesne, 2006, p. 50). Researcher as full participant involves the researcher functioning simultaneously as a “member of the community under-going investigation and [as] investigator” (Glesne, 2006, p. 50). Glesne (2006) warns researchers considering these last two roles: “as you become more of a participant and less of an observer . . . the more you risk losing the eye of the uninvolved outsider; yet, the more you participate, the greater your opportunity to learn” (p. 50). For this study I chose the role of researcher as observer. I did not want to interact with the students or teachers during the lesson and risk influencing the emotional tone, climate, or nature of

interactions between teacher and students. It should be noted, however, that in any situation where a researcher is introduced to the classroom setting, there will always be an effect on the nature of the class in some way, either by the students simply noticing a guest in the room or the teacher being conscious of being observed and therefore acting or responding differently than normal.

During observations, researchers “try to observe everything that is happening” (Glesne, 2006, p. 53) and create field notes for later reference. Creswell (1998) suggests that researchers should “use an observational protocol to record information” (p. 128). One example consists of one page with two headers: descriptive notes and reflective notes. Descriptive notes could include a “description of activities and a drawing of the physical setting” (Creswell, 1998, p. 128). Reflective notes could include “notes about the process, reflections on activities, and summary conclusions about activities for later theme development” (Creswell, 1998, p. 128). Creswell (1998) explains that “the essential process is recording information . . . This process involves recording information through various forms such as observational fieldnotes, interview write-ups, mapping, census taking, photographing, sound recording, and collecting and organizing documents” (p. 128). In qualitative research, these notes become essential for later analysis and theme development.

I observed each teacher participant in typical teaching situations at their respective schools. I conducted four observations for each participant

teacher; each observation lasted one hour for the purposes of seeing two separate intact music classes. I observed the same two classes over a period of 2-4 months for each teacher (see “teacher visits”, Appendix E). While observing I took field notes and, as appropriate, audio or video recorded the observations. Permission from the teacher and administration was obtained for videotaping, and all classes were video taped except one, which was limited at the request of the administrator to audiotape only. During classroom observations, I focused specifically on the emotional expressions of the teacher, the emotional interactions between the teacher and the class as a whole, the interactions between the teacher and specific students, the emotional climate of the classroom in general, and emotion related to the music and musical activities. I used two notebooks, one for field notes and another for reflective notes. If I had a reflective thought during an observation I would write it in parentheses. After observations, when I returned to my office, I would reflect on the observation and record any thoughts in the other notebook I designated for reflexive thinking. This same notebook also contained other thoughts regarding the study (i.e connections drawn and summary ideas).

Interviews. Regarding interviews Glesne (2006) explains that

an interview is between at least two persons . . . Researchers ask questions in the context of purposes generally important primarily to themselves. Respondents answer questions in the context of disposition (motives, values, concerns, needs) that researchers need to unravel in order to make sense out of the words that their questions generate. (p. 79)

Questions are typically created by the researcher and may be “established before interviewing” (p. 79). Researchers, however, may “add to or replace the pre-established” (p. 79) questions during the course of an interview.

I conducted and video recorded three interviews with each teacher participant (after the first observation; after the third observation; and after all the observations were completed.) Interview questions related to participant backgrounds, demographics, general teaching practices, choices related to musical content, and questions prompted by observations and by the self-report inventories described later in this chapter (see Appendix F for interview questions).

In addition to each participant, I interviewed one school administrator (principal or superintendent) and three students from the observed classes for each teacher. Interviews for these secondary participants were brief: one half-hour session for administrator, and one ten-minute (approximate) session for each student. The interviews related to observations and general questions regarding the emotional climate of the particular teacher’s classroom and the teacher’s emotional practices (i.e. teacher/student interaction). I video recorded all interviews with permission. The interviews allowed for triangulation and provided different perspectives on the classroom environment.

Self-report Inventories. Three self-report inventories were used in this study. The first inventory was the *Reactions to Teaching Situations* (2004) by Chris Perry and Ian Ball from Deakin University in Melbourne,

Australia (Appendix C). Based on the four branches of Emotional Intelligence (Identifying Emotions, Using Emotions, Understanding Emotions, and Managing Emotions) by Caruso, Mayer and Salovey (2002), Perry and Ball created a measure that focuses on “aspects of teaching normally experienced by teachers and in the context of particular situations where emotional intelligence might be presumed to operate” (Perry, Ball, & Stacey, 2004, p. 4). They created this measure because other “available measures seem[ed] to reflect generalized ‘trait’ factors rather than ‘state’ factors which vary across situations” (Perry, et al., 2004, p. 4). In other words, the Perry and Ball measure recognizes that emotional intelligence in action varies according to context.

The measure presents ten teaching situations and “a choice of [four] possible reactions” (Perry, et al., 2004, p. 5). Participants who take this inventory are asked to consider each situation and then rate the “likelihood of that particular reaction being made . . . The ratings [are] made on a five point Likert scale” (Perry, et al., 2004, p. 5). Perry used The Statistical Program for the Social Sciences (SPSS) for analyzing the data from the inventory of 357 students undertaking the second year of a four-year teacher education course. The results

produced a total scale of thirty-seven items with an alpha reliability of 0.82, and standardized item alpha of 0.84. Hotelling’s T-squared result was statistically significant, registering a probability $p < .0000$ (F : 96.43 with degrees of freedom 36 and 281). The reliability appears to be more than satisfactory for a scale of this nature. (Perry, et al., 2004, p. 6)

Since their first study, Perry and Ball have used and cited the *Reactions to Teaching Situations* in other research (Penrose, Perry, & Ball, 2007; Perry & Ball, 2005, 2007, 2008), and have found it of high reliability and validity and a good measure of teachers' application of emotional intelligence.

The *Reactions to Teaching Situations* is scored by summing the Likert responses for each of the four emotional intelligence branches across the ten teaching situations presented, then calculating a mean score for that emotional intelligence (Appendix D). For example, a mean score is calculated for *using emotions* by adding the *using emotion* Likert responses from the ten situations and dividing the sum by ten to achieve a mean *using* score. This is repeated for each EI branch resulting in a mean score for each EI branch. A sample scoring grid is shown in Figure 4.

EI Branch	1	2	3	4	5	6	7	8	9	10	Total Mean
Managing											
Understanding											
Using											
Identifying											
Notes: 1-10 = Teaching Situations; Scores in each box of the grid are teacher's responses to statements using a 5 pt. Likert scale (1 = Never Likely, 2 = Seldom Likely, 3 = Sometimes Likely, 4 = Usually Likely, 5 = Always Likely).											

Figure 4. Sample scoring grid for the Perry and Ball emotional intelligence inventory.

In this study, I scored the participants' responses then I created a bar graph for each participant highlighting the associations between the four branches of emotional intelligence. Although this study is not an examination of emotional intelligence, Perry and Ball's measure provides a

profile of a teacher's self-perceived emotional intelligence (Mayer and Salovey, 2002), and emotional intelligence is related to emotional competence as defined by Saarni (2007) in that emotional competence involves emotion-eliciting interactions (student-teacher interactions) and is related to context (a classroom). Emotional competencies are evidence of emotional intelligence in action. Thus, I used this self-inventory to examine the emotional competence of the teacher participants. Connections between emotional intelligence and emotional competence will be explained in the presentation of data and final chapter.

The second inventory is a researcher-adapted instrument derived from Perry and Ball's *Reactions to Teaching Situations* measure (Appendix C). In the original Perry and Ball measure respondents were asked to respond in two ways to each teaching situation: close-ended responses utilizing a Likert scale (described above); and an open-ended sentence section. The open-ended sentence structure was: "It is most likely that I would feel . . . and then I would . . ." (Perry et al., 2004, p. 5). Based on this model, I created twelve teaching situations and wording to fit the context of an elementary music classroom (Appendix G). Thus, I separated the two parts of the Perry original inventory into two inventories. This worked because Perry and Ball treated data from each section of the original inventory separately. Further, in this study, two shorter inventories were preferred to a longer two-part assessment. In this study, the data collected from the open-ended questions provided insight into participants' self-perceived emotional intelligence.

The third inventory used in this study was an adapted form of the self-test used by Gottman (1997) to assess parenting style related to emotions¹ (Appendix C). The original self-test is included in his book *Raising an Emotionally Intelligent Child: The Heart of Parenting* (Gottman, 1997) and is the result of research begun in 1986 related to the topic of *emotion coaching*. I considered Gottman's parenting styles (dismissing, laissez-faire, disapproving, and emotion coaching) similar to practices teachers may use during their interactions with children in classrooms, and adapted Gottman's parenting self-test to apply to teachers. For example, question #16 of Gottman's original self-test reads: "When my child is sad, it's a time to problem-solve" (Gottman, 1997, p. 44). I adapted the question to read: "When [a student] is sad, it's time to problem-solve." I also decided to create a shorter version; about half as long as the original, keeping in mind that this would be one of three inventories completed by the participants in this study. When choosing questions for inclusion, I looked for situations teachers would most likely face. I identified and balanced for questions related to children's sadness and anger, the two categories of emotion Gottman considered when developing the parenting styles, or adaptive coping styles, when children are upset. I also analyzed the scale of the

¹ The emotion test used by Saarni in her studies was the PACES: Parent Attitude toward Children's Expressiveness Scale. Parents fill in the self-test about their children. The PACES is similar to Gottman's self-test and is coded according to permissiveness, stern, punitive etc. I preferred Gottman's parenting styles/labels and chose to use his inventory instead of Saarni's as a model instead. However, both tests have a similar set-up.

original self-test for the number of questions related to each parenting style and kept the same proportion of questions in the adapted version. A *scoring* process, based on Gottman, for this inventory can be found in Appendix D. In this study, the inventory was used to examine the self-perceived adaptive coping styles of the participants.

During the first interview, I gave each participant copies of the three inventories and we discussed the procedure for completing them. Participants were invited to complete the inventories at their leisure and return them to me in a researcher-provided envelope. Most participants returned the inventories to me at the conclusion of the second observation, finding that to be the most convenient time for them. I analyzed the data collected from each inventory and compared the three for consistency. Findings are reported in the next chapters.² In addition, the data collected prompted questions for the third interview.

Use of a Chart. This study required several steps in the data collection process. To organize each step, I created a schedule for each of the teacher observation visits and interview dates (see “teacher visits” Appendix E) as well as a chart in excel showing when each step was accomplished (represented by “Done” in “Data Collection and Analysis Check-sheet” Appendix H). This excel chart later became useful in the analysis stage.

² For open-ended inventory responses see Appendix G

Analysis of Data

In qualitative research, analysis may begin with what Glesne (2006) terms “analytic-coding” (p. 152). According to Glesne (2006) this coding is a

progressive process of sorting and defining and defining and sorting those scraps of collected data . . . that are applicable to your research purpose. By putting like-minded pieces together into data clumps, you create an organizational framework . . . You first develop, out of data, major code clumps . . . Then you code the content of each major code clump, thereby breaking down the major code into numerous subcodes . . . The blending of codes occurs over and over as you reread and reinterpret. (p. 152-153)

Creswell (1998), drawing on Stake, describes four forms for data analysis in case study research. In categorical aggregation, “the researcher seeks a collection of instances from the data” that pertain to “issue-relevant meanings” (p. 154). Second, the “researcher looks at a single instance and draws meaning from it” (p. 154), called direct interpretation. Third, the researcher establishes patterns showing a “correspondence between two or more categories” (p. 154). Fourth, naturalistic generalizations or “generalizations that people can learn from the case” (p. 154) are developed. Creswell (1998) adds description of the case, explained as “a detailed view of aspects about the case” (p. 154).

Like other qualitative studies, analysis in this study was an ongoing process, beginning at the collection of the data, as research continued, and through the stages of writing. In this study, analysis occurred in two large phases: analysis of individual cases and analysis across cases. First I will explain the single case analysis followed by the cross-case analysis.

Within-case Analysis. During data collection and analysis I read through all data for each of the four cases repeatedly in order to gain an overall impression of each case and who each teacher was. I especially examined how the teacher's emotional competence worked in his or her classroom by considering emotional incidents. For the first half of each case presentation I wrote a description of each teacher, showing biographical information and a description of classroom activities related to critical emotional incidents.

Next, I examined each case through the lens of the four emotional intelligence (EI) branches (Figure 5). As I re-read the data, I coded for the EI branches by inserting a comment (in the processing program Microsoft Word) next to the event, identifying which branch applied and notes about how it applied (Figure 6). This analysis informed the *observed* practices for each teacher related to emotional intelligence.

<u>Mayer and Salovey - EI Branch</u>	<u>Definition</u>
Identifying	Ability to identify feelings, express emotions accurately and differentiate between real and phony emotional expressions.
Using	Ability to use emotions to redirect attention to important events; to generate emotions that facilitate decision making; to use mood swings as a means to consider multiple points of view, and to harness different emotions to encourage different approaches to problem solving.
Understanding	Ability to understand complex emotions and emotional "chains", how emotions transition from one stage to another, the ability to recognize the causes of emotions, and the ability to understand relations among emotions.
Managing	Ability to stay aware of one's emotions, even those that are unpleasant; the ability to determine whether an emotion is clear or typical; and the ability to solve emotion-laden problems without necessarily suppressing negative emotions

Figure 5. Mayer and Salovey (2002) emotional intelligence branch definitions.

T Obs 1A 15:00
 Part of the game is for the queen to turn her back on her "children" and then they get to do a silly dance. Bea says: "I do hope your movement doesn't get too **silly** when I'm not watching you."

Michelle Mc... 12/20/11 12:48 PM

Comment: Perry: **Using** (pedagogy) & **ID** & **Managing** (b/c she is helping them learn to control their silliness)

Figure 6. Sample observation and researcher coding technique.

After the teachers completed Perry and Ball's *Reactions to Teaching Situations* (2004), I scored the inventory for each teacher, which informed his or her *self-perceived* emotional intelligence. I then compared the inventory results to what I had found in the case notes, thus comparing the teacher's *self-perceived* practices to what I saw, or the *observed* practices, and wrote a description of the findings.

I repeated this process looking through the lens of Saarni, searching for evidence of the eight emotional competence (EC) skills (Figure 7). I looked through the case record and coded data accordingly. Then I wrote about the Saarni skills, using observed incidents that exemplified the emotional competence skills. An inventory was not used for emotional competence, so no comparison was made between self-perception and observed practices except in teacher's descriptions.

Saarni – EC Skill

1. Awareness of one's own emotions
 2. Ability to discern and understand others' emotions
 3. Ability to use the vocabulary of emotion and expression
 4. Capacity for empathic involvement
 5. Ability to differentiate internal subjective emotional experience from external emotional expression (Dissemblance)
 6. Capacity for adaptive coping with aversive emotions and distressing circumstances
 7. Awareness of emotional communication within relationships
 8. Capacity for emotional self-efficacy
-

Figure 7. Saarni emotional competence skills.

This same process was repeated again looking through the lens of Gottman, searching for evidence of the four *adaptive coping styles* (Figure 8). The teachers had also completed the adapted Gottman inventory; therefore I scored the Gottman inventory for each teacher and compared the perceived results to the practices I had observed.

<u>Gottman – Styles</u>	<u>Description</u>
Dismissing	Disregard, ignore, or trivialize children’s negative emotions.
Laissez-Faire	Accept children’s emotions and empathize with them, but fail to offer guidance or set limits on children’s behavior
Disapproving	Critical of children’s displays of negative feelings and may reprimand or punish them for emotional expression.
Emotion Coaching:	<u>Steps</u> <ol style="list-style-type: none"> 1. Become aware of the child’s emotion. 2. Recognize the emotion as an opportunity for intimacy and teaching. 3. Listen empathetically, validating the child’s feelings. 4. Help the child find words to label the emotion he is having. 5. Set limits while exploring strategies to solve the problem at hand.

Figure 8. Gottman styles and description.

Finally, I also considered how the branches of emotional intelligence (Mayer and Salovey), the emotional competence skills (Saarni), and the adaptive coping styles (Gottman) worked together. I described this relationship for each case, providing the reader with a picture of each teacher’s emotional competence in action in the classroom. Although I have described the analysis process in a presumed order, in actuality, analysis was a continuation of going back and forth between reading, analyzing, and writing. The process was not as neat as it may appear.

Cross-case Analysis. As I wrote the individual cases, I made researcher notes for the cross-case analysis. These notes included

metaphors and models that illustrated how the three theoretical lenses might overlap or work together. After the single cases were completed, I referred to the notes to construct a cross-case analysis. Using the coding system to organize the data, I created documents in which like data were compiled; for example, all of Bea's data coded for "managing emotion" were put together in a single document. This was repeated for all the observed data for all the participants. The like data were then compared across cases. I also compared and contrasted the self-perceived data and developed charts in order to visualize the information. In an attempt to combine self-perceived and observed data into a visual representation, I discovered a challenge in that the two data were reported differently (score versus incidences). As I continued to examine the visuals I used for the individual cases I realized that I was seeing and actually thinking about the data in terms of a ranking order (high to low). Thus, I compared the perceived and observed data using rank order visuals. This was repeated for the emotional intelligence branches as well as the adaptive coping styles. These visual representations of the data played an imperative role in my analysis enabling me to see patterns I otherwise would not have seen.

As I continued to examine the data across cases, the connections between the three lenses became more solidified and I began to develop additional visual representations of the data. Other themes began to emerge: Ebb and flow, feedback loop, display rules, and the importance of music.

These themes were also organized into documents, compared and contrasted

across the cases, and an analogy was created. The cross-case analysis is presented in chapter 8.using a white water rafting metaphor to organize the data and themes.

Trustworthiness

Glesne (2006) explains, “part of demonstrating the trustworthiness of your data is to realize the limitations of your study” (p. 169). The researcher has the responsibility to detail the specific circumstances of the study so that readers can “understand the nature of [the] data” (p. 169). Glesne (2006) suggests approaching “the description of [a] study’s limitations as part of setting the context” (p. 169). She further explains that “elucidating . . . limitations helps readers know how they should read and interpret” (p. 169) a study. This study is limited to four elementary general music teachers from a specific geographical area. The findings should be considered for transferability rather than for generalizability. In other words, the findings could apply to other situations similar to the teachers in the study, however, it is not presumed to apply to a general population.

Several established strategies have been utilized by qualitative researchers for demonstrating trustworthiness. Creswell (1998) suggests eight such strategies, including: prolonged engagement and persistent observation; triangulation; peer review; negative case analysis; clarifying researcher bias; member checks; rich thick description; and external audits (Creswell, 1998, p. 201-203). In this next section I explain how each strategy was used in this study.

Prolonged engagement and persistent observation. Lincoln and Guba (1985) describe prolonged engagement as “the investment of sufficient time to achieve certain purposes: learning the ‘culture,’ . . . and building trust” (p. p. 301). Specifically, the investigator builds trust by demonstrating

to the respondents that their confidences will not be used against them; that pledges of anonymity will be honored; that hidden agendas . . . are not being served; that the interests of the respondents will be honored . . . ; and that the respondents will have input into . . . the inquiry process. (Lincoln & Guba, 1985, p. 303)

Regarding persistent observation, Lincoln and Guba (1985) explain, “the purpose of persistent observation is to identify those characteristics and elements in the situation that are most relevant to the problem or issue being pursued and focusing on them in detail” (p. 304).

In this study I observed each teacher in his or her general music classroom four times and interviewed each teacher three times over the course of a 2-4 month period during the Fall 2010 and Spring 2011 semesters (Appendix E). Repeated observations allowed me to view each teacher’s emotional competence skills in action in a variety of teaching situations and identify consistent elements relevant to emotions and teaching practices. Multiple interviews allowed me to ask questions related to detailed aspects of emotional competence and to ask follow up questions related to observations and previous interview findings. Most importantly, multiple interactions with the teachers allowed me to build a rapport with

each teacher and to gain their trust in my purposes and my ability to represent their stories.

Triangulation. Creswell (1998) explains, “typically, this process [of triangulation] involves corroborating evidence from different sources to shed light on a theme or perspective” (p. 202). Specifically, researchers may use “multiple and different sources, methods, investigators, and[/or] theories” (p. 202). In this multiple case study design, I used multiple data sources in each case, including observations, inventories, and interviews (from three different points of view: teacher, administrator, and student). In addition, I also used multiple theoretical lenses, namely emotional intelligence (Mayer and Salovey), emotional competence (Saarni), and adaptive coping style (Gottman).

Peer review or debriefing. Peer debriefing, according to Lincoln and Guba (1985), “is a process of exposing oneself to a disinterested peer . . . for the purpose of exploring aspects of the inquiry that might otherwise remain only implicit within the inquirer’s mind” (p. 308). The peer debriefer acts as “devil’s advocate” (p. 308) ensuring that “the inquirer’s biases are probed, meanings explored, and the basis for interpretation clarified” (p. 308). In addition, debriefing sessions, according to Lincoln and Guba (1985), can “provide an opportunity for catharsis, thereby clearing the mind of emotions and feelings that may be clouding good judgment or preventing emergence of sensible next steps” (p. 308). During this study, I had weekly meetings with my advisor during which we discussed issues related to the research process

and my thinking as a researcher. These were imperative to the success of the study.

I also enlisted the help of two peers: a fellow doctoral student, and a music education colleague from a university I previously attended. This help took the form of phone calls in which I discussed my research. They asked questions that forced me to question my thinking, and they helped to confirm coding of observations and interviews. Definitions of the emotional intelligence branches (Mayer and Salovey), emotional competence skills (Saarni), and adaptive coping styles (Gottman), were e-mailed to each of my peers along with one observation transcript and one interview transcript. Peer one was given Mary's transcripts and peer two was given Bea's transcripts. They were instructed to read through the transcripts first looking through the lens of emotional intelligence and code, using the "comment" feature in Microsoft Word, for any incidences related to the emotional intelligence branches. This was to be repeated for each lens (emotional competence, then adaptive coping). They emailed their marked documents to me and I compared their coding with mine. Consistently the interactions I chose to label were the same my peers labeled. Although the terms used for labeling were not always exact, they were close. This comparison confirmed what I suspected was a connection between the three theoretical frameworks. This connection will be discussed in chapters four through nine.

Negative case analysis. According to Creswell (1998), negative case analysis involves refining thinking “in light of negative or disconfirming evidence” (p. 202). In other words, the researcher seeks evidence and instances that confirm as well as those that disconfirm any working hypotheses, ideas, or preliminary findings. During the data analysis phase of inquiry I was continually aware of disconfirming evidence within observations and interview transcripts. I sought to clarify any issues through other data sources and/or participant inquiry, asking more questions of participants to clarify their viewpoints. For example, I continually sought to understand the different ways in which the teachers in this study thought about and responded to students’ emotions including both positive and negative expressions. What the teachers said, how they represented themselves on the inventories, and what they did, sometimes conflicted. Part of the process of this dissertation was sorting out these conflicting data.

Clarifying researcher bias. Creswell (1985) suggests the importance of clarification at the “outset of the study . . . so that the reader understands the researcher’s position and any biases or assumptions that impact the inquiry” (p. 202). My professional background is based in music education and my primary instrument is voice. I received a Bachelor of Music and Master of Music degrees in music education, and I undertook this research as part of my doctoral studies in music education. I completed Kodály certification as part of my master’s program. Elementary music education is and has been my primary professional focus. I taught, over the

course of ten years, as an elementary music specialist in New York, Utah, and Arizona, and I continue to teach children as part of my current position at California State University in Chico. My master's project was related to the topic of children, music, and emotion, inspired by my position at a Title I public school district with many emotionally needy children. This topic continues to be a research interest of mine and is in part the motivation for this study.

Member checks. Lincoln and Guba (1985) consider member checks to be “the most crucial technique for establishing credibility” (p. 314). Member check involves “taking data, analyses, interpretations, and conclusions back to the participants so that they can judge the accuracy and credibility of the account” (Creswell, 1998, p. 203). Stake (1995) states that participants should “play a major role directing as well as acting in case study” research (p. 115). He continues, “although it is they [the participants] who are being studied, they regularly provide critical observations and interpretations” (p. 115) helping the researcher triangulate the data.

In this study, teacher participants were asked to review the written chapters related to their case for clarification. Two teachers contacted me with minor changes clarifying song titles and chronology regarding their backgrounds. The other two teachers contacted me noting no changes were needed. The suggested changes were made in the document. In addition, teacher and administrator participants were encouraged to contact me via e-mail or phone if any questions or additional thoughts occurred after

interview sessions, however, none of the participants did. Member checking was utilized to ensure an accurate portrayal of each individual case.

Rich thick description. Qualitative researchers provide the reader with a description of the participants, time, and context of a particular study. It is the responsibility of the researcher to provide the “thick description necessary to enable someone interested in making a transfer to reach a conclusion about whether transfer can be contemplated as a possibility” (Lincoln & Guba, 1985, p. 316). Chapters four through seven contain a rich description of the lived experiences of the participants related to the topic of this study. Each chapter includes two parts: a description of the teacher in action, interspersed with a biographical sketch; and then an analysis of the case through the theoretical lenses (emotional intelligence, emotional competence, adaptive coping style) with case data provided to the reader to support the analysis.

External audits. External audits, according to Creswell (1998) “allow an external consultant, the auditor, to examine both the process and the product of the account, assessing their accuracy. . . . [T]he auditor examines whether or not the findings, interpretations, and conclusions are supported by the data” (p. 203). This study was read and assessed by my dissertation committee. Members of the committee consist of five music education faculty.

Presentation of the Study

For a multiple case study, data “come[s] mostly from the cases studied,” “the case records are often presented intact,” and accompanied by “a cross-case analysis with some emphasis on the binding concept or idea” (Stake, 2006, p. 8). The data presented in this study come directly from the cases involved. Codes are used to reference the data: The first letter is a code for the teacher’s name (T, B, A, and BR); “Obs” refers to observations and “Int” refers to interviews; The following number refers to the first, second, etc. observation or interview; The number in parentheses identifies the class grade level or the letter A/B refers to Bea’s A or B schedule; The last numbers refer to the time (represented in minutes and seconds) in the observation video or page number for interview transcripts. For example, “T Int 1 p. 5” refers to Bea’s first interview, page 5 of the transcription; And “A Obs 1(3) 12:50” represents Nathaniel’s first observation for his third grade class, incident found at twelve minutes and 50 seconds in the observation video. In addition, “Admin” refers to an administrator and “St” refers to a student.

What follows is a presentation of the single cases, in detail, in Chapters Four through Seven. Chapter Eight provides a cross-case analysis outlining binding concepts or themes and is followed by a discussion in Chapter Nine that brings the reader back to the research questions, shares implications for music teacher practices, and provides suggestions for possible future research.

Chapter 4

Portrait: Bea Sharpe

Narrative

Children chatter outside as they walk to music class. Bea walks to the door and cheerfully greets the second grade children one by one as they come into the room and begin to walk in a circle. Bea joins them in the circle and they start their class with the routine hello song: "Hello everybody, Hello! . . ."

Bea Sharpe, a teacher of 10 years, is what one might describe as a natural teacher. When asked what made her decide on her career she responded, "I was sort of in a way directed towards [teaching] almost all my life" (T Int 1 p. 5). As a child she was active with both ballet and piano lessons. As she grew older several teachers saw her potential as a teacher and gave her multiple opportunities to assist them with younger students. "Oh, I'm doing my piano class on Saturday," one of her teachers would say, "Will you come and help me with the kids?" (T Int 1 p. 5), or "Help me with the children's class. Come early and I'll give you your lessons for free" (T Int 1 p. 5). Bea admits that she "sort of resisted it for a while, but . . . it just . . . felt real natural" (T Int 1 p. 5).

Bea motions for the class to sit and as they do she walks to the counter and picks up a wooden box. The room goes silent as Bea shakes the box energetically and whispers that they have mail. They begin singing a "postman" song. The students use body levels showing the melodic contour, and when they are done singing they wait in anticipation for the "mailbox" to open. Bea teases them, making a face and pretending that the box is hard to open, but she opens it and the children cheer. Bea reads the "mail" and says, "Oh my, it's very good news," and a couple students say, "Yes!" Bea shows the class which activity they are going to do, and students who remember the song seem excited. (T Obs 3B 10:42)

Later in the day with a group of third grade children, Bea makes her way to the piano in the front corner of the room and explains that students are to "tiptoe" their way to a piece of blue tape as she plays, when the music stops they are to freeze. (The pieces of blue tape are arranged so that the children

will end up in four rows.) Bea begins to play the piano in the higher octaves and when she stops there is some giggling. She repeats and there are lots of smiles during the tip-toeing, but when the children stop, they all giggle. Bea continues playing the piano for tip-toeing until all the students have reached a piece of blue tape, then she plays a tone cluster which is very unexpected and makes everyone laugh including herself. (T Obs 4A 8:30 & 10:41)

Bea's childhood mentors directed her toward a path of teaching, and because she had been playing piano almost her whole life it seemed a natural fit when a friend suggested that Bea teach her piano studio. The friend had taken a job overseas and needed somebody to continue teaching the students in her studio, so she asked Bea. Bea, however, resisted at first. She recalls, "I thought, 'Oh gosh, . . . I just want to play piano, but I don't want to teach it, especially beginners . . . that would be the worst'" (T Int 1 p. 5). But her friend didn't give up. Bea continues:

She . . . really twisted my arm. She [said], "Well, give it a try, and if it doesn't work out, you know, there's other teachers they can go to." And it worked out really well and so that kind of got me started. (T Int 1 p. 6)

She started teaching piano studio lessons when she was around thirty. During her time as a piano teacher Bea taught students who ranged in age from 5 years old to 95. Then, Bea, now in her forties, was offered a job at a local church to direct a children's choir.

All the children are in rows on the blue tape. Bea shows them that the lines face each other, and she allows them to "meet your partner," which is done with a lot of excited chatter. After quieting the class Bea keeps one line standing, and one boy excitedly says, "We get to stand!" When Bea announces line leaders, the children say, "Oh!" and giggle. Bea shushes the class and begins to teach a partner line dance. While reviewing the part she refers to as "peel off like a banana," the students grow increasingly excited with cheers, "oh's", and giggles. The energy is high. Bea announces, "I know you think you know what happens, but there's a new move and they're the teachers now," she

points to the line leaders. "They get to show you. It's a fun move . . . They're going to do a sashay all the way down and all the way back." There are lots of giggles and laughter as the first partners practice the sashay. Bea keeps a straight face, but in an operatic voice says, "And what is Mrs. Sharpes's rule about holding hands? Just because you're holding hands . . ." The students finish the sentence, ". . . doesn't mean you're married!" The students laugh, especially one set of partners who happen to be a boy and a girl. As all the students begin the entire dance, Bea says to the class, "I wonder (pause) which group (pause and whispers) could put a big smile on my face." The class attempts the dance with the music a couple of times but start getting silly. Bea stops the momentum to address the issue, "I think (pause) I'm seeing a lot of silliness. It is not a Limbo line . . ." Several students giggle, and they continue. While Bea calls the dance steps she does not smile, but when she does a "yee-haw" or when it's her turn to be part of the lead couple, she makes eye contact with her student partner and gives a big smile. (T Obs 3A 16:15-27:35)

After a few years of piano teaching and children's choir, a private school had a music position open, and they offered it to Bea. She accepted and enjoyed the experience teaching Kindergarten through third grade. Her first degree in college, however, was in "American Studies," which included a single music appreciation course. When she found herself teaching music she decided to go back to school for a music degree. It took five semesters to finish the coursework while working at the same time, which proved to be a challenge. But "the most challenging thing about going back to school" (T Int 1 p. 10), according to Bea, was "to be . . . my age and be with other students who were young enough to be my children . . . you know, 23 years younger than I am" (T Int 1 p. 10).

At the conclusion of the dance, the students shake their partner's hand and say "Thank you for being my partner." They do so with lots of chatter and giggles. Bea has the class sit and then says, "Let's take oooooone long slow silent breath in." They do. Bea: "And let it out." They do. Bea: "And say ahhh, ohhh, oooo, (sigh)." They do and are calm (T Obs 3A 31:25-31:40). Before moving into the next activity, Bea asks the children to review her rules of the classroom. The class chants, ". . . Here in music, there is just one rule, CYB if you wanna be cool!" Bea: "And what's CYB?" Students: "Check Your Behavior." Bea: "I thought it was check your bananas." Students laugh and one child rolls

backward. Bea notices but doesn't say anything, she simply moves on to the next activity. (T Obs 1B 2:25)

Shortly after Bea attained her music education degree, a music teaching position opened up in a nearby public school district. The district did not have a music program in place for Kindergarten through third grade, but wanted to begin one. They hired Bea Sharpe. The position required Bea to travel between four schools including one 20 minutes away from town with a K-5 music teaching assignment. Bea openly accepted the opportunity, although the position did not come without its challenges. Bea soon realized that teaching in this district would require careful attention to details. She related two stories:

[There is a song that] I did in [the private school] . . . it's "a chi chi chi cha". . . It's also know[n] . . . as "Aroostashaw" and it's like, you know, an additive song. . . . But on the *New England Dancing Masters* [recording], they do "a chi chi cha," and it also has "Singin' in the Rain" interspersed with it. Kids love[d] that one. Well, I do not do that one anymore here . . . because . . . it probably took me a couple of weeks before I figured out why the kids all started snickering on that song. Well, in Mexico, in Spanish, chi chis are boobies . . . And their teacher's singing about chi chis . . . And, you know, it wasn't until I saw a little boy turn to his friend and make a motion. I go, "Oh my God!" So, a great favorite, kids loved it in [the private school], [but I] can't do it here. . .

Another thing I had to change was, um, I do a rhythm game, kind of a baseball game in a way, where we do rhythm patterns on the board, and I play them on the drum. And there's a red team and a blue team . . . [It's] always been a very successful game except I came over here and the kids were kind of squirming uncomfortably. And somebody finally said, "We're not allowed to do red and blue activities, gang colors," 'cause there's gangs in this town . . . Those are the two colors, and the kids aren't allowed to do gang colors . . . So . . . it's a cultural thing, you know, . . . I'm kind of catching on. (T Int 2 p. 4)

After three years, Bea has worked through several challenges, but in the end she comments:

I love the kids . . . It's a really . . . rewarding job, you know, I mean because . . . the kids see me as being the person who does fun things with them. Not all of 'em. I get down on them sometimes, and I have to be really strict sometimes, um, but for the most time they love coming in the music room and, you know, and doing stuff, and yeah, I try and make it special for them so they want to come in. (T Int 1 p. 7)

The "Postman" song sounds bad. Not everyone is singing or singing well. The mailbox does not open immediately. Bea directs students to sing again with better vocal technique as indicated by Bea. The second time the children sing, the mailbox opens, and Bea announces, "For this next activity, I will need to put on my royal crown." The students sigh, "Oh!" Bea begins speaking in a high and "proper" voice as the "queen" and reminds her students that they are her "children." They moan; some giggle. She tells the "girl children" that they are called princesses; the girls cheer. Next she explains that the queen has "boy children" (a boy says, "Yes!" excitedly), and they are called princes; the boys cheer. One or two "boo" and a boy yells out, "I want to be a princess." The children laugh. Bea continues, "We are planning a royal party;" they all cheer. Bea says that "because we are royalty," the children should exhibit pride, walking with their heads held high. One boy is being too silly and after trying to ignore him, Bea changes back to her teacher voice and explains, "This is not going to work . . . so if you can't do what we are doing, you can sit and watch." He decides to do better. Bea continues, "Now I'm back to my queen voice." Bea turns on a waltz, or the "royal music." The activity follows the music: for part A they walk like "princes and princesses," then for part B the queen turns her back on her "children" and they get to do a silly dance. Bea says: "I do hope your movement doesn't get too silly when I'm not watching you." The children dance and there are lots of giggles. The music goes back to part A and the children return to the proud walking. After the activity Bea comments: "Sometimes it's fun to get silly," and smiles at her students. (T Obs 1A 13:13-18:25)

Teaching can be challenging, and Bea describes some of her greatest challenges. When she first started teaching in the public school position she now holds, the principals viewed music time as an opportunity to meet with the teachers, and, even better, to meet with two teachers at a time. As a result, they asked Bea to double up classes, creating a situation in which Bea had 50 to 60 children by herself in a multi-purpose room the size of a normal classroom. Bea

comments, “I had to really tighten up and just be really strict . . . And I got the CYB (check your behavior) thing going, and all the kids understood that they have to watch your behavior” (T Int 1 p. 8). Later the superintendent (Bea’s supervising administrator) explained the purpose of a music program to the principals, and class sizes were remedied. Bea does, however, still teach close to 1,000 students in four schools (T Int 1 p. 12), which poses several challenges, including, among other things, learning the children’s names. Bea laments the short amount of time she has with her students, she sees each class once every two weeks for a half-hour, “I sort of know them a little bit better, but it’s hard only having, you know, 18 lessons a year . . . [which is] what I get with them. That’s nine hours a year” (T Int 1 p. 2)! Bea’s curriculum is also limited by traveling between schools and by resources. Bea explains:

Another challenge is [that] instruments are kind of stored at one school, and when I wanna do ‘em, I have to bring ‘em over myself . . . [which] means I have to get here extra early. I have to, you know, walk out to this classroom, load up a cart, take it out to my car. [And] if it’s raining because I have an open truck, I’m in trouble, and yeah, it is a pain, and the kids love instruments. And I would do them every day if I could, but it is so much work for me. And the school district cannot afford to have ‘em at every school site, so it’s up to me to move ‘em around. (T Int 1 p. 11)

Bea begins to do the motions to the next song silently. The children imitate her and several smiles begin to emerge as they remember the song. She plays the recording for “Razzamatazzama,” which requires them to do certain movements; the children listen and follow intently. When the lyrics say, “tickle your toes,” a couple of students giggle. Later on the children sing, “You better not laugh, this song’s not funny,” Bea goes up to a student and makes a serious frowning/mad face, they all giggle. At the end of the song Bea discusses her favorite part, “This song’s not funny,” and makes the frowning face again. The children all laugh, and Bea says, “How come you all laugh anyway?” After their giggling Bea has them sit quietly and the mood in the room calms down. (Obs 3B 8:31-9:55)

Teaching includes joy as well as challenges. Bea comments on what she enjoys the most about teaching music:

Just bringing the arts to children, just opening a new world to them, you know . . . Giving them something they haven't had before, and a skill, a listening skill. Maybe they're not all gonna be musicians, but they're all gonna appreciate music a little bit more. (T Int 1 p. 9)

She continues by explaining certain activities she feels are important to her curriculum and why:

I think movement is terribly important . . . and coordination and balance issues . . . Those are [real] thresholds for learning, . . . a child cannot really learn to write and read well until, you know, they have reached these certain thresholds. And so I try and incorporate those into movement in my music classes. (T Int 1 p. 9)

Bea's background has influenced parts of her philosophy toward teaching. She gives some insight when she tells this story:

When I was a little kid, ballet and piano were my two big things. And when I was in third grade, I think it was . . . they give you the big Stanford-Binet IQ tests, you know, and . . . I scored . . . way off the charts on that. And then they were thinking, "Oh, you know, wow we have to make sure she has an enriched life and gets lots of this and lots of that." It really wasn't that I was so much smarter . . . But then because they funneled me into these special things, it enriched my life in so many other ways. And I think all kids deserve that, so I consider all my classes GATE (Gifted and Talented) classes. I consider all my kids . . . superior in intellect, and I approach it from that, that they deserve the best I can give them cause it's gonna make a difference for them. (T Int 1 p. 9)

Bea directs the students' attention toward the board where four rhythm patterns are written. Each rhythm consists of three quarter notes and one rest. She explains that, in groups, they will create movement to match their rhythms. Bea demonstrates an example of a pose they could do on the rest. The children giggle. Bea announces, "It can be as silly a pose as you want, with a few rules . . . no dancing on the ceiling." They all laugh. As they begin their group work, Bea walks around the room. She asks team two, "What is your motion?" The

team “captain,” a girl who didn’t want to be team captain, folds her arms and says sadly, “Nothing.” Bea says, “Uh oh,” then, “Oh! That’s a good one right there,” and imitates the team captain’s motion. The girl starts to giggle. Bea gets closer, eye level, and says, “It is! Nobody else is doing that one.” The girl smiles shyly, and Bea helps the group practice their new found movement. The girl is still smiling as Bea moves on.

During group work the energy and the excitement are high as the children talk and giggle within the groups. Bea focuses attention by speaking quietly but still with excitement; the energy lessens (Obs 1B 15:05-20:40). Bea uses lots of emotion in her vocal inflections as she explains that each group will have the chance to share their movements with the class.

After each group shares their creative movement, Bea retrieves the mailbox and the children sing the “Postman” song again. This time the box opens on the first try and Bea exclaims, “Oh no!” in a sad voice. “Oh it’s terrible news. . . . It’s horrible news. It’s so sad it’s making me cry.” They all pretend to cry. The class reads a card that says, “The music time is over,” and the class continues to pretend to cry. They really act it up. Bea sings their goodbye song and the students imitate sobs while singing. Then Bea has them sing again in their best singing voices and the children settle down. When finished, Bea tells them, “Oh that’s a happy memory, I’ll keep that in my head all weekend long, remembering your beautiful voices.” (Obs 1A 19:30)

Emotional Intelligence (Self-Perceived)

The Emotional Intelligence inventory created by Perry and Ball (2004) assesses the four branches of Emotional Intelligence (EI) proposed by Mayer and Salovey (2002): identifying emotions, using emotions, understanding emotions, and managing emotions. The inventory presents ten teaching situations and four possible reactions to each; reactions correspond to one of the four EI branches (see Appendix C). The participants rate the likelihood that they will react in each way on a five point Likert scale (1 = Never Likely, 2 = Seldom Likely, 3 = Sometimes Likely, 4 = Usually Likely, and 5 = Always Likely). Bea’s responses to the inventory, indicates that of the four Emotional Intelligence (EI) branches, using emotion is her self-perceived strongest area, followed by understanding emotions, managing emotion, and identifying emotion respectively. Bea’s

responses are indicated in Figure 9, and represent her self-perceived emotional intelligence profile.

EI Branch	1	2	3	4	5	6	7	8	9	10	Total Mean
Managing	5	3	4	2	3	3	4	3	3	4	3.4
Understanding	3	4	2	4	2	3	4	4	5	4	3.5
Using	5	5	4	4	3	4	3	3	5	4	4.0
Identifying	3	4	1	2	2	4	4	3	5	3	3.1

Notes: 1-10 = Teaching Situations; Scores indicate a 5 pt. Likert scale (1 = Never Likely, 2 = Seldom Likely, 3 = Sometimes Likely, 4 = Usually Likely, 5 = Always Likely).

Figure 9. Bea’s scores and calculated mean scores for Perry emotional intelligence inventory.

The mean scores were then converted into a bar graph for easier comparison (Figure 10). The figure indicates that Bea shows a relatively high self-perceived score for all four EI branches, with using emotion as the strongest EI branch and identifying emotions the weakest EI branch.

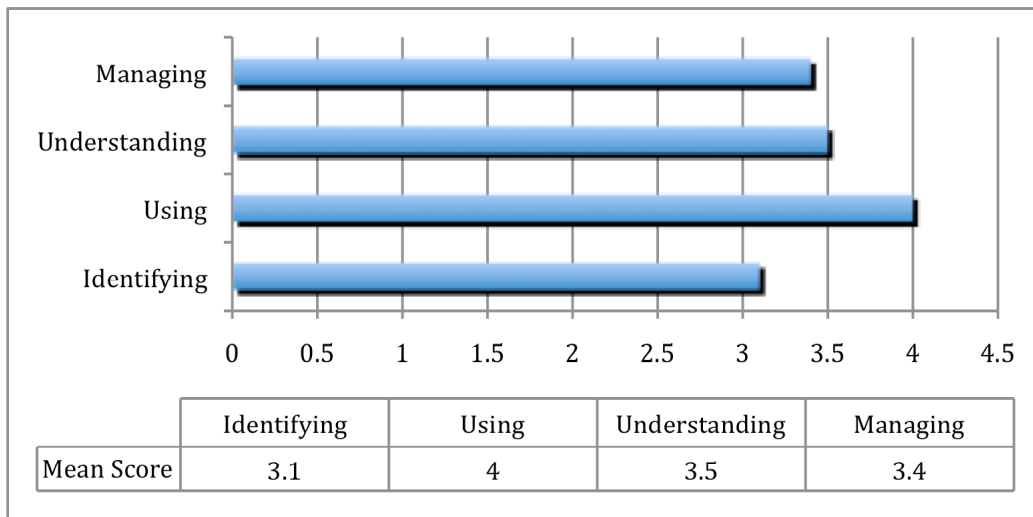


Figure 10. Bar graph of Bea’s emotional intelligence mean scores.

In an interview, Bea read the definitions for each EI branch (see Appendix I), and commented, “Right away I see . . . using [emotion] would be a definite

advantage for a teacher to have” (T Int 3 p. 1). Later in the same interview, when asked to choose one of the branches as her strongest, she chose using emotion, again. Bea explained:

I sometimes feel when I'm teaching I'm a real drama queen because I have an act, you know, and I am there to, for half an hour, guide these kids through some . . . music. And somewhere . . . hopefully when they leave the room, they know a little bit more than when they came in. And . . . sometimes I set that up almost like a theater experience, you know. To just, from the minute they walk in that something captures them and so they can't wait to come back. So I feel like a lot of times I am like an actress up there, going through these things, so I'm using those emotions. (T Int 3 p. 4)

Identifying emotion was the self-perceived weakest area in Bea's responses to the emotional intelligence inventory. In an interview, however, when asked to choose one of the branches as her weakest, she chose managing emotions. (It should be noted here that managing emotion refers to self-management of one's own emotions, and not classroom management.) Bea explained, “There's a few times that stick out in my mind that I regret. So, I'd have to say [managing]” (T Int 3 p. 5). Comparing her interview answer to her inventory score, managing was her self-perceived second weakest area. Comparing the inventory scores with Bea's interview answers shows that Bea has a consistent self-view of her emotional intelligence as a teacher.

Emotional Intelligence (Observed)

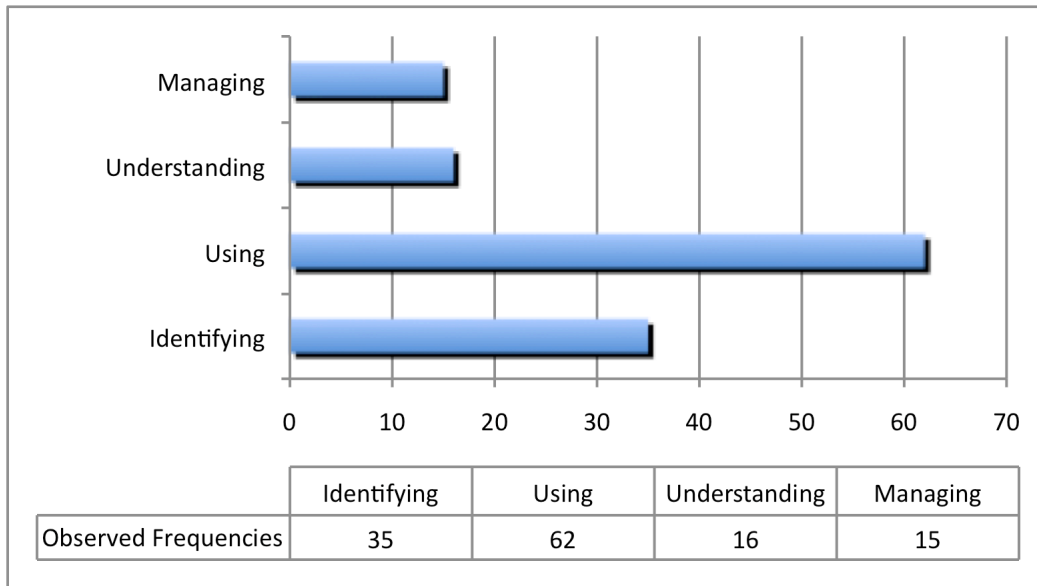


Figure 11. Bea’s observed frequencies of emotional intelligence branches.

Observed EI scores were determined for Bea (Figure 11) through analysis of researcher observations and interviews with the administrator and students. To determine an “observed” score, I coded observation data and non-teacher interview data for incidences of each EI branch. Incidents were tallied and became the observed score. Thus, 62 incidences of using emotion were found in my observations and comments made by her administrator and three students. I also found 35 incidences of identifying emotion, 16 incidences of understanding emotion, and 15 incidences of managing emotion. The observed scores indicate that using emotion is Bea’s strongest EI branch, which is consistent with her own perceived notions, and managing emotion (or self-management of emotion) is Bea’s weakest area.

Bea's administrator's (superintendent's) view of her strengths proves to be of interest here. He also chose the using emotion branch as a strength for Bea, yet indicated, contrary to Bea's self-perceptions and my observations, that managing emotion was her strongest branch. He commented:

Without a question, managing emotions [is her strongest]. I'd say a close runner up is using those emotions, because I've seen her use her facial expressions or use body motion, to use those to express . . . But again, I think that she can manage those emotions so well. She just has such a control over that. (T Admin p. 6)

When re-examining the data for the observed scores, it occurred to me that if someone is managing his or her emotions, then neither the emotion nor the managing ability may be easily observable, and that an observed managing score may indicate a converse effect: The less you see evidence of it, the greater the skill. This proved to be a complicated issue, however, I concluded that if a teacher does not need to manage their emotions then managing emotions can be viewed as a strength. In addition, if a teacher does not show the management of emotion, this can also be viewed as a strength. Therefore, even though Bea's observed score indicates managing emotions as her weakest area (low incidences), it may actually be an indication of strength, as observed by her administrator. Further, Bea's two highest observed scores were for using emotion and identifying emotions. These two areas appear to be more readily observable than understanding emotion and managing emotion, which may explain why there were more observed incidences of these emotional intelligences for Bea.

Taken together, Bea is an expert user of emotion in her tone of voice and use of musical repertoire. She understands children's emotional responses and

uses them and her own responses to music and the children to keep the emotional ebb and flow going. Bea manages her own emotions so well that it is almost imperceptible. All of these require emotional competence, and a discussion of the relationship between Bea's emotional competence skills and emotional intelligence will appear later in the chapter. For now, the emotional intelligence that underlies Bea's teaching practices helps her maintain a relatively smooth ebb and flow music classroom environment. What follows is a discussion of how Bea handles challenging moments.

Adaptive Coping Style (Self-Perceived)

An adapted version of Gottman's (1997) emotional parenting style inventory was used in this study. For the purposes of this study I refer to Gottman's styles as the teacher's adaptive coping style using Gottman's labels: dismissing, laissez-faire, disapproving and emotion coaching. The adapted Gottman inventory included 37 questions in the form of teaching situations to which participants responded. Scoring yields a percentage score for each of the four coping styles.

Bea's answers to the Gottman inventory yielded the highest score (100%) for emotion coaching, followed by dismissing (56%), laissez-faire (50%), and disapproving (11%) (Figure 12). This information suggests that Bea perceives herself as using the adaptive coping style of emotion coaching when children display emotions indicating they are upset, particularly anger and sadness.

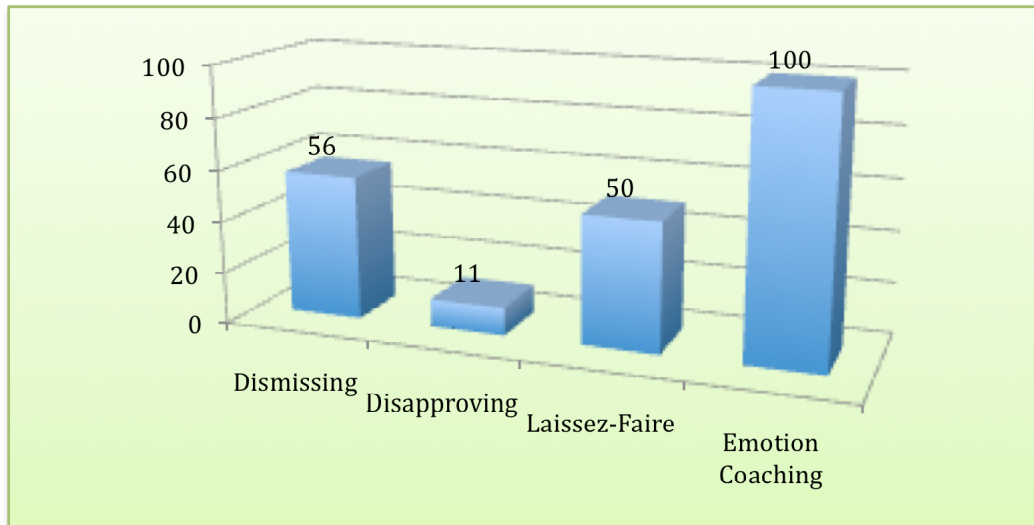


Figure 12. Bea's self-perceived adaptive coping scores.

The inventory responses provide insight into Bea's thinking regarding children's emotions versus their behavior associated with the emotions. For example, when referring to a child's anger, Bea feels that children have the right to feel angry (Question 34), and that it is good for children to feel anger sometimes (Q18). When a child displays anger in the classroom, Bea sees it as a time to problem-solve (Q31) and as an opportunity to get close to the child (Q17). When dealing with the situation in which a child is angry, she thinks it is important to find out why the child is angry (Q19), to try to be understanding of their mood (Q26), and to help them find out the cause of the anger (Q35).

Similarly, when referring to a child's sadness, Bea's responses indicate that she feels it is important to find out why the child is sad (Q14). When a child expresses sadness Bea views it as a time to problem-solve (Q6), to show the child that she understands (Q13), and to sit down and talk about the sadness (Q15). When talking with the child, Bea thinks she should help the child explore what is

causing sadness (Q12), and help the child figure out why the sadness is there (Q16). All of these responses reflect an emotion coaching attitude.

Adaptive Coping Style (Observed)

Similar to the procedure for the emotional intelligence inventory, I analyzed observations and non-teacher interview data (i.e. administrator and students) for incidences of each adaptive coping style. Incidents were tallied and became the observed adaptive coping scores (Figure 13). Bea's observed adaptive coping scores indicate that she leans toward the emotion coaching style most frequently, with 17 observed incidences. This highest observed score for emotion coaching is consistent with her self-perceived scores, where emotion coaching was also the highest of the four adaptive coping styles. The dismissing and disapproving styles were middle with the same 9 observed incidences, and the laissez-faire style the lowest with 2 observed incidences. This was somewhat inconsistent with her self-perceived scores where the disapproving received the lowest of the four scores.

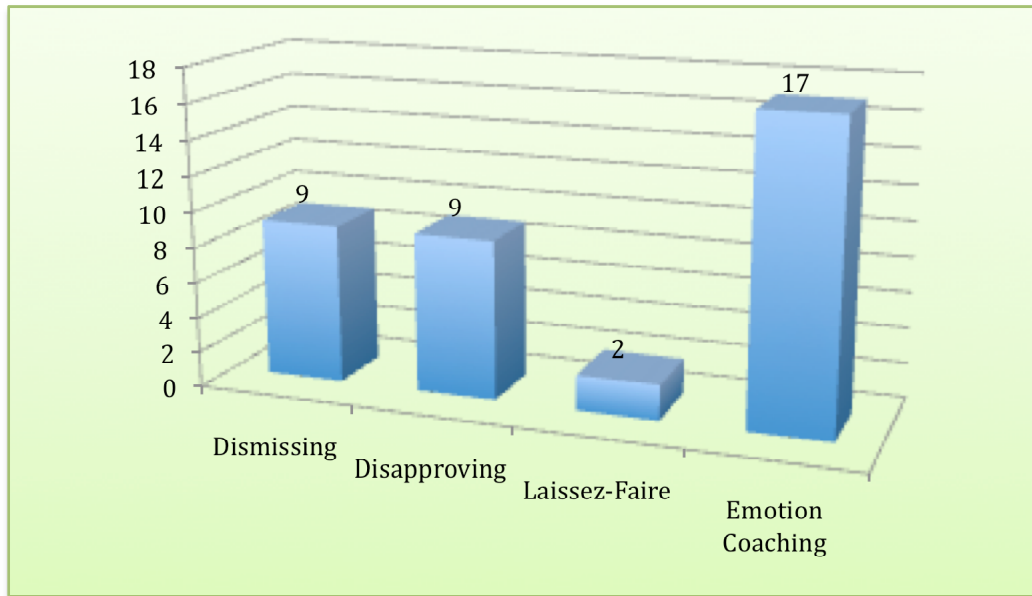


Figure 13. Bea’s observed frequencies of adaptive coping styles.

One of the challenges in analyzing the data using the Gottman lens was separating the teacher’s reaction to a child’s emotion, expression of emotion, or behavior. I found that I needed to keep asking myself, “Is what I am seeing from Bea right now a reaction to an emotion or a reaction to a behavior?” A child’s behavior may or may not be an expression of emotion, therefore, separating the two in terms of a teacher’s responses becomes difficult. For example, like other teachers, Bea has a discipline policy she uses when faced with adverse situations. She calls her technique CYB or “Check Your Behavior.” She explains:

The general rule is that you get three CYBs, you have to sit out, but that’s a very loose rule. Sometimes one CYB and you’re out. It really depends . . . Sometimes no CYBs, you’re just out and you get sent back to class. (T int 2 p. 14)

While Bea’s CYB “rule” generally refers to behavior, when asked to describe her reaction to a child’s display of anger, she replied:

Yeah, I've seen kids physically haul off and kick or hit somebody, you know, and [my first reaction,] . . . well, it's, uh . . . disappointment that they would use their bodies instead of words, and . . . then separation . . . sometimes a, I do CYBs, I don't call them time outs, you know, but it's essentially a time out to cool off. (T Int 2 p. 13)

A kick may not always indicate anger, however, this description appears to be a response to a child's behavior (kick) caused by the child's emotion (anger), not a reaction to the child's emotion or behavior alone. Often, in classroom situations, the behavior (especially if harmful) needs to be dealt with immediately. On the surface it may appear that Bea is only dealing with the behavior (the kick), however, Bea's responses indicate she recognizes, in this case, the kick as anger ("haul off an kick," . . . "use their bodies instead of words"), and she feels it is important to problem-solve and find out why a child is angry. In a classroom setting this may occur after a "cooling off" period of time or when the teacher is not directly teaching a lesson.

Bea's strongest adaptive coping style in both the self-perceived and observed data, was emotion coaching. Gottman outlines five steps in the emotion coaching process:

1. Become aware of the child's emotion.
2. Recognize the emotion as an opportunity for intimacy and teaching.
3. Listen empathetically, validating the child's feelings.
4. Help the child find words to label the emotion he is having.
5. Set limits while exploring strategies to solve the problem at hand.

The observed incidences show how this emotion coaching style may work for

Bea:

*The third-grade class is participating in a singing game about a turkey and a farmer. At one point a child's turn is skipped. This child tells Bea what happened and voices her disappointment. After listening to the child, Bea quickly fixes the problem. She then speaks with the class about what happened, saying: "Just in case you don't get the part you wanted, like say Joe really, really, really wants to be a farmer but he ends up being a turkey, and he's unhappy about it. (She sighs.) He's going to be tempted . . . to whine. Because sometimes people don't get what they want and they go (she makes a whining sound)." The students imitate her and some laugh. She continues, "I'm okay with whining, but only when I tell you it's whining time. And after that, if anybody whines, I point to my watch and I say what? Whining time is **over!**" The class excitedly says, "Over" with Bea. She then allows the class two seconds to whine. There are screams and giggles, and several students dive into the circle and imitate a "tantrum." Bea then exclaims, "Your whining time is," the whole class joins her and yells, "Over!" And the lesson continues. (T Obs 2A 8:50)*

In this incident, Bea becomes aware of the student's emotion (step 1, disappointment) and listens to the student (step 3). Bea sees this expression as an opportunity for teaching (step 2), speaks to the class, and helps them label the possible feelings in this situation, "unhappy" (step 4). Finally, she gives them limits by suggesting a strategy for dealing with the problem (step 5), and subsequently gives them time to whine, thus solving the problem. Because there are five steps in the emotion coaching process, it may take time to work through the steps particularly with a whole group. Another incident, however, shows how the emotion coaching can be accomplished efficiently and with little distraction in a music classroom:

Bea organizes the second-grade class into groups and assigns each group a rhythm to work on for the next part of the lesson. One boy walks away from his group and attempts to tie his shoe while sitting on a desk. Bea notices the boy and asks him to tie his shoe on the floor. He does so reluctantly and

starts frowning, whining, moaning, and rolling on the floor when he can't tie his shoe. Bea notices again, but gets the rest of the class going before approaching the student. She gets down and talks to him, and he says something back to her. She listens and helps him to focus, and he tries to tie his shoe again. He gets it and rolls on the floor back toward his group. Bea doesn't say anything to him, but uses proximity to keep him on track during group work. (T Obs 2B 22:36)

This incident occurred in less than two minutes, but in that amount of time Bea became aware of the child's emotion (step 1, possibly disappointment, frustration, discouragement). She listened to his concern (step 3) and helped him solve the problem (step 5). Steps 2 and 4, teaching about the emotion and labeling the emotion are unclear in this situation, as the conversation could not be heard during the observation, however, the opportunity was available in the conversation. This all occurred while the rest of the class was still working, thus the flow of the lesson was not disrupted.

Bea's administrator reported observing similar actions in different situations and recalls:

I've seen [Bea] be patient with [students] . . . I'll give an example . . . of the butterfly dance, or whatever it was they were doing. And I remember particularly a girl who refused . . . It was an older group of kids, and they just refused. And [Bea], you know, would comment, "Come on now. Let's start going." And the student wouldn't do it. Bea didn't make a big deal about it. She didn't single out the kid. She didn't stop the whole class and go over to the kid. She ignored the behavior, because it wasn't disruptive, it simply was not engaging in the activity. The girl was pouting or whatever she was doing. At some point though, [Bea] went over, you know, while the kids were doing their thing. Once she got them going and they were flying all over the classroom, she went over to the child and she got down and said, "What's the problem?" You know, blah, blah, blah. But the other kids were engaged . . . they were giggling and laughing and they were dancing around . . . And, I'm not saying that the girl got up and danced around and a miracle occurred and light came down from the sky. The point

is though, [Bea] went over to talk with the child while the other kids were still participating. We didn't sit the whole class down while the whole class stared at her and watched her as she talked to the child. Instead, she gracefully went over, "What's going on?" and she let the kid have [her emotion]. Eventually this girl, did grudgingly begin to participate. But [Bea] didn't single her out and I think we sometimes get lost on that. (T Admin p. 4-5)

In this example, evidence of the emotion coaching steps can be seen in Bea's awareness of the child's emotions (step 1), recognized as an opportunity for intimacy by going over to the child and getting down at eye level with her (step 2), listening to the child (step 3), and allowing her time to vent and then to return and participate (step 5). Step 4, labeling the emotion, is not known, but the opportunity was there in the conversation between Bea and the student. It is also important to note the explanation the administrator provides for why he felt it was appropriate for Bea to ignore (or dismiss) the child's emotional display at first: "because it wasn't disruptive." This shows a possible appropriate application of the Gottman's dismissing style within a classroom setting. In addition, the administrator notes the unique and multiple responsibilities a teacher has toward all of the children when one student displays a negative emotion. At those moments the teacher must make decisions and multiple adaptive coping styles may play a large role in the teacher's decision making.

Bea's observed adaptive coping scores compared with her adaptive coping self-perceived scores and analysis of observed incidents show that Bea's attitude is consistent with her actions. Bea perceives herself as an emotion-coach, and

based on observations, I would also categorize her adaptive coping style as emotion coaching.

Emotional Competence Skills

Saarni (1999), outlines eight skills related to emotional competence:

1. Awareness of one's own emotions
2. Ability to discern and understand others' emotions
3. Ability to use the vocabulary of emotion and expression
4. Capacity for empathic involvement
5. Ability to differentiate internal subjective emotional experience from external emotional expression (dissemblance)
6. Capacity for adaptive coping with aversive emotions and distressing circumstances
7. Awareness of emotional communication within relationships
8. Capacity for emotional self-efficacy

Bea shows evidence of the eight Saarni skills in her teaching. In the next section, I provide an example in which all eight Saarni skills are evident in a single incident followed by examples highlighting each skill.

In an interview, Bea relates an incident that demonstrates all eight of the emotional competence skills:

One of the things that bugs me with my conscience is last year a boy in kindergarten . . . was having a bad day, and um . . . I was a little testy with him. And then, really, afterwards I thought that wasn't nice of me. I don't know what was wrong with him. I should have found out. You know, and he's normally . . . you know, something was not quite right with him most days, so I sort of dismissed him. But then I thought back . . . there was something going on, you know, I really let him down. So the next time he came for music I made a point of . . . engaging myself with him a little bit more and as he left the room, giving him a compliment . . . And he's kind of been putty in my hands ever since. He's been one of my really great students and he . . . makes a point of being a real stand out student in music. And I'm not saying it's because of that, but . . . you know, I was kind of snippy with him one time and I could have really turned him off to music if I hadn't made a conscious effort to try and fix that . . . I still feel guilty about it,

you know, but he's a great kid . . . [and] he's really, really good in music. (T int 3 p. 9)

Each of the Saarni emotional competence skills is apparent in this incident. Bea shows awareness of her own emotions (skill 1) when she says, "I was a little testy with him," "I was kind of snippy," and "I still feel guilty about it." These phrases also demonstrate Bea's ability to use the vocabulary of emotion and expression (skill 3). When Bea comments, "Something was not quite right with him," her ability to discern others' emotions is apparent (skill 2). Bea's empathy (skill 4), or understanding of another's feelings, becomes evident when she says, "I really let him down" and "I could have really turned him off to music." Bea understood what the boy could be feeling, and, she felt bad for him.

Skill 5, the ability to recognize dissemblance, comes into play when Bea states, "something was not quite right with him most days . . . but then I thought back . . . there was something going on." Here her ability to realize that this student's outer expression was possibly different from his inner emotions is evident: "there was something going on." When Bea made a "point of engaging" him the next time he came to music class and made a "conscious effort" to re-engage the child, she demonstrated the capacity for adaptive coping with aversive emotions and distressing circumstances (skill 6).

Bea is aware of her emotional communication within the asymmetric relationship of teacher and student (skill 7), when she explains, "I could have really turned him off to music if I hadn't made a conscious effort" to find out what was wrong and to use appropriate communication within their relationship,

including to engage with the student more by giving him a compliment as he left. Lastly, Bea displays the capacity for emotional self-efficacy (skill 8) when she comments, “I still feel guilty about it, you know, but he’s a great kid” and “He’s been one of my really great students.” In the end Bea feels she was successful in rectifying the situation, and she accepts her own emotional experience in this incident.

Not every emotional incident within a classroom requires all of Saarni’s emotional competence skills. What follows are examples highlighting one or more skills in context. Bea demonstrates her awareness of her own emotions (skill1) in the following example:

While performing what Bea terms “peel the banana” in a line dance, one of the leaders becomes really confused and doesn’t know what to do. The students in her line (some out of frustration, some trying to help) are telling her what to do, but she is still confused, and laughs, not knowing what to do next. Bea stops the music and says to the child, “You know what was really nice though? Even though you got confused, your whole group was helping you weren’t they?” Then, addressing the group, she says, “The whole group was doing that kind gentle help . . . I’m so proud of you!” (T Obs 4A 24:55)

When Bea tells the class, “I’m so proud of you,” she expresses her own emotions to the students (skill1). In this example multiple skills are also apparent, including discerning other’s emotions (skill 2), use of emotional vocabulary (skill 3), and communication within relationships (skill 7).

Bea’s awareness of students’ emotions is clear in this next example:

As the class enters Bea moves a child to another place in the circle and he looks sad. She says, “When we’re in a circle it doesn’t really matter where you are does it?” He continues to look down. She has the rest of the class sit down and gets eye-level with the boy. The boy says something to her and Bea puts her arm around the boy’s shoulder, says something back to him, and gives him a gentle pat on the back. He sits down. (T Obs 1B 00:27)

Here Bea clearly displays her ability to discern and understand others' emotions (skill 2). She is aware of the boy's sadness and tries to help him cope by asking about whether it "really matters" where he stands in the circle. When he still looks sad, she listens to him privately and gives him a pat on the back, implying that she understands his feelings. Evidence of adaptive coping (skill 6) and empathy (skill 4) are also evident in this incident.

In the following scenario, Bea demonstrates her ability to use the vocabulary of emotion (skill 3):

Bea directs the children's attention to a turkey drawn on the board. She says, "He looks a little upset. Why would he be upset?" A student excitedly replies, "Because of Thanksgiving." Bea says, "Well you know, he got an invitation to thanksgiving dinner and he was so excited. He thought 'wow' (excitedly) and then he remembered (quietly), what do they usually eat for thanksgiving dinner?" A student responds and then with a grimace Bea says, "They usually eat turkey! . . . That's why he's got that look on his face." A student says, "That must be because he's mad." (T Obs 4B 8:45)

Use of the vocabulary of emotion and expression (skill 3), becomes noticeable as Bea and the children cover the vocabulary for three different emotions: "upset" (sad), "excited," and "mad."

During observations, Bea regularly demonstrated empathy for children's emotions. One day, she kept a girl after class, then explained:

The little girl I held back, I was just concerned about 'cause she was, just had a very long face all through music and usually she's, you know, very happy, and . . . it was just a real turnaround. So I was kind of concerned . . . but she assured me she was fine, no problems, didn't want to tell me anything. And I hesitate to pull somebody out for that because then the other kids think she was in trouble, which she wasn't, but . . . sometimes you just have to know . . . So, I guess mostly I'm concerned . . . that the children are . . . getting something out of music, that they're participating

... that they're not being bullied by the other kids. I watch for that. ... I try and ... replace kids as I can ... it's kind of the (sigh) the real sensitive kids, ... [I] feel if they don't have a special friend that they ... are really missing out and ... so I try and watch for that. (T Int 2 p. 1)

Bea's empathy for students is evident in this comment in multiple ways.

Bea expresses "concern" about a student with "a long face," and at the same time, she "hesitates" to pull a student out to talk with them "because then the other kids [will] think she was in trouble," which could lead to teasing and more bad feelings. Bea is aware that children may be bullied. Bea shows empathy for the "sensitive kids," those who "don't have a special friend," and looks for remedies. Other skills also apparent in this example include discerning and understanding other's emotions (2); dissemblance (5); and communication within relationships (7), however, Bea's empathy (skill 4) is prominent.

I observed Bea during the fall, when the repertoire of her second and third-grade classes included songs related to the typical fall holidays. One incident provided a playful way to practice dissemblance (skill 5).

Bea sets the mood for the Halloween poem by shutting off the lights. She chants the poem in a whisper voice, using variety in her vocal inflection and making the mood as scary as possible. When the ghost pops out in the poem, she speaks louder, and several students jerk back, as though she scared them. At the end of the poem Bea says, "Now give me a 'Boo!'" The students say, "Boo." Bea says, "Now that didn't scare me at all." She motions for another "Boo." They do it louder. She yawns like she's bored and says, "I'm still not scared." Bea motions a third time, and they "boo" even louder. She falls back against the board with a giant surprised look. The students giggle and laugh. (T Obs 2B 7:39)

Later when asked during an interview to describe this incident, Bea says,

Oh, gosh, I'm just such a ham aren't I?" She goes on to state that she is playing with the students, and that she is very much aware

of the fact that she is saying one emotion but not feeling that emotion at the time, "Just faking it," she says. Then when asked if she thinks the children can tell, she responds, "Oh yea, I think so. They know me well enough. When I come to a big smile afterwards, I wasn't [feeling scared]. (T Int 3 p. 14-15).

This is an example of skill 5: Ability to realize that inner emotional state need not correspond to outer expression, or what Saarni terms *dissemblance*. Bea clearly does not feel scared in the example above, she is acting scared or as she phrased it, "faking it." Teachers often "play" with their students, implying or acting an emotion that the teacher does not actually feel at the time. The interesting thing about dissemblance in these types of classroom scenario is that the elicited response (children's giggling in response to the teacher's presentation of fear) is usually completely different from what the response would be if the emotion were authentic. Yet, when adults play with children in this manner, the "pretend fright" elicits giggles and laughing, implying that school-aged children recognize dissemblance.

Other examples illustrate Bea's capacity for adaptive coping with aversive emotions and distressing circumstances (skill 6). In an interview Bea describes the following incident:

One boy, two years ago . . . [was] very overweight for his [age], and he's in special ed, so he has some, some learning disabilities . . . But he was mainstreamed for music. And we did the song Zodiac [which include the lyrics] "the big fat man from Tennessee," and I've never even thought about that before, and he just burst into tears, and he thought we were all making fun of him. And I mean it was terrible, terrible, terrible. . . . I knew instantly what a mistake I'd made and I stopped the dance . . . I just stopped it instantly and we went on to another one. And . . . he sat out in the corner and cried for the whole rest of the music lesson. And I told him if he wanted to go back to the classroom, it

would be okay, but he didn't want to do that 'cause then the teacher would think he was in trouble. So then I stopped by his classroom a little bit later when I had a break to see how he was doing, and the teacher said, "Oh, he's in the nurse's office. You're going to have to see him there," . . . and he was, he just turned his head, wouldn't even look at me. . . . That was really bad. . . . And I just, I still I got goose bumps just remembering it. And every time I see [this boy] . . . I just think, "Oh my God, I let that happen to him because I, you know, didn't think ahead. . . . I wish I had thought that through cause that word fat, that is an ugly word. . . . I mean he hated coming to music after that. It took a lot to get him to smile again, yeah, 'cause I felt I really lost him just because I, I was just insensitive to that, you know. . . . (T Int 2 p. 3)

In this situation, Bea made a quick decision based on the distressed child's emotions which took priority over the positive feelings of the other students, and she stopped the activity immediately. Her comments indicate her feelings: she felt "terrible" and tried to help the child, but she couldn't do so in class to the extent she desired. After the class when she wasn't teaching, she specifically sought out the child, and because of this experience, Bea chose to discard the activity completely for all of her classes. In this situation Bea started to implement the emotion coaching steps (her adaptive coping style, Gottman) that are part of adaptive coping (Saarni 6) (step 1, aware of child's emotion; step 2, recognize the emotion as an opportunity for intimacy and teaching). Emotion coaching steps 3, 4, and 5 (listen empathetically, help the child find words to label, and set limits while exploring strategies) were limited by the situation (continuing to teach the rest of the class). However, Bea did continue to work to reestablish a connection with the boy during the class, follow the class on the same day, and in subsequent classes.

When faced with aversive situations, Bea sometimes talks not only with students, but also with classroom teachers, showing awareness of emotional communication within relationships (skill 7). She explains:

[Classroom teachers] have more insight into what's going on. Sometimes I talk to the students. I talked to this girl today to see what was going on with her, and sometimes some students will open up to me and they don't open up to the other teacher. (T Int 2 p. 16)

Bea feels communication within a symmetric relationship is different from communication within an asymmetric relationship (skill 7), indicating that classroom teachers (symmetric relationship) may have “more insight” and may be more willing to share what is “going on” than a child might because of the asymmetric relationship between a teacher and student. Sometimes, however, “some students will open up” and when they do another aspect of skill 7 emerges.

Bea shares an example:

One little girl a couple of years ago . . . was . . . just having a real hard time and she was doing her best in music but she just was very emotional and she started crying. And I knew something was going on with her, so . . . the class left [and] I . . . kind of pulled her off to the side and talked to her to see what was going on. And she . . . told me that her mom's boyfriend had beaten up her mom that night and her mom was, you know, he had really hurt her and she was really upset about it. And there was just something in the way she looked at me when she said this that made me ask the question, “Has he ever hurt you?” And she just looked down and she said, “Yes.” And so I had to . . . I am a mandated reporter, so I had to contact Child Protective Services and . . . file a report and go through all the paperwork . . . [W]hat ended up happening was, they picked up and moved back to Mexico and so she was out of the district . . . [A year later] she came back . . . things are going well. The boyfriend's out of the picture. . . . But that little girl, just, I seem to be like the adult who really showed, you know, “What's going on with you?” And she really bonded with me . . . And she's changed schools.

She's been at like three different schools in this district . . . but she's kept the same music teacher . . . [T]hose things just break your heart. So when something is going on with a kid, when a kid is acting like that in class, there is something else going on, and I can't always find out what it is, but you know, I have to make allowances for it. (T Int 2 p. 16-17)

In this example Bea recognizes her responsibility in this asymmetric relationship as a “mandated reporter,” her role as an adult this girl has “bonded with,” and her place as a consistent adult in this young girl’s life. Bea’s emotional communication with children is different from the communication she has with peers, and she is very much aware of this difference.

When faced with an emotion-eliciting encounter in a classroom, Bea often feels she has accomplished what she set out to do and she is accepting of her own feelings, even when she is not successful (skill 8). In an interview Bea comments,

[W]hen there's some conflict between two kids . . . if I understand what it's over . . . why they're mad at each other, I'm better able to . . . deal with it on the spot . . . If I understand what the kids are thinking it makes my next decision usually more effective. (T Int 3 p. 2)

Bea’s capacity for emotional self-efficacy (acceptance of one’s feelings or feeling the way you want to feel) is apparent in the above example when she states, “I’m better able to deal with it” and that her “next decision [is] usually more effective,” illustrating her sense of accomplishment in such situations.

Emotional competence is directly related to specific social contexts, as evident in the examples above. In some cases several skills are utilized during one incident, and at other times, only one skill is required. Emotional competence lies in the individual’s capacity, ability, or awareness related to the skill, not how

often that skill is manifest. In the examples above, Bea exhibits all of the emotional competence skills at one time or another, and she does so in the context of interactions with children in a general music class.

Connecting Emotional Intelligence Branches, Emotional Competence Skills, and Adaptive Coping Styles

Emotional competence is emotional intelligence in action, and emotional competence skills are related to a teacher's adaptive coping style. What follows is a discussion of how the three theoretical frames – emotional intelligence, emotional competence, and adaptive coping style – work together for Bea in her interactions with children and her teaching practice.

A connection can be drawn between the four emotional intelligence branches (Mayer and Salovey) and emotional competence skills (Saarni) as shown in Figure 14. Examples from Bea's classroom help to illustrate these connections.

Emotional Competence Skills (EC)	Emotional Intelligence Branches (EI)
1. Awareness of one's own emotions	Identifying emotions Managing emotions
2. Ability to discern and understand others' emotions	Identifying emotions Understanding emotions
3. Ability to use the vocabulary of emotion and expression	Identifying emotions
4. Capacity for empathic involvement	Understanding emotions Using emotions
5. Ability to differentiate internal subjective emotional experience from external emotional expression	Identifying emotions Using emotions
6. Capacity for adaptive coping with aversive emotions and distressing circumstances	Using emotions Managing emotions
7. Awareness of emotional communication within relationships	Using emotions
8. Capacity for emotional self-efficacy	Managing emotions

Figure 14. Comparison of emotional intelligence branches and emotional competence skills.

Describing an incident in which a child may kick another child out of anger, Bea comments that her first reaction is “disappointment that they would use their bodies instead of words,” providing evidence of identifying emotions (EI), as well as awareness of her own emotions (EC skill 1) and use of the vocabulary of emotion (EC skill 3). When Bea says, “I do CYB’s, I don’t call them time outs . . . but it’s essentially a time out to cool off,” she demonstrates her ability to cope with an adverse circumstance (EC skill 6), as well as her ability to

manage her own emotions (EI). Her emotionally competent response also provides an opportunity to teach the students how to manage their own emotions by allowing them time “to cool off.” Lastly, Bea’s recognition that sometimes kicking is “just a certain amount of horsing around, especially boys I don’t want to misinterpret something that really wasn’t that big a deal . . . so I try and understand the context,” indicates her ability to discern and understand others’ emotions (EC skill 2) as well as understanding emotions (EI) (T Int 2 p. 13).

Bea also shows evidence of both emotional intelligence (Mayer and Salovey) and emotional competence skills (Saarni) through facial expressions and actions that are part of her pedagogy. For example, when Bea makes the serious or mad face during a humorous song that includes the lyric “you better not laugh, this song’s not funny” (T Obs 3B 9:11), she is using emotion (EI) for pedagogical purposes. The reaction of the students (giggling) demonstrates that they detect the playfulness in Bea’s expression. Both dissemblance (EC skill 5) and identifying emotion (EI) are in play in the differentiation between real and phony emotional expression. Dissemblance requires an awareness of one’s own emotions (EC skill 1) and discernment of others’ emotions (EC skill 2). Bea draws students’ attention to her expression and their response by asking, “How come you all laugh anyway?”

Saarni’s emotional competence skills are also consistent with the steps in Gottman’s Emotion Coaching style, which is Bea’s demonstrated style, according to both self-perceived and observed data. Figure 15 shows areas of confluence

between emotional intelligence, emotional competence, and the emotional coaching adaptive style.

Emotion Coaching Steps	Emotional Competence Skills	Emotional Intelligence Branches
1. Become aware of the child's emotion.	2. Ability to discern and understand others' emotions	Identifying emotions
2. Recognize the emotion as an opportunity for intimacy and teaching.	7. Awareness of emotional communication within relationships	Using emotions
3. Listen empathetically, validating the child's feelings	4. Capacity for empathic involvement	Understanding emotions; Using emotions
4. Help the child find words to label the emotion he is having.	3. Ability to use the vocabulary of emotion and expression	Identifying emotions
5. Set limits while exploring strategies to solve the problem at hand.	6. Capacity for adaptive coping with aversive emotions and distressing circumstances	Understanding emotions; Managing emotions

Figure 15. Areas of confluence between emotional intelligence, emotional competence, and emotion coaching adaptive style.

Several of the examples in this chapter illustrate how the emotional intelligence branches, emotional competence skills, and the emotional coaching steps work together within a music classroom context (Figure 16).

Bea separates the class into groups and assigns each group a rhythm to work on for the activity. One boy walks away from his group and attempts to tie his shoe while sitting on a desk. Bea notices the boy and corrects his behavior, asking him to tie his shoe on the floor. He does so reluctantly and starts frowning, whining/ moaning, and rolling on the floor when he can't get it. Bea notices again, but gets the rest of the class going on the activity work before going over to talk to this student. She gets down and talks to him and he says something back to her. She listens and helps him to focus and he tries to tie his shoe again. He gets it and rolls on the floor back toward his group. Bea doesn't say anything to him, but uses proximity to keep him on track during group work. (T Obs 2B 22:36)



Figure 16. Sample observation and researcher indications illustrating the relationship between EI, EC, and emotion coaching.

For example, when Bea helps the boy having trouble with tying his shoes, she becomes aware of the child's emotion (Coaching step 1) and his frustration (EC skill 2, ability to discern other's emotions), which involves the identifying branch of emotional intelligence. Bea views the boy's emotional expression as an opportunity to get close and to teach (Coaching step 2), which also shows evidence of EC skill 7 (an understanding of the communication within relationships), and the using EI branch in that Bea recognizes her responsibility to help the student work through the frustration so he can return to participating in class.

When Bea gets down and talks to the boy and listens to him she shows empathy (Coaching step 3), EC skill 4 (capacity for empathic involvement), as well as the using and understanding branches of emotional intelligence. Evidence of emotional coaching step 4 (labeling the emotion) is unclear in this situation, as

the conversation could not be heard directly during the observation. The opportunity, however, was available. Emotional coaching step 5 (exploring strategies to solve a problem), on the other hand, is evident when Bea helps the boy focus and tie his shoe, leading to a feeling of success and to rejoining the group. This shows Bea's capacity for coping with aversive emotions (EC skill 6), involves understanding (EI) the boy's emotions and helping him to manage them as well as managing her own emotions (EI) in this situation. Another incident shows Bea's multiple abilities (Figure 17).

*Two boys are the turkey and the farmer. One boy keeps falling to the ground when he chases the turkey. The second time he falls, he acts **sad** like he is hurt. While Bea tries to take care of the boy, the rest of the class gets very silly. Bea walks him over to the side of the room and tries to listen to him, kneeling down to be eye level with him, but the rest of the class is beginning to get out of control. Bea glances at the class and says to the boy, "Do you want to sit down and watch? And when you feel good you can come back and join us?" She shows him where he can sit and walks back to the class. The boy stands off to the side and watches the class. (T Obs 4B 17:00)*

Michelle Mc... 10/29/11 11:53 AM
Comment: Gottman: EC 1-5. Even though Bea was distracted by the rest of the class (and needed to be as a teacher) she still took the time to help the boy through his sadness.
Saarni: 2 (others), 7 (relationship), 4 (empathy), 3 (vocab?), 6 (adaptive coping)

Figure 17. Sample observation and researcher indications illustrating the relationship between emotion coaching steps and emotional competence skills.

This instance demonstrates the relationship between the EI branches, the EC skills, and emotion coaching steps. Bea is aware of the boy's sadness (Coaching step 1; EC skill 2, understanding EI branch). When she walks with him to the side of the room, she shows evidence that she recognizes the emotion as an opportunity for intimacy and teaching (Coaching step 2; EC skill 7, in the asymmetric relationship as a teacher; and using EI branch). Bea listens to his concern, even though she was becoming distracted by the class (Coaching step 3;

EC skill 4, capacity for empathetic involvement; and using and understanding EI branches). Again, it is unclear whether Bea helped the boy label his emotion (Coaching step 4), which would imply use of EC skill 3 (use of vocabulary of emotion) and the identifying branch of emotional intelligence. Lastly, Bea sets limits and provides a strategy for the boy to solve his problem (Coaching step 5) by allowing him to sit out and telling him that he can join the class when he feels better, showing her capacity for adaptive coping (EC skill 6) and involves the managing branch of emotional intelligence (managing her own emotions in a problem situation).

Bea's classroom is full of play, singing, movement, and giggles. From the data collected in this case, using emotions is Bea's strongest area of the emotional intelligence branches, and this is consistent in both her self-perceived scores, and observed data. Observations and her answers to interview questions demonstrate that Bea exhibits all of the emotional competence skills in her teaching especially her sensitivity to the emotions of others. Emotion Coaching is Bea's preferred adaptive coping style and is consistent between her self-perceived scores and observed data.

Bea has a deep understanding of children's emotions. She is aware of children's responses to music and uses those emotional responses to keep the ebb and flow moving in the classroom. Through her playfulness, tone of voice, and musical choices, Bea creates an environment in which children's emotions are respected and encouraged. She is particularly adept at managing her own emotions, with that ability being almost imperceptible to an observer. At times

Bea may dismiss emotional displays, but she knows when to ignore and when to address. Emotion coaching for Bea is almost automatic. She has only been teaching for ten years, but possesses life experience, which appears to make a difference in her teaching practices. In summary, Bea's playful personality, caring demeanor, and respect for her students reflect her emotional competence skills and are manifest in her teaching.

Chapter 5

Portrait: Mary Lake

Narrative

Children enter the room with their book-bags in tow and quickly head to the wall to place them down. They chat with their neighbors as they find their assigned seats for music class. Sitting neatly in three rows on the floor, the third grade children face the front of the room where Mary is ruffling through some papers. She looks up with a little smile and says, "Mode one please" as she makes her way to the piano. The children quickly sit with legs crossed, hands in lap and straight backs.

Mary Lake has been teaching music at this local parochial school for 25 years but has also taught other subjects as well. She recalls, "I did substitute teaching the first year we lived here . . . 'cause [the music job] was part time, so the days I wasn't here [I] was [doing] classroom teaching. . . . I did a lot of second grade" (B Int 1 p. 1).

Mary begins playing the introduction and soon the children are singing, "His Banner Over Me is Love" with hand movements accompanying the lyrics. Their sound is high, pure, and clear. When they are finished Mary takes out a list of students and calls someone forward to place a sheet containing the lyrics to the next song on the overhead projector. When the students see the lyrics there is a collective "Yes" with a clap in happy approval. Mary, from behind the piano, draws their attention to the cooking terms mentioned in this Thanksgiving dinner song. They begin to sing about fricassee, roasting, a "shish kabob meat is a real treat, and the bluebird of happiness can't be beat." During a rhythmic transition, Mary adds some hand motions, and as she and the children do them there are lots of smiles. The song modulates to a minor mode and the mood changes. Mary reminds the students, "You are the turkey here," and the "turkey" suggests possible substitutes such as "southern fried eagle." The mood changes again back to a bluesy style and they sing, "I'm going to be your Thanksgiving dinner, and that's why I'm feelin' down. That is why I'm feelin' down. That is why, I'm, feelin', down," followed by a "Yeah." Several students put their hands out and there are many smiles. Mary moves quickly to the next song. (B Obs 1(3) 00:00 & 4:14-7:36)

Mary loved playing the piano and still does, but she also wanted to be a teacher. She comments, "I just have always done it all my life. I'd be babysitting and teach the kids songs" (B Int 1 p. 3). Mary attended St. Olaf College in Minnesota but entered with a different idea in mind. "I went to St. Olaf College," she recalls, "thinking I'd be a classroom teacher. Got there and they said, 'Oh, we don't offer that, sorry.' I thought, 'Well, I'll stay with my music then'" (B Int 1 p. 3), and she did. She earned her first Bachelor of Music degree in piano performance, with considerable involvement in vocal music, in 1981. Five years later, she earned her second Bachelor of Music degree in Vocal Music Education including completion of all the requirements for a Minnesota credential.

Mary announces to the third-grade children that they need to prepare for their upcoming Christmas program. "If we work really hard now," she says, "we'll get a chance to do some favorite Christmas singing." One student notices the title of a song they like on the poster and yells, "The Twelve Days of Christmas! I love The Twelve Days of Christmas!" As Mary gets her music ready, the children start singing quietly to themselves, independently of each other, and the energy is high. Mary starts playing the introduction but for a different song. The children start to settle down and when it is time to sing, they all join in, "Make me a channel of your peace." Contrary to the lyrics, a few children begin to complain, "I'm confused!" and "I can't see!" Several children now voice confusion and frustration. Mary stops playing and insists that one student speak at a time. She calls on someone to explain the problem, listens to the student, then solves the problem by adjusting the words on the overhead projector and moving the third row closer. They continue . . . "let me sow Your love" . . . All the children appear to be singing except a couple of boys who are slumped playing with their shoes . . . "Where there's despair in life, Let me bring hope" . . . two other boys are talking quietly while the rest of the children energetically sing, "And where there's sadness ever joy." One of the boys sways to the music but begins to act a little silly, crouching like a frog and jumping around a bit . . . "To be consoled as to console . . . To be loved as to love." (B Obs 2(3) 1:30-9:30 & B Obs 4(3) 5:05-7:40)

When asked how she became interested in teaching music, Mary responded, "Music teaching is not very secure from an employment standpoint."

She continues to say that her family supported her even though they “probably would’ve liked me to be a nurse or a classroom teacher” (B Int 1 p. 3). She continues, “I have a feeling, you know, in my era . . . because I was a girl, they didn’t think it was as important for me to be the breadwinner, . . . [so] it was allowed” (B Int 1 p. 3). Mary is grateful that her family allowed her to pursue a career she enjoys. “It’s not very secure financially” (B Int 1 p. 3), she points out again, but then suggests, “If you like what you do and like working with people, that’s a combination. It’s both the interest in the music and then just enjoying working with people. I really enjoy the younger children, yeah” (B Int 1 p. 3).

Others know that Mary enjoys what she does. Her administrator comments:

You can tell when she’s teaching that she loves what she’s doing. . . . [I]t’s like a feeling that you get. Kids get that feeling, too, and so . . . you can see that they’re totally into it when she’s teaching (B Admin p. 1) . . . She’s always smiling. She’s always, I mean, it may not be with her mouth, but you can see it with her eyes because . . . when she’s talking, you can see that she’s smiling. (B Admin p. 4)

As the student helpers get the words to “Frosty the Snowman” on the overhead their peers chatter with excitement. During the sing along, some students don’t sing, others act silly, and some are focused, visibly enjoying themselves. Mary doesn’t seem to notice, or if she does she doesn’t say anything. She is behind the piano accompanying the singing, reading the music, and trying to keep an eye on the class all at the same time. At the end of “Frosty the Snowman,” Mary makes a grimacing face and motions not to be chatty in between the songs. It works. The chatter subsides and they quickly move onto the next song choice. A girl chooses “The Twelve Days of Christmas” and several children cheer. Mary begins the introduction and then says, “This is one I know by memory.” She smiles and takes all the music off of the piano. She is in her comfort zone. Mary removes her glasses because she doesn’t need them to see the music. Right before the fifth verse (golden rings), Mary says, “This is my favorite” and smiles. On the last note of “rings” a couple boys are silly and pretend to sing “opera style.” The children really enjoy this song. There are lots of smiles, several students add hand motions, and some act silly. During the twelfth day verse, several students begin clapping to the beat as they sing down

the list of gifts, getting really excited. By the end of the song all are clapping, cheering, and act excited. Mary (at the piano) makes a face like, "Oh my! They're getting out of control," but allows it to continue. Mary remains calm, allowing the children time to settle themselves down, and gets out what she needs for the next activity. (B Obs 2(3) 22:58-30:45)

When Mary and her family moved from Minnesota to California she began working at the parochial school, which did not require her to have a state certificate. Mary, however, wanted to get one. This required her to go back to school which eventually, among other things, led to a seven-year sabbatical from the private school. Mary recalls this time in her life:

Isn't that something, [all that] I did, for two bachelor's [degrees]? And then we moved here to California and I had to do [more classes,] . . . mainstreaming, computers, and I had to fulfill the requirements for the instrumental [part] in music in order to get the California credential. Because here we only have one credential . . . it's a single subject and it's K-12. Blows me away. Vocal, band, and orchestra. (B Int 1 p. 2)

It took Mary three or four years to complete everything required, but as she recalls, "I just got going on it right away" (B Int 1 p. 2). Mary worked hard through several challenges along the way. "I took part of the year off," she explains, "My daughter was born, and I used that time to take classes, and then the summer after, that following summer, I went full time, summer school" (B Int 1 p. 2). Mary took time to raise her family and go to school, all the while continuing what she loves to do – working with children doing church music. In the end, Mary attained her goal through hard work and determination:

I wanted the credential so much, I just thought I had done all that extra work [for the two bachelor's] and then we moved here and I had to do [more] . . . And I've kept it current even though I'm in a private school. [In fact,] I just renewed it again. (B Int 1 p. 3)

Mary claps a rhythm and the first-grade students individually write the rhythm using notation cards. She then chooses a student to write the rhythm on the board, explaining to the class the behavior she is looking for. She is interrupted with, "But I got it right" and "I'm quiet" and "I did." She tries to address each one and finishes with a calm response, "and I can't pick everyone every time." Mary plays another rhythm (more complicated this time) on the tambourine. After she plays it the second time, she smiles as though she is proud of herself for remembering it and the children scramble to put down the right cards. With an encouraging tone, Mary softly says, "So if you think you've got it, make sure you check your work" and then plays the rhythm a third time. To help them further Mary tells them that they should have two cards left over. One boy says, "Yes!" in excitement while another boy (Scotty) says, "No, I don't" in disappointment. Mary addresses Scotty's disappointment and says, "Well, and that's fine because a lot of you will take several times, here it is again," and she plays it a fourth time. Scotty out of frustration, looks like he could almost cry, and then hits his hands on the floor and bends down like a turtle with his face to the floor. When Mary finishes playing the rhythm for the fourth time, Scotty picks up his cards, as though he has given up, and Mary walks over to him. She whispers to him, he whispers back, and she says something about how "he got them mixed up." He acts very dejected: frowning, head down, and slumped on one knee. Mary plays another rhythm on the recorder. As she looks around the classroom she says, "I think I'm seeing the light bulb go on," and a boy yells, "Yes! Yes! I got it!" and raises his hand excitedly. By the fourth time Scotty is checking his work, and Mary says, "You know what? I love what I see. Some times people just get part of it, and they get a little more the next time . . ." When they are all done, Scotty thinks he has the rhythm correct. He smiles and excitedly says, "Yes!" putting both arms up in a power move. Mary looks at his cards and has him go to the board. As he writes the correct rhythm on the board he has a big smile on his face. (B Obs 3(1) 14:34-24:03)

Over the years Mary has taught Transitional Kindergarten (four-year olds) through ninth grade. Currently she teaches Transitional Kindergarten, first-, third-, sixth-, seventh-, and eighth-grade classroom music, and then a sixth-, seventh-, and eighth-grade choir. She explains her current situation:

I had the whole job here for quite a few years and then the last seven years, no nine, I'm job sharing now. Yeah. And I like how we've divided it out . . . we've split up the elementary, so it's fun, you know, having [third grade] after I had seventh grade this morning; totally different experience. (B Int 1 p. 3)

In addition to the choir and classroom music, Mary is responsible for the two all-school performances including a Christmas pageant in December and a “fine arts program” (B Int 1 p. 4) in April/May. “I’m in charge of those,” (B Int 1 p. 4) Mary explains. She chooses the music and “take[s] care of all the administrative part[s]” (B Int 1 p. 4). “It’s a lot of work,” she says, “But you know after I’ve done it a lot of times . . . it’s [still] a lot of work” (B Int 1 p. 4). She explains that after 25 years she feels she has a pretty good handle on it: “At the beginning it was pretty overwhelming . . . [but] now I just know I do *these* things now, next week I’ll do *these* things . . .” (B Int 1, p. 4).

Teaching presents other challenges for Mary:

It’s a lot of energy, a lot of planning. You know, you just don’t leave your teaching in the school day. There’s evenings . . . [and] all the time[s] coming up with better ways to do things and finding new resources. And then there’s the times you feel like you don’t get through to some kids and that’s hard. (B Int 1 p. 4)

In addition to the planning and energy it takes to teach music, Mary mentions the days that the students themselves pose challenges, “Some days the kids are just, they’re kind of just not very focused,” she says, “They’re . . . tired, and . . . just to, you know, keep from getting frustrated with them, that’s really hard” (B Int 1 p. 5). Usually, however, she deals with such situations with calmness and patience. Her administrator observes, “She’s calm, calm. And you know what? She tells me that she’s changed a lot since last year because she had some health things going on” (B Admin p. 4-5). Mary’s administrator refers to Mary’s cancer diagnosis and continues, “. . . so she thinks she’s better now than she used to be . .

. but, she really does, she just seems real calm, totally in control . . . [And] another word to describe her [is] very patient” (B Admin p. 4-5).

Mary gets a story book from the front table and has the class come close so they can see it. “Let’s sing ‘Over the River and Through the Woods,’” she announces, “first without movement, alright? And then we’ll add [it] in.” Before the song starts Scotty is patting his legs and moving his arms. His neighbor joins him. Mary starts the song then stops before the end of the first phrase and says to the boys, “Thank you for being enthusiastic here, but hands still for the moment. So everything’s eyes and voices for the start.” She begins the song again and shows the book (which matches the song), her face open and encouraging, her eyes “smiling.” During one of the verses, Mary confuses the words and smiles in slight embarrassment, but continues on. “Now let’s see how much we remember on our galloping,” she says and they add a body percussion galloping (patting their knees) to the verse. When they finish, Mary has the class get into a circle. Scotty and his neighbor, however, continue the body percussion even though the song has stopped and the class is moving on. Mary mid-sentence says (loudly), “You know what? (softer) I think I am going to,” a student makes a noise (“No”), and Mary says excitedly, “No! It’s good! Sue and Scotty, would you switch? I’m going to have several people switch, so just quick, quick, quick. Sue and Scotty. And Nick and Caitlyn . . . We’ll try that for a bit. If I moved you it’s not like you’re being bad. I just think that’s going to work a little better.” (Obs 2(1) 3:03-5:22)

Now in a standing circle, Mary begins marching and singing, “We are marching in the light of God.” The children marching and sing with Mary, doing hand motions to the song. Mary asks for another body movement idea and there are several excited hands. Scotty yells out and Alondro jumps in front of Mary to get her attention. Mary explains whom she will call on and asks another boy for his suggestion. They begin patting their heads and repeat the song. Alondro continues to dance around while patting his head. Mary notices and gently reaches over and touches his shoulder. He steps back and adjusts. Scotty, from across the circle, starts to pat his face instead of his head and then goes into a rapper dance. Mary notices but this time doesn’t address and goes on. She directs the class to sit down. Scotty sits, then stands and jumps down rolling on the ground. Several students laugh. As soon as Mary begins to sing, the class settles down and joins her: “Skidamarink adinkadink, skidamarink adoo, I love you.” Scotty begins singing loudly, using an opera-like voice and not singing the right words. Alondro is moving around and rolling backwards. Mary continues singing, trying to ignore the behavior. When the song finishes, Mary has the class stand and has Alondro who is still rolling around, sit out until he can settle down. (Obs 3(1) 2:13-4:16)

Teaching also brings Mary joy. When asked what she enjoys the most about teaching, she replied, “I guess just sharing in a lot of ways with music, sharing, doing music together” (B Int 1 p. 4). In addition to the music making, Mary enjoys seeing children focus and work hard, “I like it when a class is hard working” (B Int 1 p. 5), she remarks, “but when they can actually do things on their own, that’s quite rewarding [as well]” (B Int 1 p. 4). She explains how focus, independence, and enjoyment work together. “That, to me, is kind of the goal . . . that they’re engaged in it and . . . enjoying it,” she says, “A certain calmness in the classroom and a focus on what they’re doing. If I can facilitate that, you know, have the setting where they can do that, . . . then they have that for [the rest of] their lives” (B Int 3 p. 11).

Mary is sitting at the front of the classroom, in a chair, with the first grade children gathered around so they can see a children’s story book: “So this is a song,” Mary explains, “that has the same tune as one you know from before but different words for Thanksgiving.” She notices a child next to her and whispers that they may want to move because she doesn’t think they will be able to see. The child says they can, so Mary continues, “Let’s say the [title] together.” The children read the title in unison, “There Was an Old Lady Who Swallowed a Pie.” “Feel free to join me,” Mary says, “I’m just going to start singing it and I think you’ll catch on as we go.” She turns to the first page and begins to sing, “There was an old lady” and the children join her, “who swallowed a pie.” As she continues the verse, she sings a bit louder, so they can hear the new words. The children mumble but continue to sing the tune. When they get to “perhaps she’ll die,” which is the same as the version they know, they all sing enthusiastically. One student sings a little silly, holding out the word “die” in an operatic voice. Mary ignores this and continues with the song. “I know an old lady who swallowed some cider . . .” A boy in the back is moving his arms like a bird with excitement. Mary keeps going. “I know an old lady who swallowed a roll,” then with a spoken astonished expression, “Just swallowed it whole, the entire roll.”

Mary asks if the children can tell what the next item is in the song by looking at the book. Several excited hands are raised with “oh!” “oh!” “oh!” The energy level is high. Mary calls on a student who says, “Squash?” Mary

replies, "Yes, squash." Then sings, "Here we go . . ." The students focus and continue singing.

For the next item, Mary turns the page and whispers the question, asking what the next item will be. The energy level comes down, a student answers, and they continue, "I know an old lady who swallowed a pot." Then, with lots of vocal inflection and enthusiasm Mary reads, "I kid you not, she swallowed a pot. Now here we go," and they begin to sing, listing all that the old lady has swallowed so far, with Mary stopping allowing the children to fill in the blanks: "Turkey," "Salad," "Squash," "Roll," "Cider," and "A Thanksgiving pie that was really too dry, perhaps she'll die."

Mary, creating excitement, asks, "What's next?" and turns the page. Then she says, "Oh my," and the students take in a breath with excitement and say, "Oh! A cake!" Two boys in the back are rolling and shifting, acting a little antsy, but still appear to be engaged in the book. Another boy who had chosen to sit away from the group starts to crawl over and finds a place in front of Mary, sitting on his feet. Mary notices and, whispering, asks the boy to sit "criss-cross applesauce," he does so immediately. "I know an old lady who swallowed a cake, for goodness sake a ten layer cake!" A boy says, "Whoa" in awe. And others excitedly comment, "Oh, a ten layer cake?" "I wish I could eat all that."

They finish singing the verse and Mary turns the page to reveal the old lady quite large. The children say, "Oh" and Mary responds, "I don't know, that's how I usually feel after that big a meal." The children chatter with excitement while Mary smiles. Mary pulls them back with "Let's see what's next." As she turns the page, the children are still chattering a little bit so she says loudly, "Oh! What's this?" creating interest for the class. It's bread, floating on the page. They sing the first part of the song and when Mary turns to the last page it reads, "I'm full, she said." The class reads in unison the words at the bottom of the page, "Happy Thanksgiving." A couple of boys roll on the floor and one boy gives the boy next to him a big hug. (B Obs 1(1) 00:4-9:23)

Emotional Intelligence (Self-Perceived)

Figure 18 shows Mary's responses to the possible reactions to the four EI branches, for each of ten situations on the emotional intelligence inventory (Appendix C). For example, Mary chose "always likely" for the managing reaction to situation 1, resulting in a score of 5. Mary's mean scores for the four branches of emotional intelligence were: 4.6, using emotion; 4.2, understanding emotion; 3.7, managing emotion; and 2.8, identifying emotion.

	1	2	3	4	5	6	7	8	9	10	Total Mean
Managing	5	4	5	4	2	4	4	2	3	4	3.7
Understanding	3	4	4	4	4	4	5	5	4	5	4.2
Using	5	5	4	4	4	5	5	5	5	4	4.6
Identifying	4	3	2	2	1	4	5	2	2	3	2.8

Notes: 1-10 = Teaching Situations; Scores indicate a 5 pt. Likert scale (1 = Never Likely, 2 = Seldom Likely, 3 = Sometimes Likely, 4 = Usually Likely, 5 = Always Likely).

Figure 18. Mary’s scores and calculated mean scores for Perry emotional intelligence inventory.

These total mean scores were then converted into a bar graph (Figure 19). From her answers on the EI inventory, Mary’s scores indicate using emotion as her self-perceived strongest area among the four EI branches, followed by understanding emotion, managing emotion, and identifying emotion respectively.

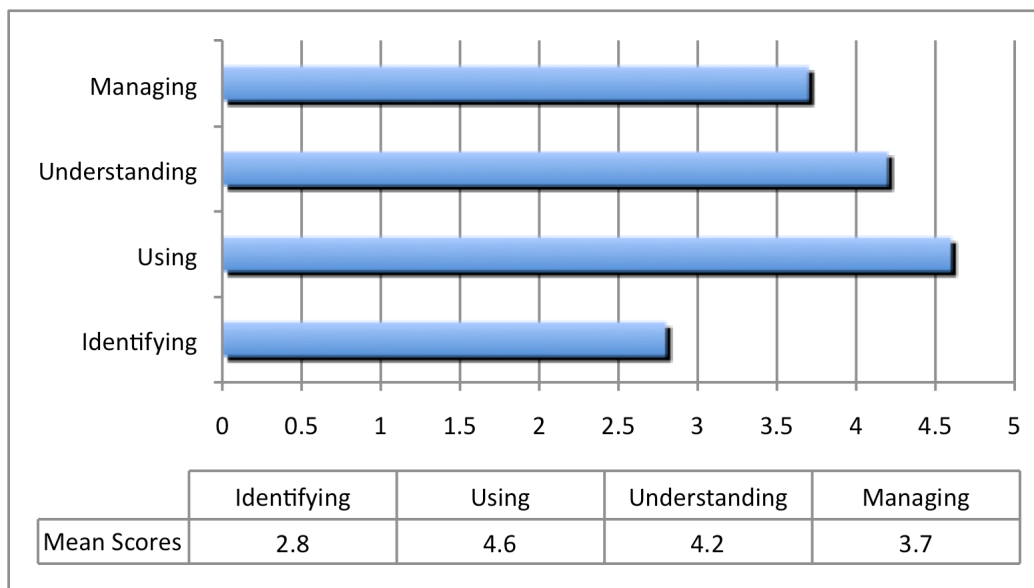


Figure 19. Mary’s self-perceived emotional intelligence inventory scores.

While the data in the graph indicate that Mary perceives her strongest EI area as using emotion and her weakest area as identifying emotion, when presented with definitions of the four branches of emotional intelligence in an

interview, Mary chose understanding emotion as her strongest. Mary explains why she chose understanding:

Because I think I tend to identify, usually, the complexity of people. It doesn't mean I can always deal with it or manage my own responses. But, uh, I think I tend to . . . not come to snap judgments on people but kind of [ask], "Why are they doing this?" Or like, "Why are they doing that?" Not just go, "Wow, they're doing this and they're bad people." You know, I tend to wonder a bit, "I wonder what's causing this?" and think about that. (B Int 3 p. 5)

When asked to identify her weakest area, Mary chose using emotion and commented, "Not so much in kind of the curricular area, but more in the classroom setting on how they interact with each other" (B Int 3 p. 5). This is an interesting response when compared to her inventory scores, which shows using emotion as her self-perceived strongest area. Comparing Mary's responses to the inventory with her answers in the interview, it is unclear whether Mary has a consistent self-perception of her emotional intelligence as a teacher. While the inconsistencies are interesting, they may also be attributed to different forms of data and presentation of emotional intelligence. In the inventory, the EI branches are presented in the form of possible reactions to written teaching situations. In the interview, I presented (and Mary read) the more complex definitions of emotional intelligence. Thus, different interpretations are possible.

Emotional Intelligence (Observed)

Data was coded and inventory scores calculated. I then obtained the observed emotional intelligence frequencies by tallying incidences of each EI branch as evident in my analysis of the observations and non-teacher (i.e.

administrator and students) interview data. As shown in Figure 20, I identified 40 incidences of using emotion, 32 incidences of managing emotion, 18 incidences of understanding emotion, and 17 incidences of identifying emotion.

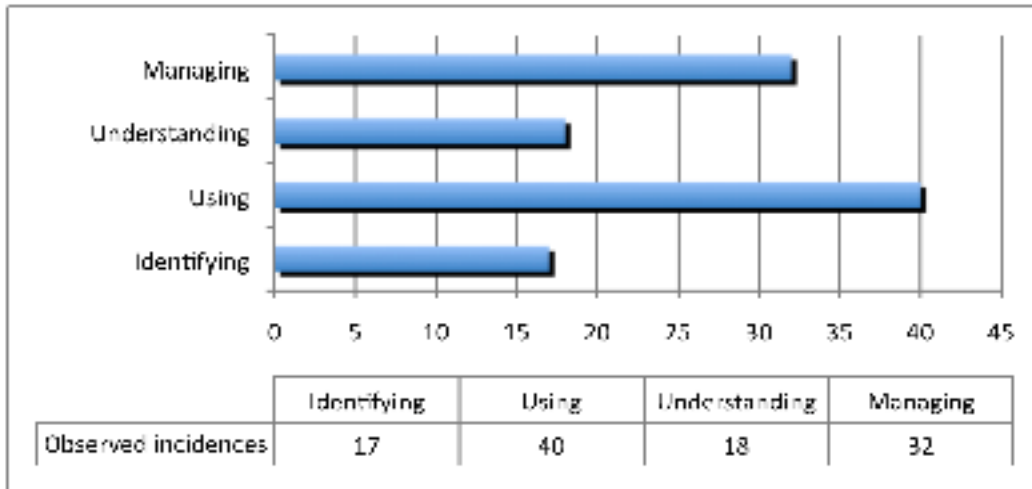


Figure 20. Mary’s observed frequencies of emotional intelligence branches.

The observed emotional intelligence frequencies indicate that Mary’s strongest EI branch is using emotion and her weakest is identifying, consistent with her inventory responses. Her administrator, on the other hand, chose managing emotion as Mary’s strength. She explains:

Well I would have to say that she’s the fourth one, the managing emotions . . . I think just because of . . . our personal conversations that we’ve had . . . She had to take some time off last year, and so she has shared with me sort of how she got through that . . . just from our talking about life and not necessarily about the classroom or the music production or whatever . . . Just listening to her talk about things that she’s been through. She’s been through a lot in her health, and I think that . . . she’s learned a lot going through that, you know. [And] translating [that] into the classroom . . . because even just like the time with the junior high kids that I can think of, she was really patient. It was like she just totally understood that that was where they were, not taking it personal, you know, so yeah . . . she’s able to do that. (B Admin p. 7)

The administrator's choice of managing emotion is somewhat consistent with Figure 20, where managing emotion is the next highest observed emotional intelligence. Then again, when explaining how Mary responds to emotions in the classroom, the administrator uses the word "understood," which indicates understanding emotion as a strength, consistent with Mary's interview answer.

Taken together, Mary's interview answer and her administrator's comments, Mary understands children's emotions, seeing the complexity and emotional chains behind emotional displays. Because of this understanding she uses emotion through song choice and structure. Although Mary does not directly identify emotion for students, her song choices often include emotional words in the lyrics. Mary appears to be well aware of her own emotions and manages them well when adverse situations arise. What follows is a discussion of how Mary handles such circumstances.

Adaptive Coping Style (Self-Perceived)

For the purposes of this study, a teacher's self-perceived adaptive coping style is the Gottman style they tend to utilize most often when faced with an adverse situation in the classroom (see Appendix I). Based on answers to the Gottman inventory, Mary scored highest (92%) for emotion coaching, followed by dismissing (55%), laissez-faire (50%), and disapproving (11%) respectively (Figure 21).

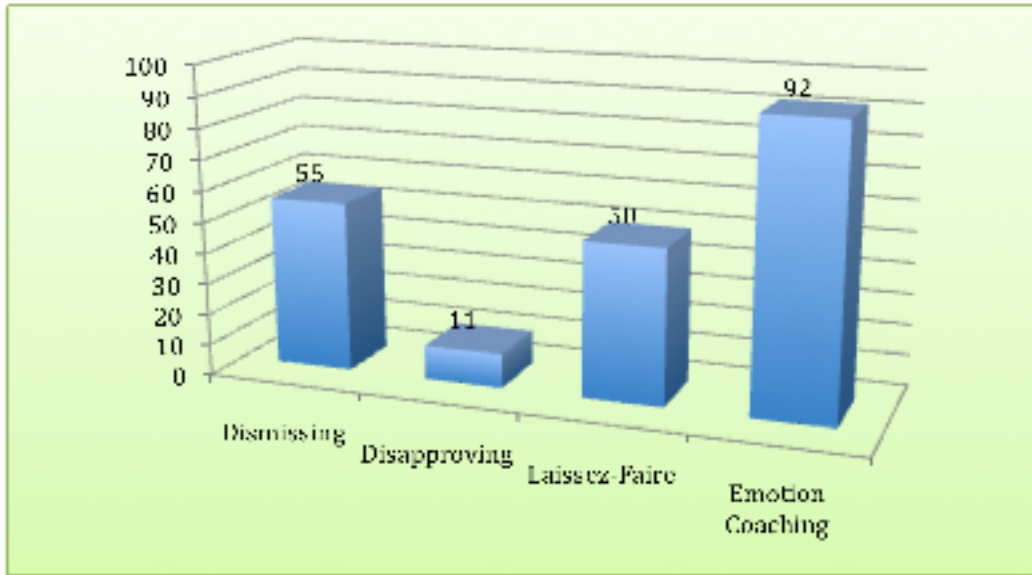


Figure 21. Mary’s self-perceived adaptive coping style inventory scores.

The 92% score for emotion coaching shows that Mary chose “true” for 12 of the 13 emotion coaching questions on the Gottman inventory. The other scores indicate that Mary marked “true” for 5 out of 9 dismissing questions, 3 out of 6 laissez-faire questions, and 1 out of 9 disapproving questions. This information suggests that Mary perceives herself as making choices consistent with the adaptive coping style of emotion coaching.

Analysis of individual inventory responses provides insight into Mary’s thinking regarding children’s emotions. When referring to a child’s anger, Mary feels that children have the right to feel angry (Q34) and that it is good for children to feel anger sometimes (Q18). When a child displays anger in the classroom, Mary sees it as a time to problem-solve (Q31). With an angry child, she thinks it is important to find out why the child is angry (Q19), be

understanding of the child's mood (Q26), and to help the child find out the cause of the anger (Q35).

Similarly, Mary's responses to questions about a child's sadness indicate that she feels it is important to find out why the child is sad (Q14), to show them that she understands (Q13), and to sit down and talk over the sadness (Q15). Viewing a child's sadness as a time to problem-solve (Q6), Mary thinks that she should help the child explore what is making them sad (Q12) and help them figure out why the sadness is there (Q16). These responses reflect an emotion coaching attitude.

Adaptive Coping Style (Observed)

I analyzed observation and non-teacher interview (i.e. administrator and students) data for incidences of the Gottman adaptive coping styles. Incidences were tallied and became the observed scores (Figure 22). Mary's observed Gottman scores indicate that she leans toward the dismissing style most often with 20 observed incidences, which is inconsistent with her self-perceived scores, where the emotion coaching style was highest. The disapproving style was the second most frequently observed with 11 incidences, emotion coaching 10 incidences, and the laissez-faire style the lowest with 8 incidences.

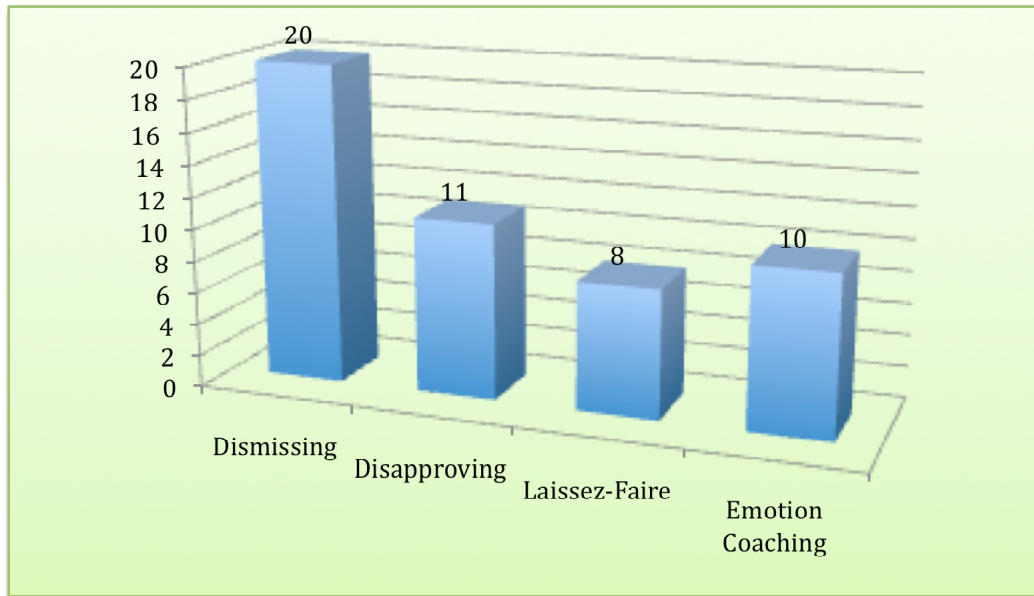


Figure 22. Mary’s observed frequencies of adaptive coping styles.

Gottman describes the dismissing style as “disregard[ing], ignor[ing], or trivializ[ing] children’s negative emotions” (Gottman, 1997, p. 22). For the purposes of this study, incidences of ignoring children’s overly expressive positive emotions are included in order to fit the broader idea of a potentially adverse situation within a music classroom setting.

Observed incidences show Mary’s dismissing style. For example, in the incident of the reading and singing of the book, “I Know an Old Lady who Swallowed a Pie,” Mary ignores (dismisses) both the boy who sings in an operatic voice and the boy who flaps his arms. Both are behavioral expressions of a child’s emotions. Mary continues the activity without addressing either of these incidences suggesting evidence of ignoring. Similarly:

Mary is at the piano and the class is standing and singing. One boy in particular acts bored or disinterested. He slumps his shoulders, does not sing, and begins playing with his boots by doing some side steps and jumping around. He is constantly moving during the entire song while the rest of the

students stand relatively still and focus on singing. Mary continues with the song and does not address the boy. (B Obs 2(3) 8:20)

Mary disregards this *negative* emotional display of boredom by continuing the song and not saying anything. Likewise:

Mary quiets the class, going back behind the piano and announcing that someone with a birthday in May gets to pick the song for the sing-along. A boy acts disappointed, in a silly way and says, "Man, what about December? Huh!" He folds his arms and makes a pouting face. Mary calls on a student with their hand raised for a song suggestion, and the boy re-focuses on the teacher. (B Obs 2(3) 22:00)

Mary's dismissing style is shown when she ignores the boy, continues with the lesson, and calls on another student. It is interesting to note, however, that the boy refocused on his own, and the lesson was not disrupted.

In an interview Mary explained why she may choose to ignore such incidents, stating, "Sorry, [but] . . . sometimes [negative behavior will] go away. Sometimes something will click in the student and they, they just, they're back" (B Int 3 p. 8). She continued to explain that she consciously does not stop in the middle of a song/activity, "Because, boy, then that's all we do. Then we're just, that's all we're doing is dealing with negative behavior . . . I can't deal with every little . . . thing" (B Int 3 p. 8). In another interview Mary also made clear her dismissing reaction to a child who had expressed frustration: ". . . sometimes there's no way around it. They just need time to experience . . . and just . . . not draw attention to them and let them work through it" (B Int 2 p. 2).

In addition to ignoring or dismissing most negative displays, Mary also mentions her thoughts on low-key reactions to children's positive emotional displays. She states:

I don't stop it, and I also try not to react so strongly. I would just kind of like [say], "Oh, how fun." Or you know, just something like that . . . 'cause I think I could squash it if I get too [involved], then it becomes my thing instead of their thing. (B Int 2 p. 4)

Mary acknowledges children's displays of emotion but allows them to either work through negative emotions on their own or allows positive displays to be "their thing." Through experience Mary has found that children often, when left alone, will come back to the activity on their own. She states clearly her reasons for making the choices she does: if a teacher tries to deal with every display, that would be all they are doing within a given class period, and when a teacher reacts too strongly then the experience becomes about the teacher and not the students.

Even though the self-perceived and observed data do not appear to support this, my overall impression of Mary's adaptive coping style is *laissez-faire*. Mary makes it clear that she accepts children's emotions and empathizes with them. Her actions show that she usually does not offer guidance or set limits for the children, or she simply ignores minor incidents, thus giving the impression of a dismissing style. Her acceptance of children's emotions, as described in her interview data, combined with observations of her actions are consistent with the definition of *laissez-faire*.

Still, Mary's observed adaptive coping scores (dismissing) and my overall impression (*laissez-faire*) are inconsistent with her self-perceived adaptive coping style (emotion coaching). One explanation for this could be that from an observed perspective, Mary dismisses emotional displays in the moment. Her interview comments indicate that she accepts children's emotions (*laissez-faire*),

but due to limited time, she may have the intent (which is not observable) of addressing the displays (applying the emotion coaching process) after class. In the third interview, Mary commented that she does not have time for “extended problem solving . . . not during the class.” She continued, “Maybe there needs to be another interaction at a later point,” implying possible application of the emotion coaching steps (B Int 3 p. 9). Another explanation, for the inconsistencies in the adaptive coping style findings is that Mary might have been dismissing emotional displays she may have otherwise addressed had I not been in the room. Observations always bring with them this challenge, and Mary confirmed it. After the third observation of a particularly difficult class, Mary commented to me that she was feeling the pressure of being observed, and that if she hadn’t been observed she would have “lost it.” She didn’t know “if the kids were *feeling it* from her, or what,” but they were testing her. And for Mary, her response didn’t feel like a “normal reaction” (B Obs 3(1)). I do not know how Mary would have “normally” reacted to the difficult situation, but because of her honesty, I do know that because she was being observed she made different choices than what she felt she “normally” would have made.

I believe that Mary perceives herself as an emotion coach and that she has the attitude consistent with the emotion coaching style. When compared to her actions in the classroom, however, her adaptive coping style could be categorized as *laissez-faire*.

Emotional Competence Skills

Saarni (1999) outlines eight skills related to emotional competence:

1. Awareness of one's own emotions
2. Ability to discern and understand others' emotions
3. Ability to use the vocabulary of emotion and expression
4. Capacity for empathic involvement
5. Ability to differentiate internal subjective emotional experience from external emotional expression (dissemblance)
6. Capacity for adaptive coping with aversive emotions and distressing circumstances
7. Awareness of emotional communication within relationships
8. Capacity for emotional self-efficacy

Mary shows evidence of the eight Saarni skills in her teaching. In the next section, I provide an example in which several of the eight Saarni skills are evident in a single incident followed by examples highlighting each skill.

In the third interview, referring to the importance of the emotional content in the musical choices she makes, Mary shared a special opportunity she and her fourth through eighth-grade choir students in this Parochial school experienced:

We sang for a funeral . . . this winter. It was a good funeral, I mean it was a man who was in his 80's, lived a wonderful life. [He] had grandchildren at our school. It was someone that they knew, slightly, so we saw this as a really good opportunity for them to observe, um, that setting and sing that music. And, you know, I prepared them that there would be people that who would be feeling a lot of grief, so they would see that. And of course I am more aware that someday that will be one of their family members, so just [to] experience the community handling an event like that [was important]. (B Int 3 p. 6-7)

Here, Mary shows that she understood what children might have felt when they attended the funeral because "it was someone that they knew" (EC skill 2, discern and understand other's emotions). Mary exhibits her empathy for her students when she explains that "I am more aware that someday that will be one of their

family members” (EC skill 4). Realizing her role as a teacher (EC skill 7, communication within relationships), she adapted to the circumstances (EC skill 6, adaptive coping) by preparing the children to witness others’ *grief* (EC skill 3, use of vocabulary). Overall, Mary relates this story because she feels she was successful in dealing with a potentially distressing circumstance in a way that she felt comfortable to her and supported the children (EC skill 8, self-efficacy).

Multiple emotional competence skills are also evident in the following examples:

Mary has the class sing by themselves while she does the motions. They really struggle, but she allows them to continue to the end, adding help along the way. When they finish Mary smiles and chuckles a little as she says, “I feel so good [that] you need me. Let’s just do it together.” (B Obs 4(1) 4:27)

In this example, Mary is aware of her own emotions (EC skill 1) when she says, “I feel so good,” and potentially aware of the students’ emotions of struggle or frustration (EC skill 2). Emotional competence skill 3, use of vocabulary of emotion and EC skill 8, self-efficacy are also evident here, however, EC skill 1 is most prominent in this example.

Emotional competence skill 2 (discern and understand others’ emotions) comes into play in this next example as Mary describes her student’s emotional reactions:

There’s one little boy [who] sings too enthusiastically, and so it turns into shouting . . . he means very well. He’s just . . . got strong emotions. He gets so enthusiastic . . . and I have to handle him with kid gloves a little bit because it can go from one extreme to the other. He’s . . . very sensitive, and so I try . . . “Oh, I’m hearing shouting. Can we go to, let’s do the whisper,” and then just play with that. . . . ‘Cause then I’m, I’m addressing what he’s doing in the context of the group and not singling him out ‘cause I think

the worst thing I could do is ask him personally not to shout. He would just shut down. He's a kid that would just shut down. (B Int 2 p. 5)

Mary says that this student is “enthusiastic” and “means well,” but that he is also “sensitive” and if she singled him out to correct him he would “shut down,” thus illustrating her ability to read his emotions (EC skill 2) and use the vocabulary of emotion (EC skill 3). Mary is similarly aware of the differing emotional state and responses of children (EC skill 2), as well as her own emotions (EC skill 1) in the next example in which she clearly identifies and labels emotions (EC skill 3). She says:

The best case scenario is, the kid comes in, they're excited about doing . . . the activity we're doing every day, you know, and enthusiastic. I guess I like enthusiasm . . . I know that . . . some kids don't wear their heart on their sleeves as we say. [But] it always gives me a lot of satisfaction when the kid is leaving and they're singing a song. (B Int 2 p. 1)

Mary plainly refers to EC skill 4 (capacity for empathic involvement) in the next example describing an incident in which she sees a student who is frustrated:

. . . to me that's a signal to back off, in a way, just let the kid, they get frustrated, they do. And to just kind of take a deep breath and let them know it's okay. . . . [T]hat kind of stuff doesn't make me [laughs] stress so much. . . . I feel bad, or you know, . . . I'm kinda like, “Oh, oh dear.” . . . I feel sympathy inside of myself when a kid is frustrated. That's probably how I would feel. I don't know, what is that feeling? Yeah, you know, just a, not sad, I'm not, uh, I'm not frustrated myself. I'm just, it kind of is, a little, it piques my attention. Um, concern. (B Int 2 p. 2)

Mary also clearly explains her use of EC skill 5 (dissemblance). In the next example, she describes the conscious effort to not let her inner emotional state of impatience show in her outer expression toward her students:

Yeah, there's days . . . sometimes I go to school thinking it's going to be a great day and it just, everything comes at me and . . . I start to get impatient and, I think, . . . "I better not do anything too extreme today 'cause I could just do some damage that's not worth it." . . . And then I think I try to consciously not [show it], you know, then I'll get home and go, "Oh, why did I do that?" and just make a real point to be on top of things the next day. . . . [B]ut . . . as much as possible, if I find after a class or two that, "Boy, I was really having a tough time," [I] kind of just count to 10 again and [am] watchful. (B Int 3 p. 7)

Mary clarifies how she prevents her own negative emotions from showing and her ability to dissemble by counting to ten and being "watchful." In addition, Mary voices the belief that if she were to allow impatience rather than patience to be manifest, undesirable "damage" could occur.

This next example illustrates Mary's adaptive coping with aversive emotions and distressing circumstances (EC skill 6).

The dance ends and there is excited chatter. The energy level is high. Mary whispers and talks softly, telling the class it's time to go. She has them sit down and an argument ensues between Scotty and another boy. Mary waits to see if it will stop on its own. It continues, so she steps in. But the boys continue to banter back and forth. Mary ends the argument by saying, "I have this thing about we know for ourselves what we've done or not. Remember that's one of the things we do here in music." Scotty says, "Be respectful." Mary replies, "That is respectful isn't it?" Looking at Scotty, she continues, "Allow other people to speak for themselves." (B Obs 2(1) 26:48)

Here Mary starts by ignoring the emotional displays, but when the children cannot work it through themselves she steps in, displaying her ability for adaptive coping (EC skill 6). A point of interest is Mary's response to an interview question

regarding problem solving related to emotional moments in her classroom. She says:

It's challenging in a music class. I mean, I think of a classroom teacher where the kids are working on their math or their reading or something and can have a bit more time. So here [if something happens] I have these other kids waiting for the next thing. So, um, you know, problem solving. I'm probably not doing much of that. . . . It's more . . . directing them to reflect . . . on their behavior. . . . But as far as an extended problem solving, in the long term, no, not during the class. That would be something I wouldn't have time for during the class. You know, maybe there needs to be another interaction at a later point. (B Int 3 p. 9)

Saarni's emotional competence skill 6, adaptive coping, is related to Gottman's adaptive coping styles. As noted earlier, Mary's self-perceived adaptive coping scores indicate that Mary views her adaptive coping style as an emotion coach, her observed scores indicate she prefers the dismissing style, and my indications point toward the laissez-faire style. The example above and her comment point to the complexity of the issue. Mary's initial response in action is the dismissing style; she allows the boys time to try to work it through themselves thus accepting their emotions. When they cannot, however, she steps in to end the argument but fails to offer guidance and sets limits only in a minimal way, thus demonstrating laissez-faire style. This is consistent with her comment explaining her feeling of the lack of time to effectively problem-solve when other students are waiting. Her additional comment that "there needs to be another interaction at a later point" then directs attention to a possible emotion coaching attitude. In other words, if Mary felt she had more time, she may follow an emotion coaching style.

However, because of the lack of time, she tends to dismiss first, and if the situation does not correct itself, she takes a more laissez-faire approach.

Mary's awareness of emotional communication within classroom relationships (EC skill 7) is evident in her description of how she views students:

I really feel that it's that relationship that's gotta be number one, the end point, and that's . . . the driving force. . . . There was one boy that was kind of hanging out [away] from the group. It was a situation of stopping the whole class, but I guess with little ones like that, sometimes, you know, just the physical space they need is a little different. So when I first taught, that would've really bothered me. I like things kinda neat, and I just have to think about the kid and how that sometimes they just come to you, you know, it's getting them engaged . . . I think . . . the fascination with the subject material also is . . . what pulls us together. (B Int 2 p. 1)

Over the years Mary's concept of what the teacher/student communication should be has changed. She now feels that she needs to think about the child, that sometimes they need to come to her, and that that is okay in an asymmetric relationship. Mary credits a teacher development program her school has implemented over the last few years, "Love and Logic," for part of this change in her thinking. She comments:

The love part, that relationship is so important 'cause . . . it's not tit for tat . . . It's . . . this . . . person here is number one, and then the whole thing with the consequences and . . . the learning . . . how to interact, learning how to deal with frustrating situations, or you know . . . it's really helping the child to learn how to interact with others and . . . deal with, I guess, with their own emotions and things like that, yeah. So, and I think it's very good, you know. It's . . . a tool. (B Int 2 p. 7)

Mary views the teacher/student relationship as most important, and while there may need to be consequences when dealing with adverse situations, they should

be within the context of learning. It is the role of the teacher, Mary believes, to help the child learn how to interact with others and how to deal with their own emotions. Again, it is interesting to note that these beliefs fall under the attitude of Gottman's emotion coaching style, but as previously noted, Mary's style in action is more consistent with laissez-faire. In addition, Mary points out that "different administrators come in new, and then we get kind of a new [system], 'cause a school will have a discipline procedure that is important to fit in[to]" (B Int 2 p. 7). Although classroom management is out of the scope of this study, the procedures Mary refers to could also effect the emotional communication between a teacher and student if the teacher feels they need to fit into certain guidelines set by an administrator.

Mary has the capacity for self-efficacy (skill 8). She explains clearly the importance of accepting one's own emotional reactions, including the ups and downs.

Well, certainly we as teachers are people and have our own reactions to what can go on in the classroom, and it's really important to, in a sense . . . to also recognize that we do have reactions, and be a bit kind on ourselves, too. We can have bad days and respond, um, with negative anger or, you know, have tears. We are affected by our students, if we're good teachers, we do connect with them. So . . . the more one can recognize that we're having an emotional response, perhaps to the negative behavior of a student, they're just really testing us, being disrespectful, you know, doing things . . . if a kid treats you with disrespect and there's a bit of, I guess, anger . . . to just count to ten. I mean, to let that calm down inside ourselves before we really respond to things. I mean, it's like if the kid does something to make one angry, try our own cooling down before we deal with it so that we can deal with it constructively because it's not constructive to [just] react. (B Int 3 p. 4)

When Mary says, “We as teachers are people and have our own reactions,” which they should recognize, monitor, and (when inappropriate) control, she is demonstrating EC skill 1, awareness of one’s own emotions, as well as EC skill 8, emotional self-efficacy.

Unlike Perry’s emotional intelligence branches, Saarni’s emotional competence skills do not appear to work as a strength or weakness. Rather, emotional competence is directly related to specific social contexts, as evident in the examples above. In some cases, several emotional competence skills are utilized during one incident, and at other times, only one skill is required. The question lies in whether the individual has the capacity, ability, or awareness related to the skill and not how often that skill is used. In the examples above, Mary exhibits all of the emotional competence skills at one time or another.

Connecting Emotional Intelligence Branches, Emotional Competence Skills, and Adaptive Coping Styles

Emotional competence (Saarni) is emotional intelligence (Mayer and Salovey) in action, and emotional competence skills (Saarni) are related to a teacher’s adaptive coping style (Gottman). What follows is a discussion of how emotional intelligence branches, emotional competence skills, and adaptive coping styles work together for Mary. As noted earlier, connections can be drawn between the four emotional intelligence branches and emotional competence skills (Figure 23).

Emotional Competence Skills (EC)	Emotional Intelligence Branches (EI)
1. Awareness of one's own emotions	Identifying emotions Managing emotions
2. Ability to discern and understand others' emotions	Identifying emotions Understanding emotions
3. Ability to use the vocabulary of emotion and expression	Identifying emotions
4. Capacity for empathic involvement	Understanding emotions Using emotions
5. Ability to differentiate internal subjective emotional experience from external emotional expression	Identifying emotions Using emotions
6. Capacity for adaptive coping with aversive emotions and distressing circumstances	Using emotions Managing emotions
7. Awareness of emotional communication within relationships	Using emotions
8. Capacity for emotional self-efficacy	Managing emotions

Figure 23. Comparison of emotional intelligence branches and emotional competence skills.

Examples from Mary's classroom help to illustrate these connections.

Responding to a video clip in which she had children sing individually, Mary commented:

I generally don't have kids sing very long by themselves . . . it'll be more just a phrase here or there. . . . [Because] I can sure assess them better, but I also know about this age group that their in tune singing develops more strongly when they have opportunities to sing alone. (B Int 3 p. 10)

Pedagogically Mary feels it is important to hear her students sing alone so she can assess them and support their musical development. Mary understands, however, that singing alone could create uncomfortable feelings for a child (EC skill 2, EI understanding) and she continues:

sometimes kids, and it's just a natural reaction [they turn around and look at the child who's singing]. It's not, not being you know mean or anything, but they'll just turn around like that. And I'll just say, "You know, it's hard on people when they feel that someone's just looking in." So I just ask them to not do that or just to watch that, their own body language. I say, "When you're singing, think about how that feels if someone is staring at you."
(B Int 3 p. 10)

She shows her empathy for her students by stating, "It's hard on people" (EC skill 4, EI understanding). Mary believes it is *her* responsibility (EC skill 7), as the teacher, to create an emotionally safe environment (EC skill 6, EI using) as evidenced when she asks her students not to turn around and look at the soloist. Mary also appears confident in the way she deals with this emotional situation (EC skill 8 and EI managing her own emotions). In this example, Mary's emotional competence skills and emotional intelligence takes a part in her music/activity choice, her direction of student attention, and lead to a feeling of self-efficacy.

In a response during an interview, Mary described an incident where EC skill 5 (dissemblance) becomes noticeable, Mary says:

That's always a challenge . . . when they become social when they shouldn't be social . . . and I think that is frustrating for me.

Michelle: So, are you . . . aware . . . that you're getting frustrated . . . ?

Mary: Oh I feel it [both laugh] inside and, you know . . . [I] try not to show that, really. (B Int 2 p. 3)

Deliberately expressing an emotion on the outside that does not match the emotion felt on the inside is called dissemblance. This two-part act shows that Mary is aware of her own emotions (EC skill 1; EI identifying) and is able to use them to manage her real feelings by expressing a different emotion on the outside (EC 5 dissemblance; EI managing). Mary continues and explains that sometimes she feels it is “good” to express her real feelings.

. . . sometimes it's good. You know, you just say, "I'm feeling frustrated right now because people are more interested in talking to their neighbors than what we're doin' here." And for me, it's often a signal that I need to change the lesson somehow. (B Int 2 p. 3)

Here Mary displays her ability to use the vocabulary of emotion (EC skill 3) and to identify her feelings (EI identifying) when she states, “I’m feeling frustrated.” When Mary says, “it’s often a signal that I need to change the lesson somehow,” she demonstrates her ability to cope with aversive emotions (EC skill 6 and EI managing). In addition, because Mary understands or is aware of the students’ feelings (EC skill 2; EI understanding) as well as her own emotion (EC skill 1; EI managing), she makes a decision to move on and change her lesson.

Gottman’s emotion coaching style appears to make use of most of the emotional competence skills and all of the emotional intelligence branches. In other words Saarni’s skills and Mayer and Salovey’s EI branches appear to be consistent with Gottman’s emotion coaching style (Figure 24). If another

adaptive coping style dominates, however, it appears that certain Saarni skills are lacking or are “weak” (Figure 25).

Emotion Coaching Steps	Emotional Competence Skills	Emotional Intelligence Branches
1. Become aware of the child’s emotion.	2. Ability to discern and understand others’ emotions	Identifying
2. Recognize the emotion as an opportunity for intimacy and teaching.	7. Awareness of emotional communication within relationships	Using
3. Listen empathetically, validating the child’s feelings	4. Capacity for empathic involvement	Using; Understanding
4. Help the child find words to label the emotion he is having.	3. Ability to use the vocabulary of emotion and expression	Identifying
5. Set limits while exploring strategies to solve the problem at hand.	6. Capacity for adaptive coping with aversive emotions and distressing circumstances	Understanding; Managing

Figure 24. Areas of confluence between emotional intelligence, emotional competence, and emotion coaching adaptive style.

<u>Adaptive Coping Style</u>	<u>Lacking Emotional Competence Skill . . .</u>
<u>Dismissing</u> – Disregard, ignore, or trivialize children’s negative emotions.	2. Ability to discern and understand others’ emotions
<u>Disapproving</u> – Critical of children’s displays of negative feelings and may reprimand or punish them for emotional expression	2. Ability to discern and understand others’ emotions 4. Capacity for empathic involvement
<u>Laissez-Faire</u> – Accept children’s emotions and empathize with them, but fail to offer guidance or set limits on children’s behavior	7. Awareness of emotional communication within relationships

Figure 25. Comparison of adaptive coping styles and lacking emotional competence skills.

What follows are examples of Mary's adaptive coping style and how emotional competence skills and the emotional intelligence branches play a role in that particular style.

Mary is at the piano and the third grade class is preparing for their weekly Mass. They are reading the lyrics to the song they will be singing from the overhead projector. As they sing two boys crouch down like frogs and begin moving around. Mary keeps going, ignoring the boys. Later on (about seven minutes) they begin to learn the songs for a play they will be performing. When the class is singing they are together and focused. As soon as Mary starts to talk there is a lot of movement among the children. Some start to talk to each other, another child is hopping like a frog, one is wiggling his arms and head, and a girl rocks back and forth – all signs of boredom and/or excess energy. Mary continues to say what she needs to say and then they continue with the singing. Three minutes later while the class is standing and singing, one boy cannot focus; he is moving in circles, walking around his place. Mary does not address. (B 4(3) 00:55-18:58)

Mary's observed Gottman score suggested that Mary prefers the dismissing adaptive coping style. It is important to note that when I was coding data I considered not addressing emotional displays as the dismissing style and mentioning displays but not offering direction as the laissez-faire style. In this example Mary ignores and disregards the children's displays, which is consistent with the dismissing style. She continues singing and does not address the movements of the children. This dismissing example suggests a lack of EC skill 2, ability to discern and understand others' emotions and the emotional intelligence branch of understanding emotions. However, the behaviors are low-level, and Mary prefers not to address them, because "then that's all we do . . . I can't deal with every little . . . thing" (B Int 3 p. 8). Mary's adaptive coping style is more consistent with laissez-faire, however; she accepts children's emotions but does not offer guidance or set limits on children's low-level behavior. In

other words, Mary possesses the EC skill, but chooses, for pedagogical purposes, a different approach. For example, after the second observation, Mary remarked to me privately about one of the boys in that particular class, noting, “He really is excited to be here but almost too much to get in trouble. But I have to be careful because if I say something he can go the other extreme. He’s a very sensitive child” (B Obs 2(1) end). Mary does discern and understand children’s emotions (EC skill 2, EI identifying and understanding) and even empathizes with them (EC skill 4, EI understanding), but she fails to help them problem solve (lacking EC skill 7, EI using). Mary again explains why she may prefer this approach, “I can’t deal with an event, you know, with the whole class there, but at least I notice [and] we’ll address this later” (B Int 3 p. 5). As stated previously, it appears from Mary’s observations and interviews that if Mary felt she had more time, she would prefer to follow an emotion coaching style. However, because of the lack of time, she tends to dismiss first, and if the situation does not correct itself, then she takes a more laissez-faire approach, acknowledging, at least privately, their emotions but not working with the children to address them.

It is important to note that I am not suggesting that an adaptive coping style other than emotion coaching means a teacher lacks emotional competence skills. On the contrary, as has been shown all the emotional competence skills are evident for Mary at one time or another. What I am suggesting is that particular skills are not being utilized at some moments during situations in which emotion coaching is not present. Further, emotion coaching is not always feasible in every classroom interaction, nor is it appropriate in every instance.

Mary's classroom is full of singing, movement, order, and enjoyment. Using emotions appears to be Mary's strongest area among the emotional intelligence branches, and this is consistent with her perceived and observed scores. From observations and her answers to interview questions, Mary exhibits all of the emotional competence skills in her teaching, especially her use of the vocabulary of emotion and her awareness of others' emotions. The Gottman inventory offers a more complex portrait of Mary. Emotion coaching is her self-perceived style but is inconsistent with her observed scores indicating a dismissing style, and my analysis, which points toward a laissez-faire style.

Teaching brings Mary joy. This is evident in her smiling eyes and patient, calm manner in which she interacts with students. Although Mary has emotion coach instincts she appears to dismiss or take a more laissez-faire approach more often in action due to a perception of time. She believes that the relationship between teacher and student is important and she nurtures that in her teaching through her emotional competence skills. Observation shows that Mary enjoys making music with children. Her understanding and use of emotions comes through in her musical choices.

Chapter 6

Portrait: Nathaniel Emerson

Narrative

As the fourth-grade class enters the room, one girl runs right up to Nathaniel, who is getting papers from his desk, and gives him a big hug. His daughter, who is also in this class, laughs and comments, "I thought she was going to run and get a book, but instead she almost knocked you over like a bowling pin!" Nathaniel laughs and walks over to the piano, waiting for the rest of the class. The students enter noisily, talking to their friends. They each get a book from the cart and sit down on the rug facing the front. Some begin singing to themselves. (A Obs 3(4) 00:00)

Nathaniel Emerson has been teaching music for 22 years. Piano is his instrument of choice, but he also played the tuba and baritone horn all through high school and into college. When asked how he chose a career in music he replied, "Growing up, music was something that I did a little better than others. My mom played piano, [so she taught me, and] . . . I played in all the concert jazz bands throughout high school" (A Int 1 p. 2). When it was time for college, Nathaniel attended "just for the experience . . . and then just kind of fell into the music thing" (A Int 1 p. 2). He recalls his decision to major in music:

[While attending the university], I listened to [the] marching band [and it was] just kind of logical. It was something I enjoyed . . . [and] I found myself taking a lot of music courses. I guess my sophomore year I said, "Oh, maybe a music major" cause I was doing all the groups and taking all these courses. So then I just kind of kept on track, taking all the musician group classes and music history and theory. (A Int 1 p. 2)

The loud chatting continues until Nathaniel begins the recording for "Oh Susanna" and the students begin singing. As they sing through the verses, the girl who gave Nathaniel a hug turns to her neighbor and gives her a hug. They both smile and sway as they sing. Some students begin clapping during the chorus, obviously enjoying the music. Several different instruments can be heard (banjo, harmonica, bass, violin) at the end of the recording. The two girls

and Nathaniel's daughter imitate playing the instruments and then laugh when the song is over. (A Obs 3(4) 2:30-3:38)

Upon completion of his BA in Music, Nathaniel continued coursework to complete a California teaching credential at a different university. The credential took one year, and "I've been teaching ever since," he said. Nathaniel has always taught the subject of music, however, most of his 22 years were spent teaching high school band, ninth through twelfth grades. He considers himself "more of a band guy" (A Int 1 p. 1).

While the class talks among themselves, Nathaniel begins playing the introduction for "Over the Rainbow" at the piano, and the students get quiet and begin singing. After the first verse, Nathaniel announces that if they did "Over the Rainbow" for the "all school sing . . . it would be great to start off with a soloist . . ." Several excited hands fly up and gasps of "oh!" can be heard. Nathaniel asks, "Who would like to audition?" A girl in the front row squeals. When the first soloist finishes (just the first phrase), Nathaniel asks the students to applaud. The class claps and cheers for the soloist. This is repeated after each soloist, with Nathaniel accompanying each one at the piano. Several students have the opportunity to "audition." (A 3(4) 9:20-12:43)

When they are finished, the students congratulate each other on the "auditions," and one student yells out a song request. Nathaniel nods and lyric sheets are passed out. He makes his way to the CD player and starts a recording of a popular song currently on the radio. As soon as the music starts the class begins to sing, unifying the somewhat chaotic energy (A Obs 1(3) 12:50). There are lots of smiles and individual movements while they sing. Nathaniel watches from the front next to the piano, motioning for them to sing louder by putting his hand to his ear. At the chorus, he even briefly dances a little, visibly enjoying the moment. While the class continues to sing, Nathaniel gets the attendance sheet out. The music stops and the chatting starts. As Nathaniel takes attendance one girl, unexpectedly, yells out, "I love music". Nathaniel repeats what she said and comments, "I love music, I love that!" (A Obs 2(4) 12:22-17:50)

Before they moved to this area four years ago, Nathaniel and his family were living in a city. "Financially, we had to do something. Expenses were growing," he says (A Int 1 p. 4). "We had friends [here]." He recalls:

And we would always go to [a vacation town] and on our way . . . we would always come through [this town] and see our friends. [They have] a large family . . . and we've got kids, and we were living in [the big city], and we were going, "How about a safer, nicer place?" We kept coming [here] and just liked it . . . So we sold the house, bought the house up here, paid off our debts, and have been here ever since. (A Int 1 p. 4)

When they knew they were moving, Nathaniel applied for music positions available and got the job at this K-8 charter school. At the time of this study he was in his fourth year at the school.

Energy is high, and Nathaniel tells the students to turn to a certain page in their books. They do so with plenty of chatting while Nathaniel finds the CD. As soon as the music starts, however, they all begin to sing and are unified with the energy focused (A Obs 3(3) 13:50). "Put a little love in your heart," they sing, "And the world will be a better place." The accompaniment is on a CD and Nathaniel doesn't have to be at the piano. He sings with the students and walks around in the midst of them, helping some follow the words/music in their books. This is a slower song, and the energy is lower. (A Obs 1(3) 24:00)

The song ends and they turn to the next page ("Oh Soldier, Soldier Will You Marry Me"). The girls excitedly jump up to form a line. The boys follow suit, stand up, and make a line facing the girls. It appears to be something they have done impromptu, not something taught to them by Nathaniel. While the students are singing and acting out the song, Nathaniel looks through his music and gets ready for the next song. There is a large amount of loud chatting, squealing and giggles as Nathaniel calmly gets the next recording ready, a jazzy version of "Fly Right," which is sung by the students. They have been singing and moving for nearly eight minutes. The children are excited, silly, squealing, and yelling as they leave the classroom. (A Obs 3(3) 14:01-17:25)

Nathaniel's teaching responsibilities involve primarily Kindergarten through fifth-grade general music. Nathaniel's administrator commented on Nathaniel's ability to incorporate the school's philosophy, which focus on movement as crucial to learning, into his teaching. He said:

As a warm up activity, (Nathaniel) does [this thing] where [he] plays the kind of the mood music, like you're little detectives or robots and things. I mean that really fits our philosophy because we believe it's important to teach with movement and kinesthetic

activities, so you know, before we're going to learn the words we're going to [move]. It kind of warms them up. Um, the hard part there sometimes is then you have to calm them down. He does that pretty well. He kind of has some other little, um, cues and sounds and things he says that are teaching them the procedure and how you stop that and you transition to something else. And the kids have practiced that and so they do it pretty quickly, and in a half hour he's got to be able to do that quickly. (A Admin p. 3)

Nathaniel is also responsible for the upper grades, which include an elective dancing class for sixth through eighth grades Friday mornings and two bands after school: a beginning band for fourth grade and up, and an advanced band for sixth through eighth grades. "There are so many things for kids to do," Nathaniel remarks, "So if you can catch 'em early and [they] stay in band . . . You know, oh my [gosh], it's amazing" (A Int 1 p. 5).

Nathaniel knows about dedication from experience and is musically amazing himself. He is a gifted jazz pianist and continues to keep up his own skills by playing in a local group that performs big band classic tunes. His administrator commented, "His strength is music. I mean, he lives music. [He] is a great musician himself" (A Admin p. 1), and this is evident in Nathaniel's teaching.

The third-grade students enter the room laughing, chatting, and full of energy. Nathaniel says, "Class, class," And the students say, "Yes, yes." They settle down to listen. Nathaniel announces, "I want to show-off" (A Obs 3(3) 17:43) and the students look at each other and smile. Nathaniel begins improvising sound cues at the piano that are reflected by the students' movements: hands up, down, all around, "wash hair". There are lots of excited movements and chatter. Some students exaggerate movements and act silly; they also yell and squeal. This is allowed, with Nathaniel all the time at the piano watching. He begins playing the introduction to a jazzy version of "One, Two, Buckle My Shoe." The students excitedly stand, begin singing, and do movements to the song. Next, a piano interlude has them doing "The Twist." Nathaniel calls out movements: low, high, twist, twist, jump – all mirrored in

the music he is playing by ear. When they jump high, he yells out, with pleasure in his voice, "Yeah!" Next, Nathaniel transitions into "Claire de Lune," at the piano and students express slower ballet-like dancing, but still with excited chatter. Another transition brings more jazzy music, with students' movements reflecting the change in mood. Next, other musical cues prompt the students to move like robots. The music allows Nathaniel to control the students' movements. He plays an ostinato that has them walking backwards and the students smile and giggle. Nathaniel plays one final stop cue and the children fall to the floor laughing. . (A Obs 1(3) 00:52-7:50)

Teaching does come with challenges. When asked what the worst-case scenario would look like for Nathaniel, he provides insight into what he would consider a challenge:

The kids don't want to come to music class, the kids pretend they're sick to stay in the regular class and not to come to music class. Kids think that I'm totally unfair. All music that's chosen is disliked and questioned. All they do is argue. They play around. Their ability to listen and focus is out the door, just not there. Acting in an immature way on a constant, throughout the entire class period. (A Int 2 p. 3-4)

Fortunately, this is not what Nathaniel's music classes are like. Nathaniel considers himself a likeable teacher. He likes all his classes and comments, "I get along with everyone, every class, so long as we're doing our best and, you know, I don't have to stop and do lectures" (A Int 1 p. 5). Even during the times he may have to stop, his administrator feels he does so effectively, "I've never seen him really get upset because I think he's pretty level that way, yet I'm sure there are times when he's frustrated and it's difficult" (A Admin p. 6).

Nathaniel makes his way to the CD player and begins a recording that sounds like a "music box." He instructs the girls to make a circle. They do so excitedly, and one girl says to the boys, "Circle around us." The boys yell out, "Noooooo," but then move into formation, partnering with the girls, and begin dancing (boy/girl). They get through the first phrase (where they switch partners) and Nathaniel stops them and asks, "How did you do?" There are moans and complaining from the girls voicing their frustration that the boys

didn't do it right. Nathaniel fixes all the partners while the students are being very vocal. He starts the music again, and this time joins the class as a girl's partner. He calls out the steps. The energy is focused again and the students are concentrating. After several rotations, Nathaniel is still calling out the steps then yells out, "Good!" And excitedly, "(Student's name) oh my gosh!" A minute later, all of a sudden, Nathaniel stops the music, walks over to a boy and says, "That's a referral." Tension is immediate. "I saw," Nathaniel says, "You were way too rough." The boy tries to talk his way out of it, but Nathaniel doesn't let him finish, "Go to the office. I'm very disappointed." The boy leaves the classroom. Nathaniel then addresses the class, holds his head in his hands for a moment, and says, "I'm a little disappointed with what happened. But I saw what he did, and there's no way guys! You've got to be so careful when you're turning." He then demonstrates the appropriate and safe way to turn the girls and finishes by saying, "You don't whip them around!" The class laughs, releases the tension, and Nathaniel turns the music back on. As they begin to dance again, the smiles and giggles return. (A Obs 2(3) 13:38-17:23)

Nathaniel does not have a favorite grade, but admits that the class make-up definitely makes a difference. He explains:

Miss Stockton's first grade class are fabulous, There's just a nice gel and there are no big squirrels, I call them squirrels . . . [children who] are just a bit out of control and haven't learned to control [themselves]. And in that particular class, it's a very mellow class and they sing really well and they listen really well. There's [also] a 4th grade class . . . and . . . they're great . . . so it's more, you know, how well do we listen, how well do we follow instructions. (A Int 1 p. 5)

It is obvious to any observer that Nathaniel enjoys what he does. His administrator has observed:

He's a pretty upbeat guy . . . He's pretty positive. He gets pretty excited when the kids perform well. He also does our all-school sing on Friday, so when they get up in front and do some performance, when his band does a concert or something, he's very proud or very positive. He just seems to love it. (A Admin p. 5)

Nathaniel confirms this:

I love music. I feel lucky to teach it, and I hope I show that to the kids. And if I think I show them I love it and how much fun it can

be, that might foster the feelings that I'm hoping to get [from them]. (A Int 2 p. 3)

It appears that Nathaniel is successful in fostering positive feelings for music.

One student remarked, "My opinion of music class is that it's really fun and I like it because you can actually, it's kind of free" (A St 2 p. 4).

Nathaniel organizes the fourth-grade class into two lines (girls and boys), each line according to height. He then puts them into a performance formation. The energy is high and the students are talking to each other. The music, a recording of "Don't Stop Believing," starts and immediately the class quiets and several students begin to move and dance. All at once, while they are singing the chorus, the students unify their dance moves (acting out the words). Some students tap the beat on a pretend watch for the word "waiting." Nathaniel, who is standing in front of them, imitates the move and says, "I like that!" The class sings, "Don't stop believin'. Hold on to that feelin'." The song ends and there is immediate talking, laughing, jumping up and down, and smiles. Several students run up to Nathaniel and give him a hug. (A Obs 3(4) 22:12-29:41)

Emotional Intelligence (Self-Perceived)

Figure 26 displays Nathaniel's responses for possible reactions related to emotional intelligence for each of the ten teaching situations on the EI inventory (Appendix C). For example, Nathaniel chose "seldom likely" for the managing reaction to situation 4, resulting in a score of 2. Also for situation 4 he chose "sometimes likely" for the understanding reaction. A mean score was calculated for each of the four EI branches. Nathaniel's mean scores are: 4.0 for using emotion, 3.5 for understanding emotion, 3.4 for managing emotion, and 3.4 for identifying emotion.

EI Branch	1	2	3	4	5	6	7	8	9	10	Total Mean
Managing	5	2	3	2	1	4	5	3	4	5	3.4
Understanding	5	2	3	3	3	4	4	3	3	5	3.5
Using	5	4	4	4	2	4	4	3	5	5	4.0
Identifying	5	1	2	1	2	5	5	4	4	5	3.4

Notes: 1-10 = Teaching Situations; Scores indicate a 5 pt. Likert scale (1 = Never Likely, 2 = Seldom Likely, 3 = Sometimes Likely, 4 = Usually Likely, 5 = Always Likely).

Figure 26. Nathaniel’s scores and calculated mean scores for Perry emotional intelligence inventory.

The mean scores for the emotional intelligence branches were converted into a graph (Figure 27). Nathaniel’s scores indicate using emotion as his self-perceived strongest EI branch, followed by understanding emotion. Managing emotion and identifying emotion received the same score, placing them as his weakest EI branches.

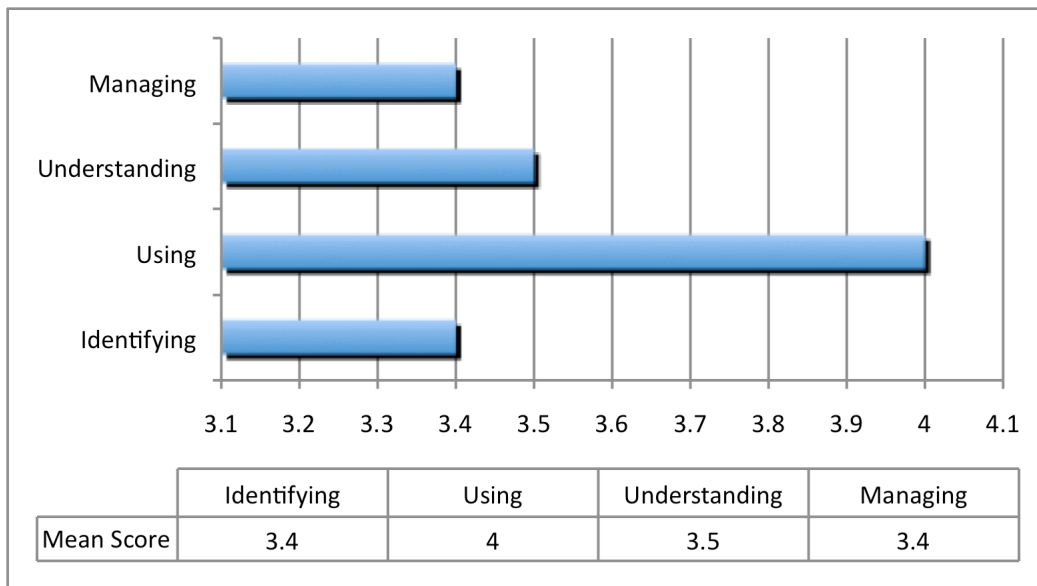


Figure 27. Nathaniel’s emotional intelligence inventory scores.

When asked in an interview to choose his strongest EI branch, Nathaniel chose understanding, which was the next strongest area according to his self-

reported answers on the emotional intelligence inventory. Before making his choice, however, Nathaniel provided some insight into the complexity and interrelatedness of emotional intelligences in the classroom, saying, “I don’t know . . . they’re all tied in” (A Int 3 p. 4). Teaching is emotionally complex. For example, a teacher needs to be able to identify an emotion in order to use it. Similarly, teachers must understand a student’s expressed emotion in order to manage their own emotions appropriately in a given situation. Perry et al. (2004) explain:

For the classroom practitioner, understanding the impact that their own emotions and those of others have on the effectiveness of the teaching-learning context is important. Being able to read the emotions of others is a key component of understanding students as individuals. This understanding is a key component of any process of self regulation. (p. 12)

When asked which branch might be a potential area of growth, Nathaniel immediately responded:

I’m always trying to manage emotions, the last one . . . There are moments that I get pretty upset and I constantly try to lower my, put myself back in neutral. Realize, sometimes, it’s a business, it’s a class, and you have to act a certain way. But I’m always kind of fighting that, too. I just want to be myself. (A Int 3 p. 4-5)

This answer is consistent with Nathaniel’s inventory scores, where managing is one of his self-reported weakest areas. Comparing Nathaniel’s inventory scores with his interview answers shows that Nathaniel has a somewhat consistent view of his emotional intelligence as a teacher.

Emotional Intelligence (Observed)

Nathaniel's observed EI scores consist of the tallied incidences of each EI branch as manifested in my analysis of the observations and non-teacher interviews (i.e. administrator and students). As can be seen in Figure 28, I identified 22 incidences of using emotion, 21 incidences of managing emotion, 18 understanding incidences, and 10 identifying incidences. The observed scores indicate that Nathaniel's strongest EI branch is using emotion and identifying is his weakest, both consistent with his inventory responses.

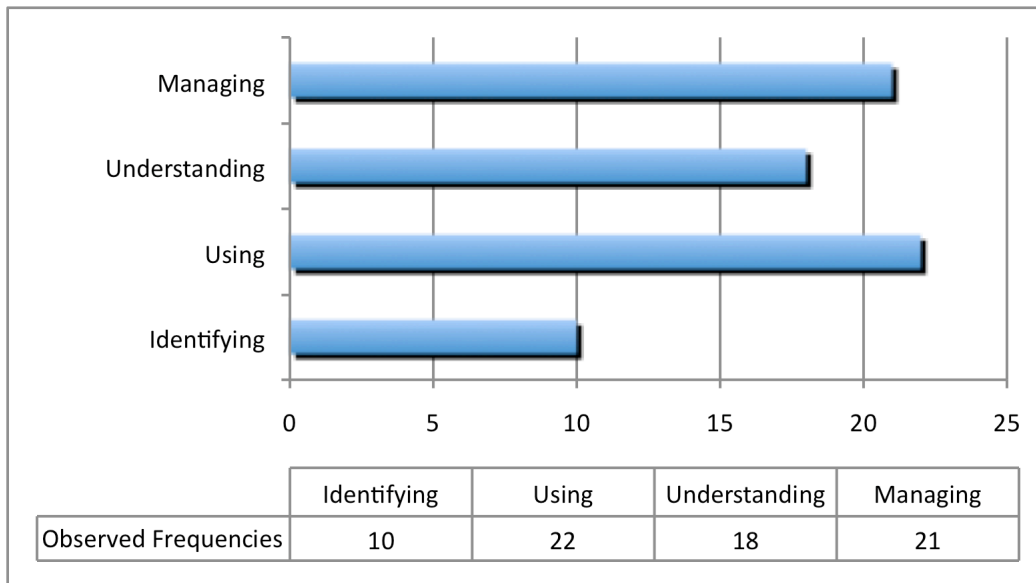


Figure 28. Nathaniel's observed frequencies of emotional intelligence branches.

It is interesting to note, however, that contrary to his reported inventory scores and interview answers, managing his own emotions (based on observation) appears to be one of Nathaniel's strongest areas. Nathaniel's administrator also viewed managing emotion as a strength for Nathaniel. He commented:

Which one is his strength of these four? I think the last one (Managing), for him . . . this is his strength. You know . . . I've

never seen him really get upset because I think he's pretty level that way, yet I'm sure there are times when he's frustrated and it's difficult. [But] that doesn't come across. I think in general the kids and everyone who works here, you know, they see [Nathaniel] as being able to kind of ride through those things well . . . Common sense would say he's going through things. I mean, the day has ups and downs, but he stays pretty level. (A Admin p. 6)

Taken together, Nathaniel is an expert user of emotion, especially related to music and emotion. Nathaniel has a great understanding of children's emotion and their emotional responses to music. Nathaniel uses the emotional/expressive content of music to guide (and, at times, redirect) the energy level of the children. He uses the unifying power of music, and his emotional knowledge of children's responses to work with the ebb and flow of the classroom climate, placing the music in prominence. The environment is not always smooth, however. What follows is a discussion of how Nathaniel deals with adverse situations that arise.

Adaptive Coping Style (Self-Perceived)

As has been discussed previously, a teacher's "adaptive coping style" is the Gottman style they tend to utilize most often when faced with an adverse situation in the classroom. Nathaniel scored highest (100%) for emotion coaching on the Gottman inventory, followed by laissez-faire (50%), dismissing (44%), and disapproving (22%) respectively (Figure 29).

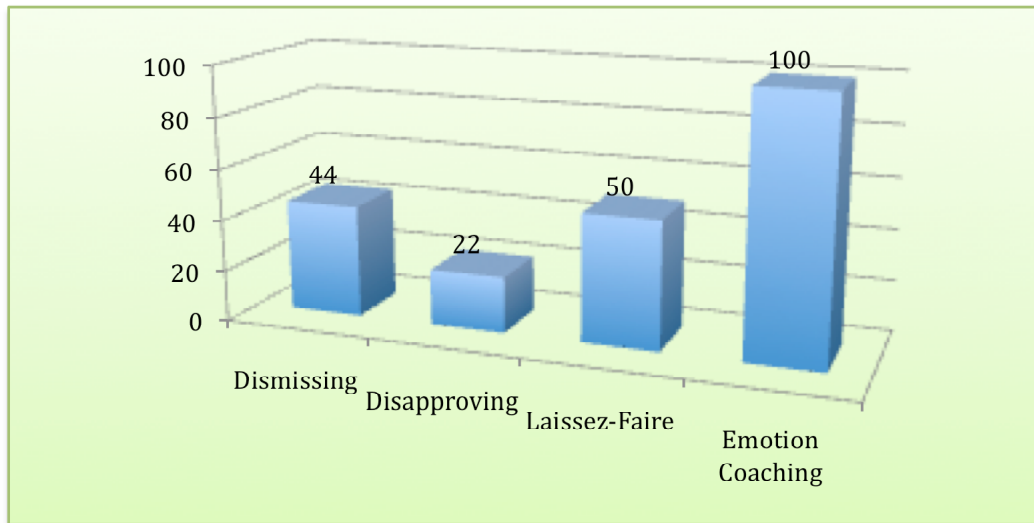


Figure 29. Nathaniel’s adaptive coping style inventory scores.

The 100% score for emotion coaching shows that Nathaniel chose “true” for all of the emotion coaching questions, 13 out of 13. The other scores indicate that Nathaniel marked “true” for 4 out of 9 dismissing questions, 3 out of 6 laissez-faire questions, and 2 out of 9 disapproving questions. This information suggests that Nathaniel perceives himself as making choices consistent with the adaptive coping style of emotion coaching.

The inventory responses provide insight into Nathaniel’s thinking regarding children’s emotions. When referring to a child’s anger, Nathaniel feels that children have the right to feel angry (inventory question 34) and that it is good for children to feel anger sometimes (Q18). When a child displays anger in the classroom, Nathaniel sees it as a time to problem solve (Q31) and as an opportunity to get close (Q17) to the child. When dealing with the situation, he thinks it is important to find out why (Q19) the child is angry, to try to be

understanding of their mood (Q26), and to help them find out the cause (Q35) of the anger.

Referring to a child's sadness Nathaniel's responses indicate that he feels it is important to find out why the child is sad (Q14). When a child expresses sadness Nathaniel views it as a time to problem solve (Q6), to show them that he understands (Q13) and to sit down and talk over the sadness (Q15). When talking with the child, Nathaniel thinks that he should help the child explore what is making them sad (Q12) and help them figure out why the sadness is there (Q16). All of these responses reflect an emotion coaching attitude.

Adaptive Coping Style (Observed)

Incidences of each Gottman adaptive coping style, as indicated in my analysis of observations and non-teacher interviews (i.e. administrator and students), were tallied and became the observed scores (Figure 30). Nathaniel's observed adaptive coping scores indicate that he leans toward the disapproving style most often with 6 observed incidences, which is inconsistent with his *perceived* Gottman score indicating an emotion coaching style. The dismissing style was the second most frequently observed with 4 incidences, emotion coaching 3 incidences, and the laissez-faire style, the lowest with 1 incident.

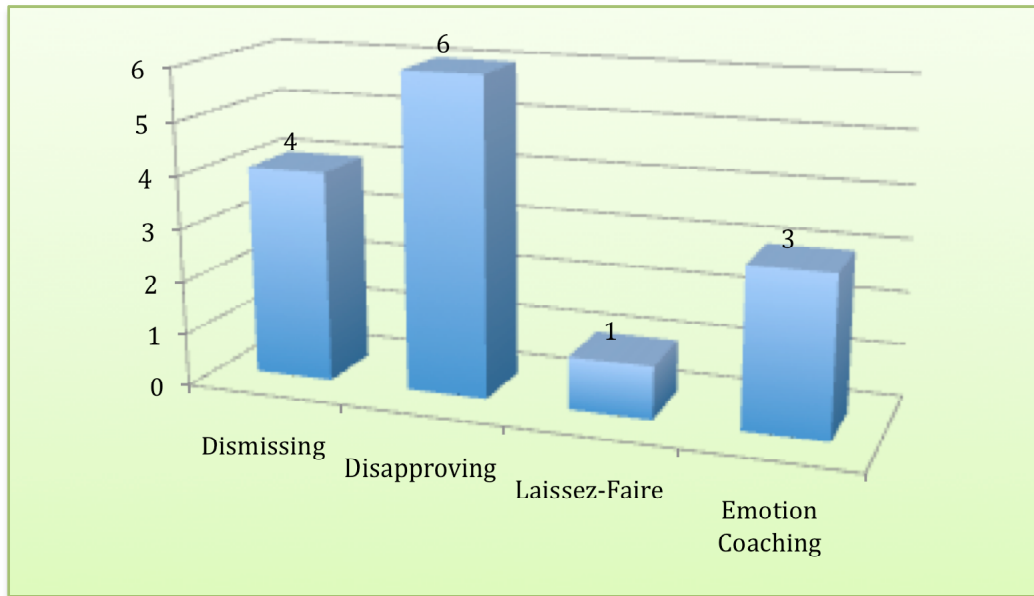


Figure 30. Nathaniel’s observed frequencies of adaptive coping styles.

It is important to note the low numbers for all of the observed adaptive coping styles in Nathaniel’s case record. This indicates an overall low number of adverse incidences within Nathaniel’s classroom, and most were due to overly excited displays. It is also of interest to note that it was Nathaniel’s students who mentioned three of the six disapproving incidences (e.g. “silly boys have to sit by him”; “send some people outside”; and “give referrals”). There could be a number of reasons for this. First, students are not typically aware of the particular steps in the emotion coaching style (e.g. become aware of child’s emotion, recognize emotion as an opportunity to teach, listen with empathy, help child label emotion, and explore strategies to solve the problem), therefore they would not report them. Second, from a student’s perspective they might only see, or remember the last step in any situation in which a teacher redirects, addresses, or manages an inappropriate emotional expression and may interpret that as punitive.

And third, students notice consequences and not necessarily how the teacher gets there. All of these explanations could lead to the impression of a disapproving style.

Gottman describes the disapproving style as being “critical of children’s displays of negative feelings and may reprimand or punish them for emotional expression” (Gottman, 1997, p. 22). Again, for the purposes of this study, overly expressive positive emotions (which may be inappropriate) are also included in this definition, in order to fit the broader idea of an adverse situation within a music classroom setting.

The following incidents indicate how the disapproving style may be manifest in Nathaniel’s classroom:

Nathaniel calls on three students to be leaders and has them choose other students in order to divide the class into three groups. A girl chooses a boy and the boy moans and has a sad face as he joins the team. Nathaniel comments, “No, no, no, no. No moaning!” (Obs. 4 (4) 5:23)

Here Nathaniel is critical of this child’s disappointment and expresses disapproval for the student’s moan. An argument could be made that within a team context it is important to encourage children to be good sports and that there does not appear to be time for emotion coaching at this moment. Gottman, however, would point out that only disapproval was shown in this incident and therefore should be categorized as a disapproving style response to the child.

While doing a creative movement activity, the music shifts from a slower tempo to a faster one. A boy, who is overly excited, jumps over two other boys sitting on the floor. His foot accidentally hits one of the other boys. The boy who got hit says, “Ow,” and the boy who jumped says, “Sorry”. Nathaniel sees this and immediately stops the activity. He has the whole class come to the carpet, sit,

and tells the boy who jumped, "I saw that! You need to be much more careful."
(Obs. 1 (3) 9:21)

This incident, which began with an emotional display of over excitement, led to a safety issue and a minor incident of a student getting hurt. While a disapproving style may be applicable within a classroom setting where a safety concern arises, Gottman would highlight the fact that emotion coaching would be more effective for teaching children how to deal with their emotions. In this instance, the boy learns that jumping is not acceptable. Nathaniel, however, could explore other strategies for expressing the boy's excitement, thus providing him with better options within the classroom context.

Although Nathaniel's disapproving style is evident in the data, I would categorize Nathaniel's adaptive coping style as dismissing rather than disapproving. If students' impressions are removed from the observed incidences in Figure 30, Nathaniel's scores would remain the same with the exception of the disapproving coping style, which would then become 3 incidences, making dismissing the most frequently observed adaptive coping style.

Observed incidents provide evidence of how the dismissing style may be manifest in Nathaniel's classroom:

While lyric sheets are being collected, a boy starts hopping like a bunny around the room. Nathaniel does not address, he simply moves on with his lesson. (A Obs 2(3) 12:54)

This scene was typical of Nathaniel's classroom, especially related to positive emotional displays that could be considered atypical. When children displayed pleasure or happiness in a variety of ways, Nathaniel allowed for that but also

ignored it. The following incident related to negative emotional displays during a dance activity:

They begin dancing (boy/girl). They get through the first phrase where the children switch partners. Nathaniel stops the music and asks, "How did you do?" Several girls moan and begin to complain that the boys didn't do it right. The girls voice their frustration. Nathaniel moves some partners around while the students continue to be very vocal. He turns the music back on and they continue the dance, this time with more success. (A Obs 2(3) 14:30)

In this example, Nathaniel appears to ignore or trivialize the children's negative emotion (frustration). He does not address the children's frustration; he dismisses it by solving the problem himself and quickly moving on.

Based on observations, Nathaniel excels at providing a positive learning environment for students. He appears, however, to avoid negative expressions of emotion. He abandons songs/activities potentially causing negative emotions, moves on to something he feels the students will like, and allows students to deal with negative emotional situations by themselves. Thus Nathaniel's adaptive coping style appears to be dismissing.

Nathaniel's administrator also described Nathaniel's actions during possible adverse situations:

A child that either doesn't pay attention to safety in the classroom when they're doing some activities, runs into another kid or isn't safe, or another incident, is they don't want to participate. They're having a bad day, they don't like that song, they don't want to do it. He's good about giving them a little space in both those cases. Like, "You need to kind of get the time out, you need to sit over here, you need to think about what you've done. When you're ready to re-enter the group, I'm going to give you a second chance," which I really like. He doesn't have that much time to do it, so if it happens in the last ten minutes of his class, he's pretty much, especially if it's a safety issue [going] to keep them out. He's . . . good about getting back to the teachers and letting them

know this is what Jimmy did in class and then the teacher can follow up, that's good. But he hasn't had any, really major, ah, discipline, where kids have thrown stuff or cussing him out or something. (A Admin p. 4)

When asked if Nathaniel interacts with the students who are placed in a time out situation, his administrator replied, "He will after the class is over. He'll hold them back as they are leaving 'cause they usually walk back to class and he'll talk to them" (A Admin p. 4). This implies the possibility of the application of emotion coaching, consistent with Nathaniel's self-perceived adaptive coping scores. I did not observe Nathaniel, however, speaking with children after class because the need did not arise while I was there.

Nathaniel's observed adaptive coping scores (disapproving) and my overall impression (dismissing) are inconsistent with his perceived adaptive coping scores (emotion coaching). Nathaniel perceives himself as an emotion-coach, showing that he has an attitude consistent with the emotion coaching style. When compared to his actions in the classroom, however, his adaptive coping style could be categorized as dismissing. Observations by his administrator suggest that what might appear to be a dismissing or disapproving style could be a postponement of emotion coaching. Another explanation could be that, like Mary, Nathaniel might have been dismissing emotional displays he may have otherwise addressed had I not been in the room.

Emotional Competence Skills

Saarni developed the term *Emotional Competence* (EC) and outlines eight skills related to emotional competence:

1. Awareness of one's own emotions
2. Ability to discern and understand others' emotions
3. Ability to use the vocabulary of emotion and expression
4. Capacity for empathic involvement
5. Ability to differentiate internal subjective emotional experience from external emotional expression (dissemblance)
6. Capacity for adaptive coping with aversive emotions and distressing circumstances
7. Awareness of emotional communication within relationships
8. Capacity for emotional self-efficacy

Nathaniel shows evidence of the eight Saarni skills in his teaching. The following examples highlight the eight Saarni skills.

In this example, Nathaniel describes a performance situation and then comments:

You're always evaluating, you're always in the moment. Am I prepared or [un]prepared? Are the kids enjoying it, are the parents enjoying it? Am I enjoying it? And usually things are going pretty smoothly, and so I'm just like on cloud nine and that's why I do what I do. So even in the moment I'm pretty, I'm diggin' it. It's just, I know the kids know their music so well, I don't have to worry, and that's a Godsend. Usually after the concert we're just, you can see that smile between the parents and the kids, and they feel proud. Everyone feels proud and the compliments that come forth are just pretty neat. Yeah, it's pretty cool. (A Int 2 p. 5)

This example shows Nathaniel's awareness of his own emotions (EC skill 1). He mentions that he is "always in the moment" during a performance, describes being on "cloud nine" implying a positive feeling, followed by the remark that when the students are prepared he doesn't have to "worry." He finishes with the thought that "everyone feels proud" (including himself) and that the compliments he receives are "pretty neat."

Nathaniel's ability to discern and understand others' emotions (EC skill 2)

is perceptible in the next examples.

We have this holiday sing where every class sings a song, and that was pretty cool. The kids really enjoyed performing and singing, and the parents loved it and so it was nothing but a love fest and that's the best. (A Int 2 p. 4-5)

Consistent with EC skill 2, Nathaniel observes the emotions of both students and parents. In another instance, Nathaniel had to teach in the regular classroom instead of the music room and did a rhythmic activity. He comments:

It went so well. And I was able to observe and just watch. And . . . overall, I was just, like, so impressed, and so was the teacher who was doing his prep. He was noticing too, and at the end of the class, I said . . . "Mr. ____ that was incredible." And the kids heard that, and Mr. ____ said, "I couldn't believe it. That was really great." And so he felt good, they felt good, I felt good, so it's all good. So whenever they do something good we make teachers aware and then the kids are, yeah, are aware. I'm always praising when things go well. Thumbs up on that. (A Int 3 p. 10-11)

Here Nathaniel discerns the emotions of the students and the classroom teacher (EC skill 2) as well as his own feelings (EC skill 1).

In the next examples, Nathaniel exhibits his ability to use the vocabulary of emotion (EC skill 3).

[T]he other day the band was in Mrs. _____'s room, and some of the kids . . . didn't put the room back the way it was. So I was very disappointed, and I let them know. The whole thing is to be honest. If you go that direction, it solves so much, and, so when they're good, I tell them, and when they're bad, I tell them. And not sad, disappointed. I always use the word "disappointed," and "Let's make sure it doesn't happen again," and then we move on. (A Int 3 p. 11)

Nathaniel uses the emotional words “not sad” and “disappointed” when describing how he felt when his students didn’t take responsibility for the classroom.

Nathaniel is also aware of the potential for emotional expressions within music and clearly labels them (EC skill 3) in the next example.

Number one, we want to try to capture the kids. . . . So sometimes we allow the kids to pick their song . . . and then within that song try and incorporate the basic elements of what we’re trying to teach, either the notation or rhythm or to use our expressions within the song, for example, sadness or happiness, or to let the kids realize that music can express their feelings . . . and so I’ll incorporate that. (A Int 2 p. 1)

In his teaching practice, Nathaniel often encourages students to express their emotional responses to music, often through creative movement.

In the next statement, Nathaniel’s empathy for his students (EC skill 4) is manifest:

Well, it’s hard for me to learn anything if I’m in a bad place, and either sad or have a thousand problems, or juggling, and so I can only assume if kids are emotionally not doing well, have a series of problems or what they think are . . . life bombs coming upon them, bringing their life to a halt, then yeah, it’s going to be kind of hard for them to learn. (A Int 2 p. 6)

Nathaniel clearly feels for his students and understands that if they are “emotionally not doing well” then “it’s going to be kind of hard for them to learn.” Understanding that if a child is emotionally distracted they may not be able to fully engage in musical learning.

Nathaniel also recognizes that inner emotional state need not correspond to outer expression, or what Saarni terms *dissemblance* (EC skill 5). He points to potential consequences of dissemblance gone wrong in the next example.

I was a first year teacher, a first day teacher. And [the] high school was a pretty rough high school, and I was just trying to be myself. But the kids weren't responding. A little bit, but overall . . . because you want it to be perfect right? When you talk, everyone should listen, and not everyone was listening. . . . So the second day I said, "You know, I'm going to start yelling," which is not in my character, it's just not. And . . . so the second day I'm yelling and yelling, and you know, I threw something on the floor, and I got their attention. But when the day was over, I was just drained emotionally, just being this person who I wasn't. And uh, this student who became a good friend said, "Mr. ____, that yelling thing doesn't work. You shouldn't really do that. The other guy did that; he left." And I said, "You know what? I think you're right." And from that day on I've just been myself, and it's changed, because that night I'm thinking, "Oh my God, I have to yell to get their attention. I don't really enjoy that. It's not me." And that little conversation, I'll never forget it. "You don't have to yell. Just be yourself." And ever since then it's worked out pretty well. (A Int 3 p. 5)

Nathaniel's outer emotional expression (yelling) clearly did not correspond to his inner state. He was feeling frustration, but his statement, "I'm going to start yelling" implies a conscious choice of a display "out of . . . character" for Nathaniel, thus implying dissemblance. It is interesting to note the effect this dissemblance had on Nathaniel: "I was just drained emotionally, just being the person who I wasn't." He makes a good point; teachers need to find strategies that work best for them, and fit their personalities. He implies that if teachers are true to themselves, their strategies will work, but if they aren't, students will notice and strategies will not work.

Children are sensitive and aware of the teacher's feelings, and they may recognize dissemblance. When asked during an interview whether s/he had ever seen Mr. Emerson sad or use the word sad, the student responded, "He hasn't used the word, but . . . he's kind of tried to not act like it, but you can actually kind of see it" (A St 2 p. 2). This student was able to discern when Nathaniel tried to hide a feeling. Teachers may try to put on a mask or express an emotion other than what may actually be felt, but children may know more than we give them credit for.

The next example illustrates Nathaniel's capacity for adaptive coping (skill 6).

So there's a situation occurs during the classroom . . . and as a teacher we're always detectives trying to find out what's going on, what caused it, why it happened, and then to find a solution, some common ground that will dilute the situation or make the kids feel better or learn their lesson or what happened to make sure it doesn't happen again. [I]t's that constant kids coming forward with some type of problem: Johnny pulled my hair, uh, he looked at me funny. And really, in beginning teaching I would sometimes just let that go and just make sure it doesn't happen again because I was so concerned about my lesson plan and keeping the class moving forward. But now, especially at this level, I guess at all levels, you know, you have to stop, figure out why the emotions have risen and there is disappointment or even . . . tears and kind of find out what happened and stopping to take the time. And so now I have activities for the class to do while I'm being the detective. (A Int 3 p. 1)

As discussed earlier Nathaniel's self-perceived adaptive coping style (emotion coaching) is inconsistent with his observed style (dismissing). Nathaniel describes himself as an emotion coach above, noting his desire to "stop, figure out why the emotions have risen" and "take the time" to be the "detective." It is also

interesting to note that he describes a dismissing style as something he *used* to do: “in beginning teaching I would sometimes just let it go . . . and keep the class moving forward.” There are some possible explanations for this inconsistency as described earlier, nonetheless Nathaniel shows his capacity for skill 6, adaptive coping.

The next two examples provide evidence of skill 7, awareness of emotional communication within relationships.

Students are getting their recorders and books. While they get settled, one student practices “Hot Cross Buns.” She is doing really well and then all of a sudden the G squeaks. Nathaniel laughs and other students laugh too (including the student who squeaked). Nathaniel says, “Make sure you cover the holes” and they continue on. (A Obs 4(3) 5:45)

Here Nathaniel made what could have been an embarrassing moment funny when he reacted with a laugh. When they all laughed, including the student who made the squeak, the underlying lesson taught was that it is okay to make a mistake, and it is also good to laugh at yourself sometimes. Nathaniel then offers a solution, “cover the holes,” as a teacher should in such a situation.

The next example provides insight into Nathaniel’s views of his role as the teacher when faced with emotional interactions and his own emotions.

Describing how he relates to his students, Nathaniel comments:

I think we wear different hats within the classroom. The first one, the first hat, the most important rule we have, is that the kids feel safe. And as they come in . . . start doing whatever activities, they feel safe, and that they won’t be harmed physically, or emotionally, that this is a very safe environment. And once we establish that, and that involves having respect for each other and to listen to authority and to follow the rules that are expected, once we have that kind of foundation, things usually kind of take care of themselves even though there are

always some situations that are hard to avoid. But with that premise, you know, the kids are feeling safe. Then the other half is authority and that the kids learn to listen and follow instruction, and we have to wear that hat quite a bit. Without that leadership, things can easily fall apart and everyone wants to be a leader, everyone wants to do, and you have the class going in 20 different directions. So . . . authority is always another good one. And the third one is to be fair. Even with my daughter in the classroom, I'm hoping that all the kids feel that I treat them equally and I don't praise or discipline particular students and . . . I think that's critical 'cause I remember, "Oh, the teacher likes that one," you know, and I would always feel bad, you know, "He should be fair to all students." So I incorporate that in my teaching and always be fair. (A Int 2 p. 2)

Nathaniel clearly delineates three “hats” or dimensions to being a teacher: The responsibility to provide a physically and emotionally safe environment, to provide leadership or direction, and to be fair to all students. These statements also indicate that Nathaniel is very much aware of the asymmetric relationship between teacher and students. His ability to enact his “three hats” contributes to his capacity for self-efficacy (skill 8).

Just now, two girls were having a problem, and it felt comfortable stating what the problem was, and we're always sort of refereeing. [Like, the girl came in and she was crying or had tears in her eyes, and] she gave me that hug . . . that was great. I love that. You know, it's the best feeling in the world 'cause you got kids to resolve a situation in that they had that confidence to come to me for that, so yeah, it was awesome. (A Int 2 p. 2)

Nathaniel recognizes what he feels (positive feelings), and why he feels that way (because the girls had the confidence to come to him for help). He also feels that he emerged from this emotion-eliciting encounter with a sense of having accomplished what he set out to do. He felt he was able to help the girls “resolve

a situation,” and he felt good about that evident in his remarks, “I love that” and “it was awesome.”

Emotional competence is directly related to specific social contexts, as evident in the examples above. Several skills may be utilized during one incident and at other times, only one skill is required. The question lies in whether the individual has the capacity, ability, or awareness related to the skill and not how often that skill is used. In the above examples, Nathaniel exhibits all of the Saarni emotional competence skills at one time or another.

Connecting Emotional Intelligence Branches, Emotional Competence Skills, and Adaptive Coping Styles

Emotional competence (Saarni) is emotional intelligence (Mayer and Salovey) in action, and emotional competence skills (Saarni) are related to a teacher’s adaptive coping style (Gottman). What follows, is a discussion of how emotional intelligence branches, emotional competence skills, and adaptive coping styles work together in Nathaniel’s teaching practice.

Connections can be drawn between the four emotional intelligence branches and emotional competence skills (Figure 31).

Emotional Competence Skills (EC)	Emotional Intelligence Branches (EI)
1. Awareness of one's own emotions	Identifying emotions Managing emotions
2. Ability to discern and understand others' emotions	Identifying emotions Understanding emotions
3. Ability to use the vocabulary of emotion and expression	Identifying emotions
4. Capacity for empathic involvement	Understanding emotions Using emotions
5. Ability to differentiate internal subjective emotional experience from external emotional expression	Identifying emotions Using emotions
6. Capacity for adaptive coping with aversive emotions and distressing circumstances	Using emotions Managing emotions
7. Awareness of emotional communication within relationships	Using emotions
8. Capacity for emotional self-efficacy	Managing emotions

Figure 31. Comparison of emotional intelligence branches and emotional competence skills.

Examples from Nathaniel's observation and interview data illustrate these connections. When asked, "if you were a mentor to a beginning teacher, what would you tell them about the emotional climate in an elementary music classroom and how to handle that?" (A Int 3 p. 12), Nathaniel responded:

I think it's, to be as positive as possible and to engage the kids, try to keep that wonderful feeling that we're hoping that music will bring into their lives, and . . . I would tell them it's a very powerful thing. And when it's done well and the kids are enjoying it, there's nothing like it. That there will be moments when that

positive energy comes down, and you have to be ready for that, for the kids, for yourself, and to . . . have some things in place, to be ready, to be prepared for those situations. It's not always fantastic, that there are moments when you are challenged by a situation and take your time and deal with those.

Here Nathaniel makes clear his awareness of the emotions related to musical experience, and his focus as an elementary music teacher to use those emotions.

When Nathaniel suggests teachers should “be as positive as possible and to engage the kids,” he suggests the *use* of positive feelings related to music in order to engage children in a lesson (EI using). When he states, “the kids are enjoying it,” Nathaniel also demonstrates his ability to discern and understand others’ emotions (EC skill 2, EI identifying and understanding). Referring to “moments when that positive energy comes down,” Nathaniel’s empathy (EC skill 4) and ability to understand emotions (EI) becomes apparent, and he says, “Be ready for that . . . have some things in place.” This statement also implies a plan for adaptive coping (EC skill 6).

Nathaniel continues his advice:

I would tell them, “You will have good days and you’ll have tough days,” to be flexible as possible, . . . to have a good control on your emotions as you’re dealing with the classroom situation. Don’t let it get to you when things are tough. You know, they say, “Take one day at a time.” Sometimes you take one kid at a time. And hopefully they will, the tough kids, will come around. Use your resources around you, either the counselors or the principal or calling parents to try and bring one or two students into the fold.

Commenting on “good days . . . tough days,” and “to be flexible as possible,” illustrates Nathaniel’s capacity for adaptive coping with the changing emotional interactions of the classroom (EC skill 6). Nathaniel’s next thought “to have a

good control on your emotions as you're dealing with the classroom situation," makes plain his awareness of, and managing of, his own emotions (EC skill 1 and EI managing).

Emotional competence skill 5, dissemblance or the ability to differentiate internal emotional experience from external emotional expression, becomes noticeable when Nathaniel comments, "Don't let it get to you when things are tough." This action (dissemblance) implies the need for the emotional intelligence of identifying emotions (recognizing what is felt) and using them (EI) (not letting it show, or "get to you") and in some cases managing one's own emotions (EI). When Nathaniel advises teachers to do everything they can to "bring one or two students into the fold," he *uses* his own emotion (EI) and shows that he *understands* his students' emotions (EI) by *empathizing* with them (EC skill 4).

Referring to the "tough kids" in the next comment, Nathaniel displays his capacity for emotional self-efficacy:

I've had pretty good success with the tough kids, dealing with them one-on-one. I'll bring them back at lunch time to figure out, "Why are you such a pooh-pooh head in my class? What can we do to change that? Here's a contract, written just for you." So one-on-one stuff really helps. "By the way, I'm human, too, and . . . so we have something in common. So you have to come to music class, I have to teach you. Let's try and do it in the best way possible so we're both happy. What would you like to see in the class?"

Here it can be inferred that when Nathaniel is faced with a "tough" situation or an emotion-eliciting encounter, he *manages* his emotions (EI) and has a sense of having accomplished what he set out to do ("I've had pretty good success"), thus

exhibiting self-efficacy (EC skill 8). Nathaniel also understands (EI) that the student has feelings and has empathy for them (EC skill 4), as evidenced in the final question to the hypothetical child.

Nathaniel's description of the one-on-one interactions implies use of emotion coaching coping style. Although the exact terms are not used, the steps are still apparent. Nathaniel is aware of the child's emotion during class (step 1), otherwise he would not bring the child in for a one-on-one discussion. Bringing the student to his classroom during lunchtime shows his recognition of the child's emotional display as an opportunity for teaching (step 2). It is not clear whether labeling of the child's emotions (step 4), occurs, though he acknowledges that both he and the child may need tolerance in order to be "happy," illustrating his vocabulary of emotion (EC skill 3) and identifying emotions (EI). They explore strategies to solve the problem (step 5) and Nathaniel allows the student to have their say, thus validating the child's feelings and implying that he listens empathetically (step 3).

Nathaniel demonstrates empathy (Saarni skill 4) when he describes what he might say during a one-on-one interaction, "By the way, I'm human, too, and you know, so we have something in common." Additionally, Nathaniel's questions, "What can we do to change that" and "What would you like to see in the class," exhibit his awareness of his role as a teacher in an asymmetric relationship by exploring strategies to solve the problem (EC skill 7).

Building on the notion of student input, Nathaniel demonstrates Perry's using emotions to achieve a desirable outcome when he describes student involvement during the problem solving process:

Letting kids, especially if they're good ideas, to bring those in, then they feel more a part of it. Some of the kids will pick songs. Hopefully they're appropriate, and to go forward. You can always infuse some of their ideas. Be flexible, enjoy, and a tough day, you know that the clock rings at 3:00 and they go home. On a good day, enjoy that [feeling]. It's a wonderful thing. They feel good, you feel good, their teacher feels good. Yeah. (A Int 3 p. 12)

Nathaniel clearly understands the importance of validating children's ideas and feelings. In order to validate their feelings, the teacher needs to discern and understand those feelings (EC skill 2 and EI understanding). In addition, when children's feelings are validated and they feel good in a classroom, those good feelings can lead to more positive interactions, thus lessening the negative ones. Nathaniel ends his suggestion to beginning teachers with this thought, "On a good day, enjoy that. It's a wonderful thing. They feel good, you feel good, their teacher feels good." This statement shows that Nathaniel has an awareness of his own emotions (EC skill 1), others' emotions (EC skill 2), the ability to identify emotions (EI), and a feeling of self-efficacy (EC skill 8).

Gottman's emotion coaching style appears to make use of most of the emotional competence skills and all of the emotional Intelligence branches. Figure 32 shows these connections. If another adaptive coping style dominates, however, it appears that certain emotional competence skills are lacking or are "weak" (Figure 33).

Emotion Coaching Steps	Emotional Competence Skills	Emotional Intelligence Branches
1. Become aware of the child's emotion.	2. Ability to discern and understand others' emotions	Identifying
2. Recognize the emotion as an opportunity for intimacy and teaching.	7. Awareness of emotional communication within relationships	Using
3. Listen empathetically, validating the child's feelings	4. Capacity for empathic involvement	Using; Understanding
4. Help the child find words to label the emotion he is having.	3. Ability to use the vocabulary of emotion and expression	Identifying
5. Set limits while exploring strategies to solve the problem at hand.	6. Capacity for adaptive coping with aversive emotions and distressing circumstances	Understanding; Managing

Figure 32. Areas of confluence between emotional intelligence, emotional competence, and emotion coaching adaptive style.

<u>Adaptive Coping Style</u>	<u>Lacking Emotional Competence Skill . . .</u>
<u>Dismissing</u> – Disregard, ignore, or trivialize children's negative emotions.	2. Ability to discern and understand others' emotions
<u>Disapproving</u> – Critical of children's displays of negative feelings and may reprimand or punish them for emotional expression	2. Ability to discern and understand others' emotions 4. Capacity for empathic involvement
<u>Laissez-Faire</u> – Accept children's emotions and empathize with them, but fail to offer guidance or set limits on children's behavior	7. Awareness of emotional communication within relationships

Figure 33. Comparison of adaptive coping styles and lacking emotional competence skills.

The following example shows how emotional competence skills and the emotional intelligence branches play a role in Nathaniel's dominant observed adaptive coping style (dismissing).

Two boys are sharing a book and recorder. One of the boys, annoyed with the other boy, takes the book and recorder and moves to another place. The boy left behind looks sad and crawls over to a corner of the room away from everyone, hiding behind a TV cart. Nathaniel does not appear to notice and continues working on teaching the class the new song out of the book . . . Six minutes later the class is lining up to leave and a couple of girls notice the boy in the corner and go over to him, trying to urge him to join the class. One girl comes over to Nathaniel who is handing out fruit snacks at the piano and asks if the boy can have a fruit snack. Nathaniel replies, "Only if (boy's name) gets up." The girl goes back over to the boy and convinces him to get up. He does, gets a fruit snack, and gets in line. (Obs. 4 (3) 18:38-27:20)

Here, Nathaniel ignores a student's emotions and continues with the lesson, demonstrating an apparent lack of EC skill 2, discerning and understanding others' emotions, as well as weak identifying and understanding emotional intelligence. Even when the opportunity arises for addressing the issue, and possibly applying the emotion coaching steps during class, Nathaniel dismisses the boy's emotion and allows other students to deal with the situation. To be fair, we do not know the entire story or history with this student. There may have been an agreement between Nathaniel and this boy that when he needed space, he was allowed to do so. In addition, Nathaniel may have planned to talk with this student privately later during a one-on-one interaction, which would be consistent with his reported attitude toward such a situation (emotion coaching). Based on this observation, however, the dismissing style was clearly chosen at that particular moment.

It is important to note that I am not suggesting that an adaptive coping style other than emotion coaching means Nathaniel lacks emotional competence skills entirely. On the contrary, as has been shown all the skills are evident in Nathaniel's practice during one time or another. However, particular emotional competence skills may be lacking during situations in which emotion coaching is not present. In other words, at that certain moment, emotional competence skills may not be utilized. Further, in teaching situations, emotion coaching is not always feasible nor is it appropriate in every instance.

Nathaniel's classroom is full of singing, movement, and excitement, where music and emotions related to music unify the class and emotional displays are expected and respected. Using emotions appears to be Nathaniel's strongest area of the emotional intelligence branches, and this is consistent in his self-perceived and observed scores. From observations and his answers to interview questions, it is apparent that Nathaniel exhibits all of the Saarni emotional competence skills in his teaching, especially his awareness of his own and others' emotions. The Gottman adaptive coping styles proved to be a complex issue in Nathaniel's case. Emotion coaching is his self-perceived style, but is inconsistent with his observed scores, which indicate a disapproving style, and with my analysis, which points toward a dismissing style. I believe that Nathaniel has an attitude consistent with an emotion coach, but that during my observations the dismissing style was more prevalent. It is also important to reiterate that from my observations the number of incidences requiring a style choice or making it possible to code for a style, were few.

When I first walked into Nathaniel's classroom, it felt like absolute chaos. However, when I started to analyze the emotional aspects of his teaching practice, I discovered that he was really doing something quite remarkable. Music plays a prominent role in his classroom. Through his repertoire choices and expert musicianship, he is able to work with the emotional responses of the children to the music. He allows music to dictate the emotional climate. Nathaniel is accepting of children's emotions and their emotional responses. He allows free expression and individuality but also uses music's unifying power to redirect children's focus. In summary, Nathaniel radiates his love for music and consequently transfers this to his students. What first may appear as chaos in Nathaniel's classroom, proved to be a style that works for him. The music in Nathaniel's classroom focuses the children, unifying them, and while they are together, both teacher and student appear to have an enjoyable experience.

Chapter 7

Portrait: James Smith

Narrative

James greets the second-grade class before they enter the room. He begins to sing a song and the students follow his lead. They enter the room, some singing, some mumbling, and walk to their assigned "teams," creating a three-sided square facing the board at the front of the classroom. James walks to the board and says, "If it's quiet, I'm going to put up some stars." He looks around, and they get quiet, but he sees some behavior he doesn't like (lying on the floor) and calmly says, "I expect good behavior from all of you. (pause) And I don't need to remind you about everything." James turns to the board and begins drawing stars while giving positive feedback, "20 stars for being quiet." Then he takes suggestions from the students and excited hands go up. One student suggests putting stars up for smiles. James replies, "Yeah, I like the smiles," and the whole class laughs. But then he adds, "Please don't add sound effects to your smile" and continues to put stars on the board. (BR Obs 1(2) 2:48-3:43)

Straight out of college, James Smith started teaching at the school where he currently works, and he has remained the music teacher in the district for the past six years, the length of his career at the time of this study. His main instrument is the piano. James explains how he got started on this path as a musician:

It started just with a love for music. Since I was a boy, I just, I loved music. It was something that I was drawn to and became good at. I had some natural ability . . . for a long time it was just my favorite hobby, and I loved having it as a hobby, especially in high school because I could just sit down at the piano and just play my heart out and let out anything I needed to let out and it was wonderful. And so that was sort of my health outlet for myself. (BR Int 1 p. 1)

One girl mentions that it is a boy's birthday. James smiles slightly and asks if they have sung "Happy Birthday" to him yet. A slight argument ensues regarding whether they have sung to this student or not. James says, "I don't really like arguing" and plays the introduction on the piano. Another boy asks if they can add the silly lyrics to the end of "Happy Birthday." James agrees and

a couple students laugh with excitement. They sing and add a “cha-cha-cha” in between phrases. When they get to the end of the song, James adds, “And many more, on channel 4 . . . And Frankenstein, on channel 9.” The class laughs and begins to chatter excitedly. James tries to pull them back with echo clapping, but it doesn’t quite work. He says, “I have a problem, guys. Your class is being very loud in my classroom, I may have to take some stars down.” The class immediately gets quiet. (BR Obs 4(2) 3:04-5:10)

James did not begin as a music major in college. He recalls, “I was really good at math, so . . . what I thought I would do for a career was be an engineer or something that required a lot of math abilities” (BR Int 1 p. 1). When he started the courses, however, he discovered “it wasn’t what I was expecting as far as going after my math goals” (BR Int 1 p. 2). In his second semester he took a music fundamentals class. Here, he found that

Most of it was stuff I already knew. But every day I went to that class, I was so excited to find out the thing that I didn’t already know . . . To me, any new thing I learned was so exciting . . . And so one day I just realized, “Wow, I’m so passionate about this very basic music class. Maybe I could be a music major.” (BR Int 1 p. 2)

Once down the path as a music major, James came to another decision, recalling, “Well, if I’m gonna be a music major, and if I’m gonna pursue this as a career, well what am I gonna do with it?” (BR Int 1 p. 2) He decided that while it was “fun to be a performer” (BR Int 1 p. 2), it was not a lifestyle he would choose for himself. He knew he wanted to be “more settled with a family” (BR Int 1 p. 2), and from tutoring other music students James knew he “enjoyed working with people and teaching them” (BR Int 1 p. 2). Consequently, he decided to major in music education. Regarding this decision he admits:

To this day I think it’s easier for me to do one on one, but um, I’ve grown into, you know, loving teaching large groups, small groups,

any groups . . . so teaching for me was a bit of an afterthought, but it's something that I really do enjoy. I love kids as well. (BR Int 1 p. 2)

James continues, "I have a treat for you today" and a couple students clap and show excitement. "Not a food treat," James clarifies, and the whole class moans. He laughs and pulls out a book, "The Crab-fish," explaining that he is going to show them the picture book. Several students clap, some cheer, and a few moan. James methodically has the "teams" move closer, one row at a time. As the last team joins and there is some complaining about being "squished," James calmly watches. Some students choose to sit back away from the group, and James asks them to scoot in and join the group so they can see the book. Some do not move and remark that they can see better from there. James replies, "I will take down stars, if you guys cannot follow directions." The whole class moans while the students scoot closer. He waits for them to settle and begins singing the story, "There was a little man, and he had a little wife," all eyes are focused on the book and the class is completely silent. ". . . And down to the seaside he followed his nose." Some students giggle at the picture and James smiles. ". . . But the crab-fish popped up (James pinches his nose and sings with a funny sound) and grabbed her by the nose," the class laughs and James smiles at them. For the last verse, the entire class joins James and sings the repeated part: "Mash a row dow dow dow diddle all the day, mash a row dow dow dow diddle all the day." At the end of the book, James points out the musical notation of the song printed on the last page, and explains the similarity between reading music and reading words. When he is finished he goes to the board and draws stars for good behavior. Excited hands go up again for suggestions. (BR Obs 1(2) 8:52-15:45)

James is the only music teacher for the small school district he serves.

Consequently, he was responsible for all the music classes taught, K-12, for the first five years of his career. This year the district decided to add a successful elementary strings course to his schedule (because the part-time teacher was leaving) and remove the declining high school music class. James comments, "I agreed that it was probably the best thing, for at least the temporary" (BR Int 1 p. 2). At the time of this study James taught K-3 general music, fourth to fifth-grade band, sixth to eighth-grade band, sixth to eighth-grade general music, and the

elementary strings program, which was primarily violin lessons. When asked if he had a favorite grade level to teach, James replied, “Yes and no.” He explains:

. . . [T]here’s definitely things to appreciate about the high schoolers that you can’t get with kindergartners and the other way around. [With] kindergartners, it’s wonderful, it’s like a magical time for them. I haven’t met a kindergartener that doesn’t love to sing and participate in musical activities and have those experiences that are so important for their musical development . . . [For me, I find] it’s easier to relate with the high schoolers because of their maturity level, and I enjoy that about them. Also, um, their ability levels tend to be higher . . . And then, middle school used to be my dreaded grade . . . I think, uh, partly because it’s an awkward age for them, and when I first came here I didn’t have a relationship with them, and it takes a little more time to build that . . . But now that I’ve been here awhile and I know the students and the students that are [in] middle school knew me when they were a little younger, . . . it’s much more positive, and I don’t find it to be my dreaded grade level anymore. (J Int 1 p. 4)

As the second-grade class stands to form a circle, James begins singing “Oh My Aunt Came Back,” which has several motions to it. He stops after the first verse and several students say excitedly, “Oh, I remember this one!” As they sing the song and do the motions there are giggles and many smiles (including James). He repeats the song and the children begin to shout sing in their excitement. James says calmly, “Don’t shout” (BR Obs 2(2) 6:37-8:18) and demonstrates singing voice using his falsetto. There are some smiles, and when they start singing again happiness returns to the classroom (BR Obs 3(2) 9:15). Because of the movement in the song, the students get silly and James reminds them again not to shout. They continue to sing using silly voices. James notices something a student does, stops the song and says, “Timothy, [you] have a card turn.” Timothy tries to explain. James listens and says, “Yeah? I don’t want to have to remind you guys every time that I don’t want to hear silly sounds unless we’re doing a song that asks for that.” The students move like they are bored and some are talking to their neighbors. James asks Timothy, “Were you doing that to be silly?” He nods. James says, “Thanks for being honest” and continues the song and activity (BR Obs 4(2) 10:30). While doing the motions, the children smile and they giggle at the lyrics, “a nut like you.” James smiles at the children (BR Obs 4(2) 12:25). After the activity there is some chatting. James tries to quiet them, “shh,” but they continue. He pauses and then starts singing “Johnny on the Woodpile.” The class immediately focuses and begins singing. (BR Obs 2(2) 10:18)

James's school utilizes a school wide card turn system, which all teachers use for classroom management purposes. He explains, "their card turns to a certain color, then . . . they might [lose] recess time. You know, if it gets bad enough, they'd be sent home" (BR Int 2 p. 3). In addition to the card turn system, James uses a star system he learned from a mentor teacher. He uses both, because he either thinks, or has been told, it will help, but in reality it tends to get in his way of making music. I saw James use the star system in all observations.

James puts stars on the board and passes out the pre-corders³ and music. Students talk to their neighbors, smile, and laugh. They start to play and figure out the song on the song sheets (BR Obs 4(3) 8:00-10:00). Off to the side, two boys appear to be having some difficulties. After playing B four times, one student, Gary, makes a fluttering sound and another student, Chad, obviously frustrated, says, "Stop, this is not a game!" Gary responds, "I'm trying not to laugh." James looks at them, but continues to walk toward the piano (BR Obs 2(3) 16:28). James signals for quiet by playing a popular tune. Some students recognize the tune and excitedly yell it out. James says, "That's true," and continues, "Not only do I want the pre-corders to stop. But I also want your mouths to be closed, or at least silent. So, even if you like the song, please don't say anything afterward" (BR Obs 4(3) 11:10). James reviews fingerings for the notes B, A, and G, and placement on the staff. Gary starts to play when he's not supposed to, and Chad tells him to stop several times in a very frustrated tone of voice. Several other students chatter with their neighbors. James says, "Uh oh! It sounds like we [are] hav[ing] trouble listening" (BR Obs 2(3) 15:03). He has the class look at the board and say note names as he points. They focus. He then has them turn their attention back to the music sheets in front of them and asks for the name of the beginning note. They all say G instead of B. James chuckles, a little frustrated, and says, "Don't say G! G, I know the letter G is above that note. That's not the name of the note though." (It's the chord symbol, but the students do not know that). Finally a student gets it right. James enthusiastically praises the student (BR Obs 4(3) 21:25) and turns to the board to draw some stars. Students chatter and James turns around, "Shh! (pause) I'm going to have to take down some stars. I wanted to put up stars. There are people talking and there's people whistling." One student asks, "Who's whistling?" Several students get mad at the whistler, giving him a look. The student stops. All this time, James is calm and begins erasing stars. He then says, "It's too bad that you just lost them. But I am putting some up for

³ This is similar to a soprano recorder but used as an educational tool and cheaper in price.

telling me the note B . . .” He continues with the lesson and the class plays through the song (BR Obs 1(3) 7:14-7:28). Later as they put their instruments away, James says. “I like the way team 3 is all working on getting their pre-corders in their bags.”(BR Obs 2(3) 21:25). There is excited chatter and laughing as James collects the pre-corder bags.

Teaching a wide range of grades and classes comes with its challenges, and when asked about challenges, James laughs and responds, “[I’m] trying to narrow that down” (BR Int 1 p. 5). He continues:

One of the challenges that I face every year [is] . . . I tend to be too nice, and I know how to be, um, stern and clear and give consequences to misbehavior, and I don’t have any problems doing that, but my tendency is to be too nice for too long, and sort of enable the students to behave poorly. (BR Int 1 p. 5)

James mentions that the worst challenge he might face would be “students with relentless bad attitudes . . . a total lack of motivation to even try to make a decent sound, or work with the band (or the group)” (BR Int 1 p. 5). James’s administrator points out that James works well with the “higher-maintenance students” (BR Int 1 p. 3) and that he “understands where they’re coming from” (BR Int 1 p. 3). The administrator describes James’ demeanor in the classroom as “calm but very firm” (BR Admin p. 2), “steady”, and “constant” (BR Admin p. 3).

On a more personal level, James sometimes finds it challenging to be the only music teacher in the school district. He acknowledges that he enjoys being observed and explains why:

Partly just to have somebody else see what I’m doing and then get to talk about it and hear what they thought I did well and hear what they thought needs improvement because that helps me to have somebody from the outside. And I also I don’t work with any

other music teachers in this district currently, and it can be challenging to know if I'm doing a good job just by self-reflecting.

The pre-corders are collected and James asks the second-grade children to find their own places in the room. There is a shuffle and some silliness as they do so. James is calm and positive. The children begin twisting their torsos with their arms outstretched. One student says, "Stop spinning, Nicolas." Nicolas turns and waves his hand angrily. James watches the boys work it out and then announces, "Okay. Stand still. (pause) I will take down stars if I have to ask anyone." Most of the students stop twisting, however, a few continue. James says again, "Okay, stand still," walks to the board and calmly erases some stars. A girl yells at the class (irritated), "You guys, stand still," and stomps one foot. James warns, "Nicolas you are going to have a card turned very soon," Nicolas stops and stands like a soldier. There is still a little bit of chatter but James continues, "Do what I do." Recorded music begins with a flowing melody in the strings and immediately the entire class quiets and moves, following James' model. Soon there is laughter and talking. James tries to encourage silence with a gentle "shh" and continues to do the movements silently. Some boys continue to act silly and create noises. James continues to model the movements but calmly says, "I'm going to take down stars for any more talking." The boys stop for a while, but about a minute later some start chatting and giggling again. James again warns, "I'm taking down stars for all that talking," but never breaks the smooth movements. As the activity continues one boy says, "This is ballet," and a nearby girl, obviously irritated, says, "No it's not!" Another girl, irritated by them both, tries to get them to be quiet with a "Shh!" (BR Obs 2(2) 12:25-16:31)

For James the best part of being a music teacher is the music. "I love music," he declares, "and I love sharing that with others. And I love helping others to grow in that, and so it's the subject matter that's the number one" (BR Int 1 p. 4). James enjoys achieving "musical excellence" (BR Int 1 p. 5) with his students and getting, what he calls "goosebump moments when you're playing music and it's just like, 'Ah'" (BR Int 1 p. 4). At least one student recognizes the importance of music for James when s/he commented in an interview, "He doesn't really talk about feelings. He's a music kind of guy. Focused on music"

(BR St 2 p. 3). Yet, “goosebump moments” have not gone un-noticed. Another student remarked, “[Music] kind of like changes how your soul is” (BR St 1 p. 4).

For a moment all the children imitate James’ movements. The music is tranquil. All are focused. When the music stops, there is complete silence and stillness, and for a brief instant all enjoy the experience. Then the class begins to clap and cheers with a sense of what they accomplished.

As the children find their seats, James pulls out a spinning sound effect toy and asks them to imitate the sound using their voices. He plays with several different sounds such as a high smooth slide up, then several short upward sounds. He does a really quiet sound and one student imitates it. James responds, “I’m glad you heard it,” and smiles at her. “One more,” he says, “and the challenge with this one is, can you go as high as this last one?” Gasps of excitement can be heard from the students, “Excuse me! Without yelling or sounding too loud?” One student exclaims, “Uh oh!” James plays the last sound and all are concentrating. Then it’s their turn and the students do a fantastic job of imitating the sound without being too silly. James comments, “I’m impressed,” and the children smile, laugh, and clap again. (BR Obs 3(2) 5:05-5:43)

Emotional Intelligence (Self-Perceived)

Figure 34 displays James’s responses to the possible reactions to the four EI branches, for each of ten teaching situations on the emotional intelligences inventory (Appendix C). For example, James chose “sometimes likely” for the managing reaction to situation 2, resulting in a score of 3. Also for situation 2, he scored a 1 (never likely) for the understanding reaction, a 4 (usually likely) for the using reaction, and a 3 (sometimes likely) for the identifying reaction.

	1	2	3	4	5	6	7	8	9	10	Total Mean
Managing	4	3	3	4	4	3	3	2	3	4	3.3
Understanding	4	1	2	4	2	2	3	3	4	3	2.8
Using	4	4	4	5	2	4	4	2	4	4	3.7
Identifying	4	3	3	3	1	4	4	3	2	4	3.1

Notes: 1-10 = Teaching Situations; Scores indicate a 5 pt. Likert scale (1 = Never Likely, 2 = Seldom Likely, 3 = Sometimes Likely, 4 = Usually Likely, 5 = Always Likely).

Figure 34. James’s scores and calculated mean scores for Perry emotional intelligence inventory.

Mean scores were calculated for each of the four EI branches. James’s mean scores were: 3.7 for using emotion, 3.3 for managing emotion, 3.1 for identifying emotion, and 2.8 for understanding emotion. Mean scores were then converted into a bar graph (Figure 35). From his reported answers to the emotional intelligence inventory, James’s scores indicate using emotion as his self-perceived strongest EI branch, followed by managing emotion, identifying emotion, and understanding emotion respectively.

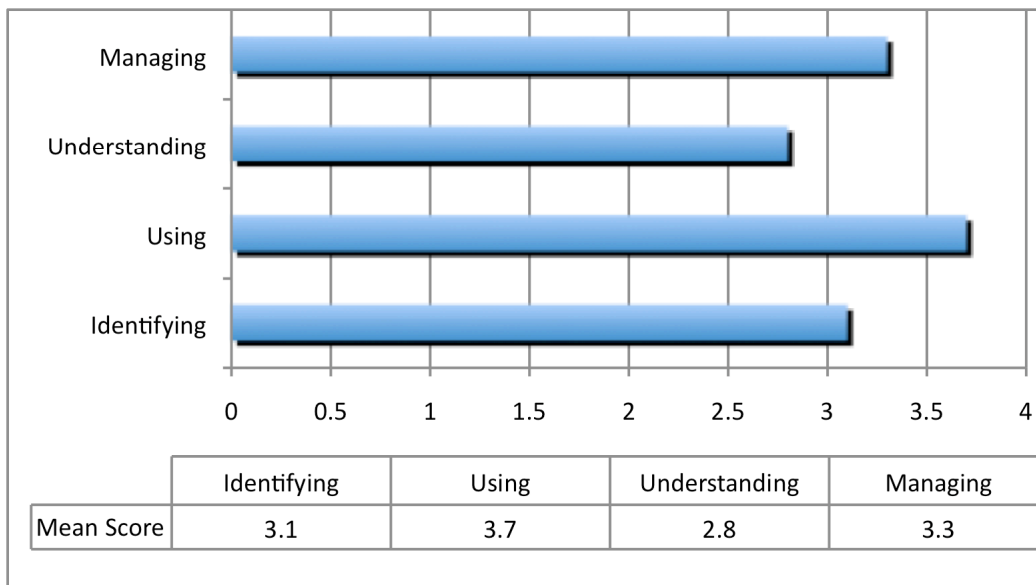


Figure 35. James’s emotional intelligence inventory scores.

The above data indicate that James perceives his strongest EI branch as using emotion and his weakest as understanding emotion. When asked in an interview to choose one of the emotional intelligence branches as his strongest, he said, “I would either guess identifying or using, I don’t know . . . I’m not aware of my strengths in this area” (BR Int 3 p. 4). Yet, his interview answer is consistent with the inventory score, where using was his self-perceived strongest EI branch.

When asked to identify his weakest EI branch James chose understanding emotion because “understanding is . . . very complex” (BR Int 3 p. 4), then added, “managing is also, I don’t find that to be a particular strength of mine. I have good days and bad days” (BR Int 3 p. 4). James’ choice of understanding as his weakest area is consistent with his reported inventory scores. Managing emotion, however, is inconsistent with his inventory scores, which show managing emotion as his second strongest EI branch. James clarifies his choices:

[Identifying or Using] seem easier . . . Identifying seems to be just moment by moment, you know, it’s recognition, that’s a simpler task than understanding or managing, and then using emotions, uh yeah. Any given moment I feel like I can do a pretty good job of using the emotions to move things in the right direction. (BR Int 3 p. 4)

Comparing James’s inventory responses with his answers in the interview shows that James has a consistent perception of his emotional intelligence as a teacher.

Emotional Intelligence (Observed)

James’s observed emotional intelligence scores were derived by tallying incidences of each EI branch coded in the analysis of observations and administrator and student interview data. As shown in Figure 36, the data

included 31 incidences of managing emotion, 19 incidences of identifying emotion, 14 using incidences, and 11 understanding incidences.

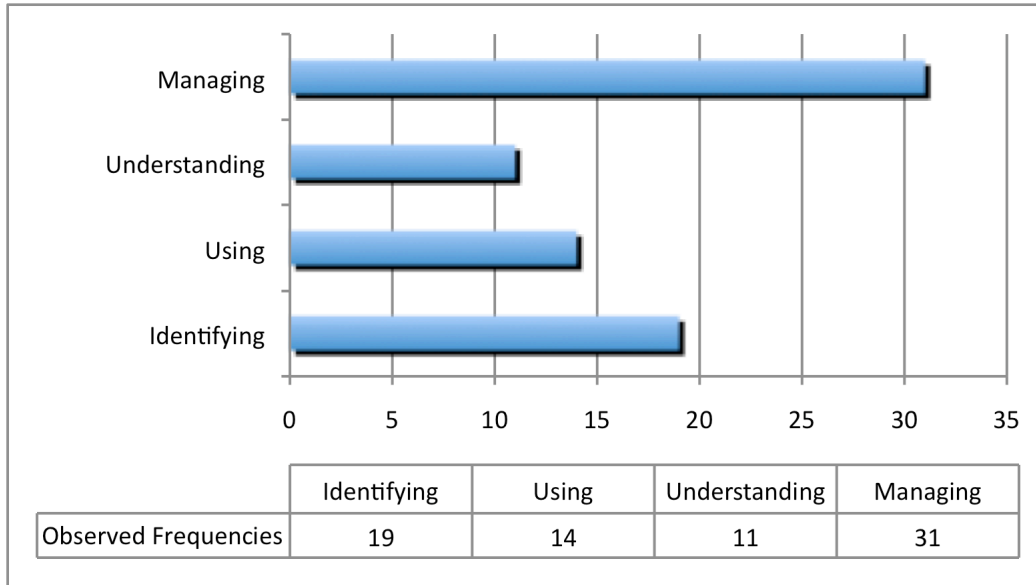


Figure 36. James’s observed frequencies of emotional intelligence branches.

The observed Perry scores indicate that James’s strongest EI branch is managing emotion. Managing emotion was scored as his second strongest EI branch in his self-perceived Perry inventory, and the branch he chose as one of his weakest in the interview. However, as stated previously, managing emotion might have a converse effect (the more you see evidence of it, the weaker the skill). That managing was more readily observable may show that James’s perception, as stated in his interview, may indeed be correct; managing emotion may be one of his weaker emotional intelligence branches.

The data from Figure 36 indicating understanding emotion as James’s weakest EI branch is consistent with his inventory scores and interview responses. Another point of interest is the difference that occurred between James’s self-

perceived scores and his observed scores when related to using emotions. Even though James's Perry inventory scores and interviews indicate using emotion as his strongest emotional intelligence branch, observed scores show using emotion as James's second weakest emotional intelligence branch.

Taken together, James uses the emotions of music and recognizes student emotional responses especially during listening and movement type activities. James acknowledges the managing of his own emotions. He is aware of his own managing and this comes through in his teaching practices. Although he maintains a calm demeanor when adverse situations arise, he is aware of his own self-management. What follows is a discussion of how James handles such situations.

Adaptive Coping Style (Self-Perceived)

For the purposes of this study, a teacher's adaptive coping style is the Gottman style they tend to utilize most often when faced with an adverse situation in the classroom. James's answers on the Gottman inventory yielded the highest score for dismissing (67%), followed by emotion coaching (54%), disapproving (33%), and laissez-faire (17%) respectively (Figure 37). The 67% score for dismissing shows that James chose "true" for 6 of the 9 dismissing questions. The other scores indicate that James marked "true" for 7 out of 13 emotion coaching questions, 3 out of 9 disapproving questions, and 1 out of 6 laissez-faire questions. This information suggests that James perceives himself as making choices consistent with the adaptive coping style of dismissing.

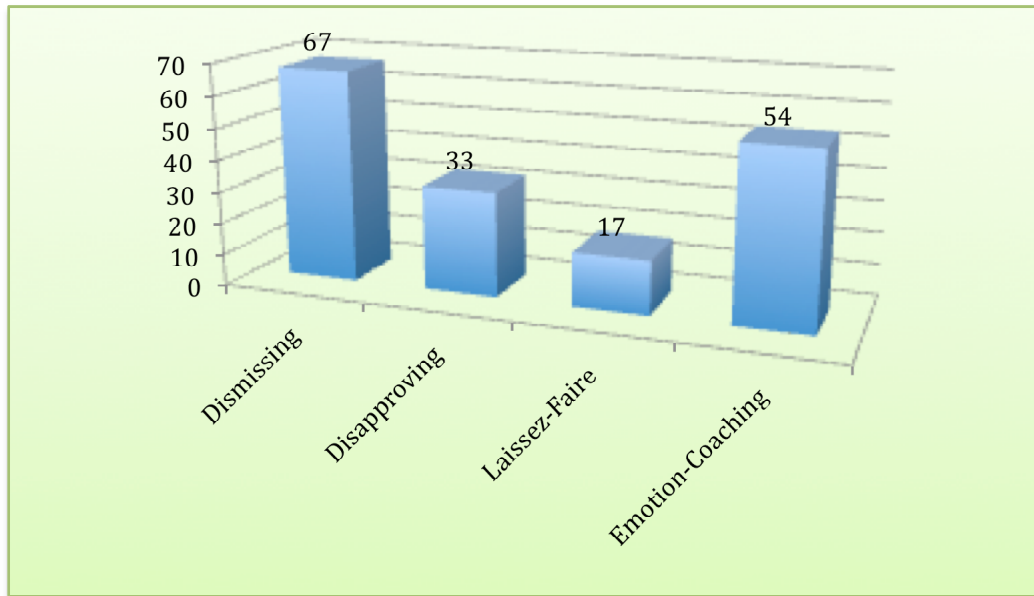


Figure 37. James's adaptive coping style inventory scores.

The individual inventory responses provide insight into James's thinking regarding children's emotions. When referring to a child's sadness James feels that it is important not to make a big deal out of a student's sadness (Q37). He is willing to deal with it as long as it doesn't take too long (Q5) because he feels sadness is something to get over, ride out, and not to dwell on (Q4). Therefore, when dealing with a child's sadness, he tries to help his student get over it quickly so they can move on to better things (Q7).

Referring to a child's anger James tends toward the emotion coaching style with some evidence of dismissing. James feels children have the right to feel angry (Q34) and that anger is okay as long as it is under control (Q1). When a child displays anger in the classroom, James views it as a time to problem-solve (Q31) with the goal of getting the child to stop (Q32). While dealing with the situation, he thinks it is important to find out why the child is angry (Q19), to try

to be understanding of the child's mood (Q26), and to help them find out the cause of the anger (Q35).

From these answers, James perceives himself as choosing a dismissing style when dealing with a child's sadness but tends more toward an emotion coaching style when dealing with a child's anger. The way a teacher views a specific emotion may determine the adaptive coping style s/he chooses when dealing with that specific emotional situation.

Adaptive Coping Style (Observed)

Incidences of each adaptive coping style in the analysis of observations and administrator and student interview data were tallied to obtain the observed scores. James's observed adaptive coping scores indicate that he leans toward the disapproving style most often with 23 observed incidences. This finding is inconsistent with his self-perceived adaptive coping score, which indicated a dismissing style. The observed dismissing style received a score of 8, emotion coaching style received 3, and the laissez-faire style was the lowest with no incidences (Figure 38).

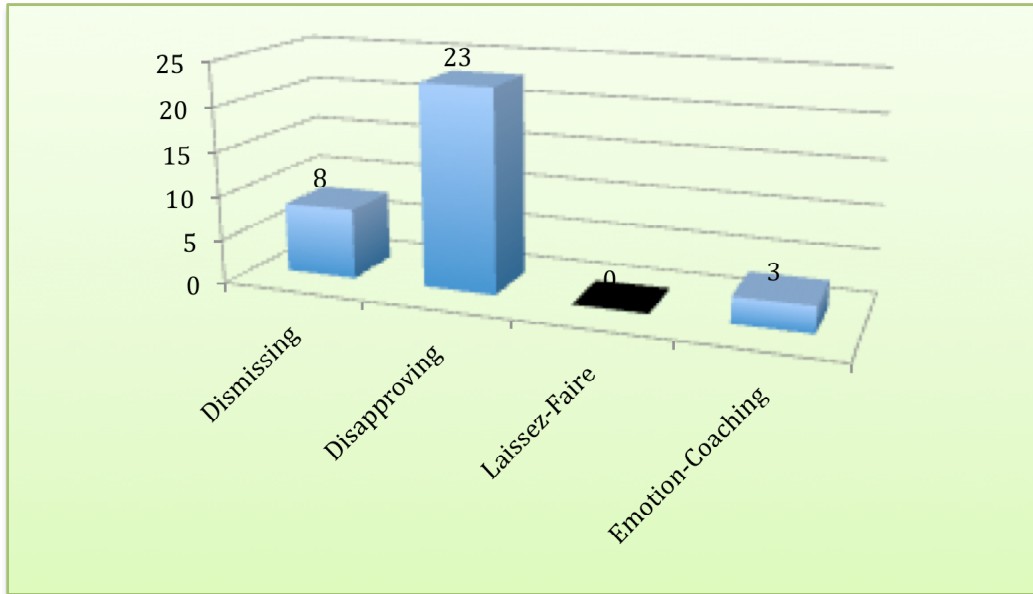


Figure 38. James’s observed frequencies of adaptive coping styles.

Gottman describes the disapproving style as being “critical of children’s displays of negative feelings” in which an adult “may reprimand or punish [a child] for emotional expression” (Gottman, 1997, p. 22). For the purposes of this study, overly expressive positive emotions were included in this definition to fit the broader idea of potentially adverse situations within a music classroom setting.

Observed incidents show evidence of the disapproving style toward positive emotional displays in James’s classroom:

At the beginning of the second grade class James draws stars on the board. One student suggests putting stars up for the smiles. James replies, “Yeah, I like the smiles” and the whole class laughs. Immediately James stops them and says, “Please don’t add sound effects to your smile.” (Obs. 1 (2) 3:43)

Similarly in the middle of a third-grade class:

James puts stars on the board and says, “[We’ll] do one short activity before we pass the pre-corders out.” A few students whisper, “Yes!” There is some excited chatter and James warns, “I’m going to take down those stars I was about to

put up.” Several students moan in disappointment and the class sits in silence. (Obs. 2 (3) 4:13)

At the end of class:

James is trying to have the children count up stars and some students anxiously anticipate lining up, trying to get their teams to sit in straight rows. This becomes a distraction. James stops and says, “And stop right there!” (A little curtness in the tone of his voice.) “Don’t take the time while we’re counting (calmer) to tell people to straighten up or anything. I’m glad you’re helping each other out, but you picked the wrong time.” He continues and they count the remaining stars. (Obs. 4(2) 25:25)

In the first example James is critical of the children’s positive emotional display (laughing). In the second, James again chooses a punitive approach to the display of excited chatter. The third example gives us some insight into James’s ideas related to positive emotional displays in the classroom. According to James, there are certain times appropriate for such displays, and this was *not* one of those times.

James also seems to employ a disapproving style when children display negative emotions. For example,

James announces, “Today I have a special treat for you that we normally wouldn’t do and that is the crab-fish picture book.” One boy whines and another gasps. James responds, “That’s a poor sport sound.” The boy tries to recover with, “Yay!” But it’s too late, and James says, “I’m going to take down stars for that . . .” (Obs 1(3) 12:09)

Here punishment was affixed to an emotional expression of disappointment. In the next example James also uses a disapproving style:

James calls on different children to tell him the difference between beat and rhythm. The children are having a hard time explaining and some students are showing signs of boredom (heads down, talking to each other, moving). James keeps asking other children without success and then says, somewhat out of frustration, “I’m afraid I’m going to have to take down some stars, because you guys can’t give me the right answer. After we just talked about it.” He calmly

erases some stars from the board, then asks the same question, "Who can tell me the difference between beat and rhythm?" (Obs 3(2) 12:47)

In this case, the children repeated incorrect answers to the same question, which became boring for some of the students and frustrating for James. Not knowing what else to do, or possibly seeing the situation as a motivation problem, James threatened a punishment in response to their boredom. In some cases, if James does not know what else to do he resorts to his discipline system.

This system and the school wide adopted policy of "card turns," points to the role schools may play in the adaptive coping style chosen by teachers. When asked what James would do if a class got too excited, one of his students responded, "Sometimes he'll take down stars . . . or he'll give us a warning that if we don't stop then he will take down stars" (BR St 3 p. 2). While this observation clearly shows that students understand the use of the system, it also implies that the message given to students is that they will be punished if they exhibit excitement. On the other hand the same student identified James's use of the star system to reward and his willingness to do so saying, "Sometimes he will put up stars and at the end of music class . . . if we get 1,800 stars he'll give us a certificate and two hand stamps" (BR St 3 p. 1).

James's observed Gottman scores (disapproving) are inconsistent with his self-perceived Gottman scores (dismissing for sadness and emotion coaching for anger). One explanation for this could be the use of the discipline system. A discipline system such as the one used by James caters to a philosophy of reward and punishment. This mind set can influence the adaptive coping style a teacher

chooses, thus manifesting as disapproving even though James's attitude reflects a different style. I believe that, overall, James perceives himself as dismissing emotional incidents, probably for the sake of time. From my observations, however, and his use of the reward and punishment system, I would categorize his adaptive coping style as disapproving.

Emotional Competence Skills

Saarni (1999) outlines eight skills related to emotional competence:

1. Awareness of one's own emotions
2. Ability to discern and understand others' emotions
3. Ability to use the vocabulary of emotion and expression
4. Capacity for empathic involvement
5. Ability to differentiate internal subjective emotional experience from external emotional expression (dissemblance)
6. Capacity for adaptive coping with aversive emotions and distressing circumstances
7. Awareness of emotional communication within relationships
8. Capacity for emotional self-efficacy

James shows evidence of the eight emotional competence skills in his teaching, as illustrated in the following examples.

James describes watching first-grade students moving to classical music:

I could just . . . step back and watch them do their moves . . . and that made me feel very positive and good, just to, I guess, get to appreciate it for a moment and just kind of see, okay, this is what they're doing and most of them seem to be enjoying doing it. And I could stop and appreciate more the students that were really being expressive in their movements and not just doing the moves, but doing them creatively, doing them expressively, doing them to where it seemed that they were engaging with the feeling of the music and being artful . . . it feels good . . . I think I could appreciate that whether I was involved in them learning that or not . . . And then to step back and watch them enjoying those and being expressive with them is special, yeah. So I felt proud and felt, I don't know, it wasn't, I didn't literally get goose bumps, but it was one of those kind of goose bump moments, or

just moments where it's just wonderful. It's like, "Wow this is really great." (BR Int 3 p. 11)

James demonstrates awareness of his own emotions (EC skill 1) when he describes how he felt when he was able to step back and watch his students do independent work and respond expressively to music. It is important to note here James's ability to use the emotions of music and to identify an emotional response to music (EC skill 2). James continues to voice his "appreciation" for the "moment" and for his students. Watching the expressive, creative, and artful movements of his students made him feel "good." He makes an interesting distinction, saying he would appreciate the beauty of the children's movements "whether I was involved in them learning that or not." But being their teacher changes the experience and makes it more "special." He concludes by saying he felt "proud," "wonderful," and "great" during this "goose bump moment," serving as a good reminder of the importance of taking the time to enjoy the music making that takes place in the classroom and the emotions associated with it.

James's ability to discern and understand others' emotions (EC skill 2) is also perceptible in the next example:

Sometimes as a whole class they're so excited about something new that they learned. Um, often it's a new game . . . and they're so excited that they have this new game to play in music class . . . you know, to the point that sometimes I have to spend a little time quieting them down afterward just 'cause they're so excited about it . . . There's also times when individual students are so excited about something they learned that, then every class afterward, they raise their hand and they want to share with me, "Hey, I still know how to do." Like one example is, I taught . . . them that you can use your hand as a hand staff, . . . and then for weeks and weeks afterward . . . they're so excited that they learned this hand staff. (BR Int 2 p. 4)

James identifies the excitement of the whole class as well as individual students, and he connects the excitement to both the activities and learning. He also uses the vocabulary of emotions (EC skill 3) to describe what he observes, as in the next example, which focuses specifically on the emotion of excitement:

I try to keep every activity to be a fun, positive thing for them, even if it's not a game. It's something that, you know, there's some excitement. I try to share my excitement with them and, you know, they're typically, they enjoy the class whether we're playing a game, whether we're learning notes, whether we're doing that kind of thing. I think it's largely just their age. They're just excited about it, and they've had some positive experiences in here where they just expect it to be fun. So, I don't know if you'd like me to be more thorough with the bored thing. I'm not thinking [there's] a lot of times where they're really bored. (BR Int 2 p. 4)

In the example above, James uses the words “fun,” “excitement,” “enjoy,” and “bored” to describe his students’ emotions as well as the activities in which he and his students engage (EC skill 2); in addition, he uses these words to describe his own emotional reactions (EC skill 1). James also recognizes that emotion may vary in the group. Here he explains his multiple views of student’s emotions in an incident in which lining up to leave went badly. James made the students line up again. He told me later:

Even when I'm giving a lecture [about behavior] I find myself pausing to say [to some students], “You know, but some of you did the right thing, some of you were doing great. I'm sorry to those of you who were doing the right thing that you're losing a privilege right now because the other people ruined it for you . . . but we're all lining back up. We've gotta do it again.” (BR Int 3 p. 9)

In this example, James’s empathy (EC skill 4) is plain. He feels with the students who are “doing the right thing” yet are punished because “the other people ruined

it.” It is interesting to note that even though James has empathy for these students he still recognizes his role as the teacher regarding group behavior.

The next example presents a particularly fascinating connection regarding EC skill 5, dissemblance. When asked in an interview if having a bad day shows in his teaching, James responded:

I don't know if the students would recognize it. I don't know for sure that another teacher or faculty member would recognize it, but I know that it makes a difference. I know. I know when class went bad and it was probably my fault because you know, and I could say, "Oh but they did this." But I know if I was having a good day, I would handle it so much better and it wouldn't be a big problem. (BR Int 3 p. 8)

James, in this example, knows when he's having a bad day (EC skill 1) but doesn't know whether students or other teachers would recognize it (uncertainty of EC skill 2). James recognizes the potential for dissemblance (EC skill 5) in that his inner emotional state (bad day) need not correspond to his outer expression (others wouldn't recognize it). He recognizes that even if he is able to dissemble, he may still feel bad (EC skill 1) and how he feels may impact his actions (EC skill 2 and 8). In addition, James mentions his ability to manage his emotions (EI and EC skill 1) when he says, "I know if I was having a good day, I would handle it so much better."

This next example illustrates James's adaptive coping with his own aversive emotions and distressing circumstances (EC skill 6).

What's most recent in my mind is me having one of those days where I was not feeling good, allergies and physically not feeling good. Also, feeling a little burnt out and knowing that the break was coming but it wasn't there yet . . . and then the students coming in and being students. Usually with me, with the general

music . . . it's the talking [out] of turn . . . I have a rule, don't talk out of turn, or take turns talking . . . That's what I like . . . It's my first rule 'cause it's usually the first thing that gets me not happy and thinking that things aren't going well . . . So . . . recently I had a class come in . . . where they were talking and, you know, then redirect them and get them focused and tell them, "That wasn't the way we do it." And then try to move on with the lesson, and then students are talking over here, and students are talking over here, and, you know, try to walk close to the students, and maybe it gets quiet for a moment. But . . . multiple times, talking out of turn, take down the stars, still talking out of turn. (BR Int 3 p. 12)

James copes with a circumstance (talking out of turn) that causes him frustration by first ignoring or dismissing it by trying to “redirect” and “move on” with the lesson, which is consistent with James’s self-perceived Gottman adaptive coping style (dismissing). This example does not involve a student emotion, but rather a student behavior which causes a teacher emotion. James’s next attempt at coping with the situation is to “walk close to the students” but is quickly followed by a punitive action of taking “down the stars.” This last choice reflects a disapproving style consistent with James’s observed Gottman adaptive coping style. However, the star system may actually get in his way. James continues:

One of the things that frustrates me the most is when I'm trying to reward them with positive compliments in what they did and putting up stars and, you know, to them it's probably just so common that I'm doing that, that . . . sometimes it like, "Oh, who cares. We're just having fun." And they're being loud and I'm trying to tell them, "This was great what you did," and then I have to say, "You know if it's quiet then I can put up stars." And it doesn't quiet down, and then it's frustrating because not only were they going to be rewarded, or . . . it wasn't just that I needed their attention, it was that they were about to be celebrated. And now, instead they're gonna miss out and I'm not happy with them, and now it's a negative thing when it was supposed to just be a reward. So, yeah, I guess I feel . . . frustrated and . . . I want

them to have a good time, and I want them to do well, and I want them to behave well. (BR Int 3 p. 12)

Not all days are frustrating; there are times when James feels excitement.

Emotional Competence skill 7, awareness of emotional communication within relationships, comes into play when James describes his choice to show his excitement to his students.

Yes . . . I like to show my excitement. I like to let them know that that was really great. You mentioned the word flow. It really depends on the flow of where it's going, how much excitement I will show at any given time. If it's just a step towards the next thing, then . . . I might hold my excitement until they've reached the culminating part of the activity, and then it's like, "Yes." So yeah, there's a flow to it. When the flow is going well and you have those moments of victory and excitement, it feels great. (BR Int 3 p. 10)

James expresses his feelings of the importance that his students see his excitement, however, he controls when he will display his emotions (EI managing) depending “o[n] where it’s going.” James decides “*how much excitement I will show*” and “*might hold my excitement until they’ve reached the culminating part of the activity.*” This shows James’s awareness of his role as a teacher within an asymmetric relationship and the effect his reactions may have on his students (EC skill 7).

James’s capacity for emotional self-efficacy (EC skill 8) is manifest in this next example:

You know, it's interesting with the older students . . . [negative outbursts] can get to me more . . . But with the little kids, I perhaps just because of the emotional maturity difference between me and them, or just an age difference, or maybe just a size difference type of thing, I feel very confident and have an easy time directing them if they're angry or if they're sad. If

they're not cooperating it doesn't trigger a lot of emotion in me. I just feel like I pretty much know what to do. (BR Int 2 p. 2-3)

When faced with an emotion eliciting situation, such as a child displaying anger or sadness, James feels the way he thinks he should feel, saying, “it doesn’t . . . trigger a lot of emotion in me.” James also suggests that he will emerge from such an experience having accomplished what he set out to do: “I just feel like I pretty much know what to do,” thus exhibiting self-efficacy.

Connecting Emotional Intelligence Branches, Emotional Competence Skills, and Adaptive Coping Styles

Emotional competence (Saarni) is emotional intelligence (Mayer and Salovey) in action, and the emotional competence skills (Saarni) may be related to the adaptive coping style (Gottman) that a teacher chooses. A connection can be drawn between the four emotional intelligence branches, and emotional competence skills (Figure 39). What follows is a discussion of how emotional intelligence branches, emotional competence skills and adaptive coping styles work together for James in his teaching practices.

Emotional Competence Skills (EC)	Emotional Intelligence Branches (EI)
1. Awareness of one's own emotions	Identifying emotions Managing emotions
2. Ability to discern and understand others' emotions	Identifying emotions Understanding emotions
3. Ability to use the vocabulary of emotion and expression	Identifying emotions
4. Capacity for empathic involvement	Understanding emotions Using emotions
5. Ability to differentiate internal subjective emotional experience from external emotional expression	Identifying emotions Using emotions
6. Capacity for adaptive coping with aversive emotions and distressing circumstances	Using emotions Managing emotions
7. Awareness of emotional communication within relationships	Using emotions
8. Capacity for emotional self-efficacy	Managing emotions

Figure 39. Comparison of emotional intelligence branches and emotional competence skills.

In this example James's emotional competence skills work together with the emotional intelligence branches, particularly with regard to emotional content of song repertoire and how children may respond.

[When] selecting things . . . I do think about . . . how fun the song might be, or I do think about what it's saying, what the words are saying, whether it's a silly song . . . whether the song has any content that's sad or gross or could upset a student. There's a silly, fun song or rhythm, depending on how you do it . . . I don't know if you're familiar with "Did You Feed My Cow?" Well anyway, it's a call and response song . . . [and] the song ends with

the cow getting sick and dying and the buzzards coming [both laugh]. And it's done in such a way that it's fun and silly . . . I mean, it's like "Ring Around the Rosy." It's fun. You fall down at the end, but . . . the students aren't aware, usually . . . what it's about . . . [so] the cow is dying, the buzzards are coming and then we're all laughing at the end, and I've never had a student get upset about it, but I have thought about [it] and I've even mentioned to students sometimes, "It's actually, if you think about it, it's really sad, but oh well." So I do think about it. Another example is "You Are My Sunshine." I don't use that a lot with my students, but it's one of my favorites from childhood. . . [B]ut the original song is very sad, you know, about a guy in emotional turmoil, and his love left him for another and all his dreams are shattered . . . But the first verse, if you just do that, it sounds wonderfully happy, sunshine, you know, I love you so much. It's not until you get to the other verses that it seems really sad. But if you don't stop to think about it . . . I don't know, but it still makes me feel happy when I sing it, even with the sad verses. You know, maybe a moment of sadness, then happy. (BR Int 3 p. 7-8)

Emotional competence skill 1, awareness of one's own emotions is evident when James explains "You are My Sunshine" "still makes me feel happy." James recognizes that some verses are sad, but he chooses to focus on the happy verse (EI managing emotion). James understands that songs and lyrics may elicit various emotions from others (EC skill 2). He describes a specific song, "Did You Feed My Cow," and comments, "I've never had a student get upset about it, but I have thought about [it]." James looks for the reactions of his students (EC skill 2) and would understand (EI) or exhibit empathy (EC skill 4) if students were to get upset. James uses the vocabulary of emotion (EC skill 3) and demonstrates the ability to identify emotion (EI) throughout this example. He uses words such as "silly," "sad," "upset," "fun," "emotional turmoil," "love," and "happy" in his descriptions of how he, his students, and a character in a song

feel. It is interesting to note that in this example James mentions three children's songs that may allow for dissemblance (EC skill 5). His description explains how children's songs may often encourage an outer expression opposite from the inner state one might be feeling. These examples show how using emotion (EI) inherent in music may actually help one learn to manage emotions (EI).

Describing what he would do in a situation with an angry student, James responds:

[I]t doesn't stir up a lot of emotions for me. I sort of just treat it as, "Okay, I need to take care of this right away." I feel the urgency to address the student's needs, and if it's they're angry at another student, I especially feel urgency to address that right away so that it won't escalate into something. If . . . it doesn't seem too terribly serious, then I might not give attention to it right away, but yeah, when a student's angry, I recognize that they're angry, and that . . . it's normal for students to feel that way. It's not something I encourage. I encourage good attitudes and good sports things . . . but . . . as far as what that does for me emotionally, it doesn't, you know, if they're being very disruptive, it can irritate me, especially if I'm already emotionally having a bad day myself. But if I'm having an okay day, if I'm feeling fine myself, then the students . . . if they're angry about something, I feel like . . . I can direct them as needed so that they can either be angry outside for a while, or I can often redirect their attitude. Once they join in on a game, usually their attitude changes. (BR Int 2 p. 4-5)

James demonstrates his awareness of his own emotions (EC skill 1) and his emotional self-managing skills (EI) when dealing with a child's anger. When he describes a feeling of "urgency to address" the anger "so that it won't escalate into something," James shows his ability to discern and understand others' emotions (EC skill 2) and to understand where anger can lead (EI). James displays empathy (EC skill 4) and understanding (EI) for children's anger when

he states, “it’s normal for students to feel that way.” While James’s capacity for adaptive coping (EC skill 6) is evident throughout the example, it is most consistent with dismissing style (“I might not give attention to it right away”) and laissez-faire style (“I can direct them as needed so that they can . . . be angry outside for a while . . .”), where little guidance is offered. The statement “I encourage good attitudes and good sports things” shows James’s awareness of emotional communication within relationships (EC skill 7) and using emotions (EI); he is aware of his role as a teacher in helping students manage their emotions in the classroom. Emotional competence skill 1 (awareness of own emotions), skill 3 (emotional vocabulary), and the emotional intelligence of identifying emotions come into play when James explains, “if they’re being very disruptive, it can irritate me, especially if I’m already emotionally having a bad day myself.” Finally, James illustrates self-efficacy (EC skill 8) when he says, “I feel like . . . I can direct them as needed . . . Once they join in on a game, usually their attitude changes,” thus showing that James feels he has accomplished what he set out to do when faced with an emotion-eliciting encounter.

Emotion coaching appears to make use of most of the emotional competence skills, and all of the emotional intelligence branches. Figure 40 shows these connections. If another adaptive coping style dominates, however, it appears that certain emotional competence skills are lacking or are “weak” (Figure 41).

Emotion Coaching Steps	Emotional Competence Skills	Emotional Intelligence Branches
1. Become aware of the child's emotion.	2. Ability to discern and understand others' emotions	Identifying
2. Recognize the emotion as an opportunity for intimacy and teaching.	7. Awareness of emotional communication within relationships	Using
3. Listen empathetically, validating the child's feelings	4. Capacity for empathic involvement	Using; Understanding
4. Help the child find words to label the emotion he is having.	3. Ability to use the vocabulary of emotion and expression	Identifying
5. Set limits while exploring strategies to solve the problem at hand.	6. Capacity for adaptive coping with aversive emotions and distressing circumstances	Understanding; Managing

Figure 40. Areas of confluence between emotional intelligence, emotional competence, and emotion coaching adaptive style.

<u>Adaptive Coping Style</u>	<u>Lacking Emotional Competence Skill . . .</u>
<u>Dismissing</u> – Disregard, ignore, or trivialize children's negative emotions.	2. Ability to discern and understand others' emotions
<u>Disapproving</u> – Critical of children's displays of negative feelings and may reprimand or punish them for emotional expression	2. Ability to discern and understand others' emotions 4. Capacity for empathic involvement
<u>Laissez-Faire</u> – Accept children's emotions and empathize with them, but fail to offer guidance or set limits on children's behavior	7. Awareness of emotional communication within relationships

Figure 41. Comparison of adaptive coping styles and lacking emotional competence skills.

What follows are examples of James's preferred adaptive coping style (disapproving) and how the emotional competence skills and emotional

intelligence branches play a role in that particular style choice. In the next example James is critical of children's displays of negative feelings and may punish them for emotional expression.

The class is chatting and James responds, "Shh! (pause) I'm going to have to take down some stars. I wanted to put up stars. There are people talking and there's people whistling." One student asks, "Who's whistling?" Other students yell out a name and several get mad at the student who is whistling and gives him a look. He stops. All the time, James is calm and just erases stars off the board. (BR Obs 1(3) 7:14)

James's initial reaction is toward a behavior, chatting. The consequential reaction, however, is toward the students' emotions of frustration and even anger. James does not address the students' emotions; instead he continues to issue a punishment. This action would suggest a lack in emotional competence skill 2 (understanding) and skill 4 (empathy). At this moment, James does not appear to understand or show empathy for the other students' frustration. To illustrate the complexity of the issue, however, this same example does seem to suggest that James understands the effect of emotion in that he uses students' negative emotions (EI using) to help the class govern themselves. In other words, he recognizes that their negative emotion (EC skill 2) might cause them to encourage the disruptive student to change behavior. James remains calm during this entire situation demonstrating his awareness of his own emotions (EC skill 1) and the ability to manage those emotions (EI managing) during an adverse situation (EC skill 6), thus possibly leading to self-efficacy (EC skill 8).

James is not always calm, however. The next example occurred on a rainy day, which was exciting for the children.

The class entered the classroom chatting instead of singing. James enters behind them with a very stern face, "Third graders, do not enter my classroom talking like that. It's never okay. And even though it's a rainy day I'm going to make you, or rather have you," a student interrupts. James (sharply), "Excuse me! Don't interrupt my talking." (He lowers his voice) "I'm disappointed that you can come talking so much..." James has the class go back outside and come back in. As the class is leaving some students moan, complain, and roll their eyes. (BR Obs 4(3) 00:10)

In this instance chatting is an emotional display of the children's excitement caused by the rain. James does *not* demonstrate understanding (absence of EI understanding and EC skill 2) of the children's excitement. Instead, his first reaction to the positive emotional display is punitive or disapproving (lacks EC skill 4). When he is interrupted, James's irritation is clear in his sharp response, "Excuse me!" But he quickly manages that emotion and continues with a controlled tone of voice (EI managing). Emotional competence skill 1 (awareness of his own emotions), skill 3 (use of emotional vocabulary), and identifying emotions (EI) are evident when James tells the children that he is "disappointed." James appears to show a *lack* of empathy for his students (EC skill 4) when the class is leaving the classroom for their punishment, and James ignores their negative emotional displays (dismissing style).

It is important to note, that I am not suggesting that an adaptive coping style other than emotion coaching means that James lacks emotional competence skills. On the contrary, as has been shown, all the skills are evident in James's teaching practice during one time or another. What I am suggesting is that particular skills are not being utilized at some moments during situations in which

emotion coaching is not present. Further, emotion coaching is not always feasible nor is it appropriate in every instance.

James's classroom is full of musical learning. He is aware of the emotion of music and chooses music and musical activities that are engaging and fun for his students. Managing emotions (self-management) is James's strongest observed area of the emotional intelligence branches. It appears that he has to work to manage his own emotions because many things happen in the classroom. This is inconsistent with his self-perceived scores indicating his strongest branch as using emotions. From observations and his answers to interview questions, it is apparent that James exhibits all of the emotional competence skills in his teaching but sometimes does not utilize some skills, particularly when choosing a disapproving adaptive coping style. James's self-perceived adaptive coping style, dismissing, is inconsistent with his observed scores indicating a disapproving style.

James loves music and strives for musical excellence with his students. His calm and pleasant demeanor is maintained through constant self-management of his own emotions. He is conscious of his emotions while teaching and is aware of his students' emotions. Through his interviews I discovered that James has insight and sensitivity to emotions that does not always come through in his teaching practice. He recognizes times when he may get in his own way, for example, if he's having a bad day. He is aware of his students' emotional interactions with music and strives for the "goosebump moments." Unfortunately, James is dependent on a discipline system that often conveys a

disapproving adaptive coping style and gets in the way of his ultimate goal of emotional interaction with music. I would suggest that if James could let go of the star system and focus more on the pacing of his musical choices, he may find he feels happier and has less feelings of burn-out. In summary, it is evident that James enjoys teaching music to his students in all its forms, and as one of his students commented, James is “usually all about music” (BR St 1 p. 5).

Chapter 8

Cross-Case Analysis

Analogy

The music classroom experience is like a white water rafting ride. The teacher is the tour guide and the students are the passengers, together they go on an adventure on the river of experience. The EGM⁴ raft (*music time*) is the vehicle for this journey. The teacher uses the rudder (*knowledge, skills, and abilities*) to guide and maneuver the watery course. As teacher and students make their way down the winding river of experience, the *ebb and flow (emotional climate)* of the water beneath them can be felt. The teacher decides whether to guide the boat towards calm patches of water or rapids. Sometimes the teacher allows the students to guide the boat and decide the course. The adventure has begun as teacher and students experience a ride filled with exciting rapids and tranquil gliding.

Along the journey rocks disrupt the course, causing the teacher to make decisions and adapt to the circumstances (*adaptive coping styles*). Sometimes the rock is small enough that the teacher can keep going without taking thought of it (*dismissing*). Other times it needs to be addressed but they are still able to continue on their ride (*laissez-faire*). And sometimes the rock requires the teacher to pull the boat over to the shore and remove the rock (*disapproving*) or carry the boat around the rock and solve the problem at hand (*emotion coaching*). All the while the students are learning what is

⁴ Elementary General Music

acceptable and what is not acceptable for this teacher (*display rules*) on this ride they call music time.

The teacher, as guide, uses their expert knowledge and skills to maneuver the raft down the river of musical experience. And at the end of the day, if something has been learned, and the ride is enjoyable for passengers and the guide, the EGM rafting company considers it another successful tour.

The Emotional Ebb and Flow of the Classroom Waters (Rise and Fall of Energy)

In the elementary general music classroom experience, an ebb and flow occurs, a rise and fall of energy or focus, which keeps the momentum of the class going. Emotions are a part of this, or are associated with the ebb and flow. An ebb and flow could be observed of energy and emotion in the class interactions of the four teachers who participated in this study. The teacher, one or more students, or the music was the catalyst for a shift in energy, focus, or emotion at different moments and in different ways. Further, the interactions of teacher, students, and music shifted the emotional climate (energy intensity) and focus in complex ways.

The teachers in this study were aware of the ebb and flow of energy and emotion, and of the dynamics of children, self, and music in that ebb and flow.

James: It really depends on the flow of where [the class is] going, how much excitement I will show at any given time. If it's just a step towards the next thing . . . I might hold my excitement until they've reached the culminating

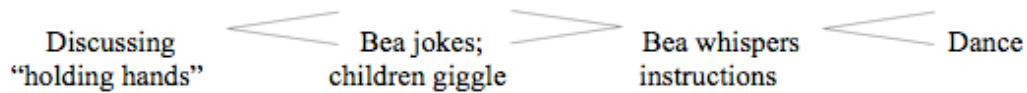
part of the activity, and then it's like, "Yes." So yeah, there's a flow to it. When the flow is going well and you have those moments of victory and excitement, it feels great. (BR Int 3 p. 10)

Nathaniel: I think the worst days for me is when I have a cold, just the energy isn't there . . . but as soon as the class starts, somehow I'm able to reach down and go forward and I think it's the love of teaching that allows me to do the best I can but also the energy that has been established. I know sometimes I'm just riding on their waves of emotions and the fun of the class and their enjoyment. So I don't want to disappoint that. I want that to keep going, and so . . . I can be dead to the world, but when those kids come in and their eyes are big and they're calling out their favorite songs and you know, you just catch that emotion and just ride it. (A Int 3 p. 6)

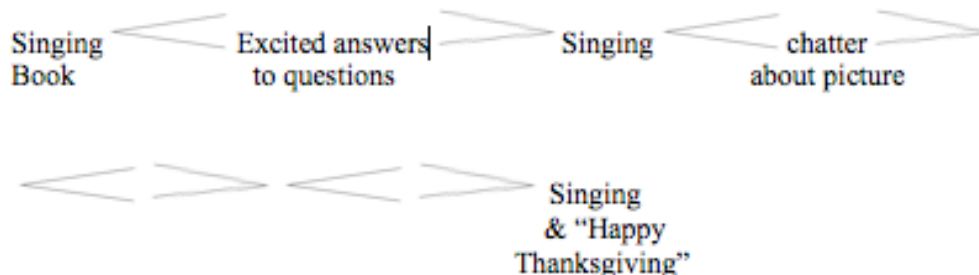
Bea: . . . So most of those lesson plans I think of it more like scoring a piece of music, you know, where I have my prelude, and then . . . the introduction of the theme and then . . . the development of it and the recapitulation. (T Int 3 p. 4)

Bea's description of "scoring" a class is akin to the concept of ebb and flow, or rise and fall of energy, similar to crescendos and decrescendos within a class time. What follows are examples and maps outlining the ebb and flow of energy in these four teachers interactions with children and music.

Bea uses her own vocal modulation to impact the emotional ebb and flow of the environment. For example, energy is low while she quietly discusses an issue of "holding hands" during a dance with third-grade children (T Obs 3A 25:11). She then makes a joke, saying, "Just because you're holding hands it doesn't mean your married," and the children giggle, shifting the emotional tone. Bea then whispers instructions for the dance, focusing attention and preparing for the dance. The energy increases again as the dance starts. Bea's shift in vocal tone and the music are catalysts for shifts in emotion and energy.

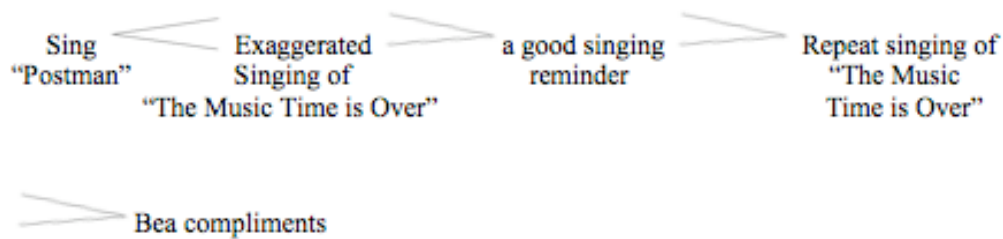


As Mary shares the book, *There Was an Old Lady Who Swallowed a Pie*, the first-grade children look at the pictures and sing along. Their energy is concentrated and focused (B Obs 1(1) 2:20-9:23). When Mary pauses and asks what they think the next item will be, the children excitedly blurt out ideas and the energy level is high. A return to singing brings the energy into focus, followed by high-energy chatter when Mary asks another question about a picture in the book. This gentle ebb and flow of energy is repeated until the singing of the last verse and conclusion of the song-story with the class saying, “Happy Thanksgiving” in unison.

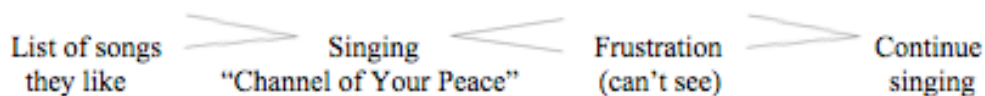


While teachers sometimes initiate subtle shifts in the ebb and flow of a music experience, as in the example above, students sometimes act as the catalyst for the rise and fall of energy, sometimes in response to music. For example, in Bea’s classroom the third-grade students sing a “Postman” song that prompts the opening of a “mailbox” to reveal a song choice card (T Obs 1A 19:30). The students read the title of the song on the card – “The Music

Time is Over” – and sing it raucously, expressing sadness in an over-exaggerated way. Bea reminds them of good singing practice and the students repeat the song somewhat less raucously. When they stop singing, Bea gives them a compliment, “Oh that’s a happy memory,” and the energy lowers further. In this case, the emotion shifts slowly, from excited, nearly out of control energy, to a positive feel and more focused singing.

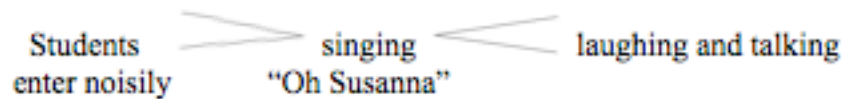


Catalysts for shifts in the ebb and flow can also be non-music issues. For example, energy increases as the third-grade students notice songs they like on a list Mary presents to them (B Obs 4(3) 5:05-6:25). As they begin singing “Channel of Your Peace,” the children are focused, but some have trouble reading the lyrics from the overhead and energy rises as they express their frustration. Mary adjusts the lyrics so that all can see and the children focus again.

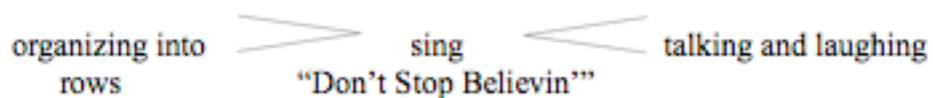


In Nathaniel’s classroom, ebb and flow is often powered by a relationship between the students and the music. For example, as a class of

fourth graders enter the room with high energy, Nathaniel starts “Oh Susanna” and the energy focuses (A Obs 3(4) 00:00-3:38). When the song is over the energy increases again with laughing and talking among the students.



Later on during the same class, students laugh and talk as Nathaniel organizes them into rows for a performance set up (A Obs 3(4) 22:12-29:15). When they begin singing “Don’t Stop Believin’,” the energy focuses. When they finish singing, the students talk and laugh again. In these cases, the emotion remains positive, and music is the catalyst for subtle shifts in focus of energy that keeps the emotion positive.

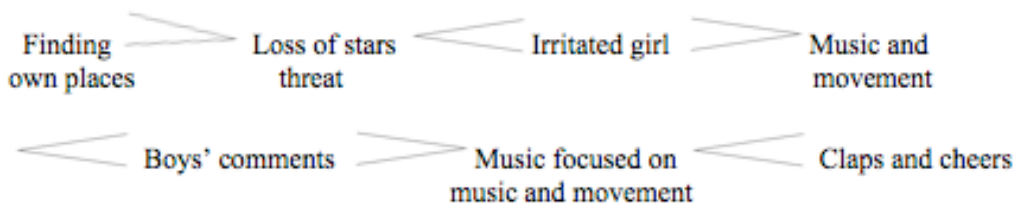


Similarly, a third-grade student in Nathaniel’s classroom yells out a song request, and children chatter while lyric sheets are passed out (A Obs 1(3) 12:50). Nathaniel plays a song currently popular on the radio, and the children sing in unison focusing the energy. When the music stops, the children again excitedly chatter. Nathaniel chooses another song (“Put a Little Love in Your Heart”), and the energy focuses as the children sing in

unison. This cyclic relationship between the energy of the students and the music is repeated throughout Nathaniel’s classes.

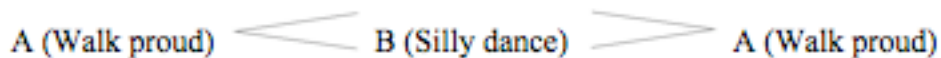


James, however, is less adept at facilitating a smooth ebb and flow, however, when he does manage the energy level, engagement in music and movement becomes an effective means of calming the waters. For example, as the second-grade students find their own places in James’s room, the energy is high and unfocused (BR Obs 2(2) 12:25-16:31). When James threatens to take down stars the energy level begins to subside, but some students do not stand still and a girl becomes irritated and voices her concern, “stand still,” thus raising the tension in the room. James starts the music (calm, string orchestra) and the students begin to move. Soon, however, some boys express their embarrassment through giggling and saying, “This is ballet,” creating a domino effect of reactions (“no it’s not” and “shh!”) that disrupts the calm. James simply continues and the class refocuses on the music and movement. At the end, the class pauses, creating a moment of silence, then the students begin to clap and cheer.



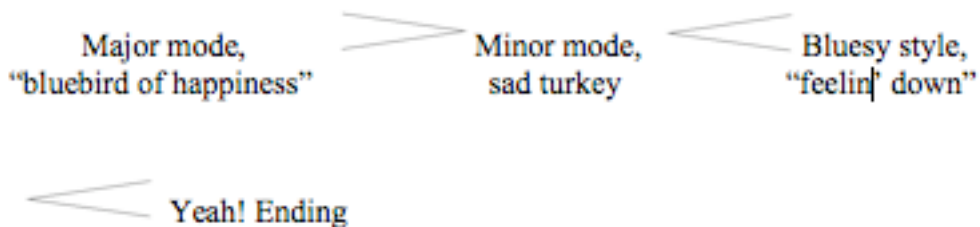
The teachers in this study exhibit emotional intelligence and emotional competence skills as they guide the ebb and flow of classroom interactions. For the teachers in this study, the ebb and flow, or rise and fall of energy and focus, is generally associated with positive feelings. An argument could also be made for a rise and fall of negative energy such as tension. Incidences of negative tension were observed interrupting the ebb and flow of the class time, or the smooth forward motion of a lesson. Therefore, this negative energy will be addressed in the adaptive coping style section of this chapter. The teachers appear to be aware of the emotional qualities of music and use this knowledge to influence the emotional responses of children.

The Emotional Ebb and Flow of Music. Sometimes the music itself includes a rise and fall in energy that become part of the ebb and flow of emotion, energy, and focus in classroom contexts. For example, in an ABA piece selected by Bea, the children walked proudly in a circle (A), then improvised silly dances (B), then returned to walking (A), with a noticeable shift in emotion and energy (T Obs 1A 13:13-15:45).

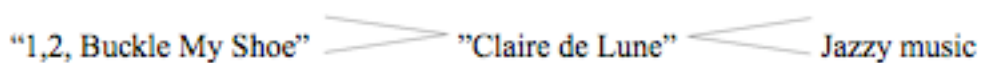


Similarly, as the styles of music change within a Thanksgiving turkey song that Mary and the third graders sing together, an ebb and flow of mood occurs (B Obs 1(3) 5:40-7:36). The song begins in a major mode with lyrics

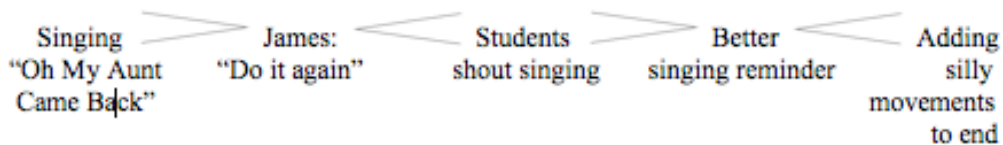
such as “the bluebird of happiness,” then modulates to a minor mode associated with a sad turkey, then changes to a bluesy style associated with more upbeat feelings (although the lyrics state, “that’s why I’m feelin’ down”), and ends with a jazzy “yeah,” which prompted smiles and giggles from the students. Throughout the song, children’s expressions (and Mary’s too) reflect the emotions of the song.



Stringing several contrasting pieces of music together creates an ebb and flow of energy in Nathaniel’s classroom (A Obs 1(3) 5:19-7:35). For example, he starts a class of third graders with a jazzy version of “One, Two, Buckle My Shoe” which initiates high energy expressive movements among the children. A slow lyrical “Claire de Lune” follows, and the children respond with slow, flowing movements. Then Nathaniel plays a faster jazzy style of music, and the energy and emotion shifts again. Nathaniel shows his knowledge of music, children, and emotion by choosing different pieces that will evoke different emotional responses from the students, thus contributing to the emotional ebb and flow of the classroom climate.



As second-grade students in James’s room sing and do the silly motions for “Oh My Aunt Came Back,” energy is high (BR Obs 2(2) 6:37-8:55). When the song ends, the students relax, and James asks them to do the song again. As the children begin the second time, they express their excitement through singing loudly or shout singing. James stops and reminds them about good singing, and they begin again singing with better technique and lower energy. As the song progresses, however, and the movements are added, the class gets increasingly silly and the energy level increases as well.



The teachers in this study exhibit their emotional intelligence and emotional competence skills in their teaching practices. For the teachers in this study, the ebb and flow, or rise and fall of energy and focus, is generally associated with an underlying sense of positive feelings. Minor incidences of negative tension may have interrupted the ebb and flow, but generally did not impede smooth forward motion. However, there were instances of more substantial incidents associated with tension and negative emotion that did disrupt the ebb and flow. These will be addressed later in this chapter.

The Musical Raft of Emotional Experiences

Music is the content of the curriculum in elementary general music classes, and music elicits emotional responses. Emotional experiences related to music are evident within the classrooms of the four elementary

music teachers who participated in this study. The teachers appeared to be aware of the emotional qualities of music, their own connection to the emotions of music, and the children's emotional responses to music. The following section illustrates music and emotion in the practices of the teachers in this study.

Music elicits emotional responses from children. The teachers in this study are aware of children's emotional responses to music, and to varying degrees, they make conscious decisions about music relative to students' potential emotional reactions. Teachers may match the emotional engagement to the feel of the music. For example, Mary notices children's emotional responses to music and uses that reaction to motivate. She comments:

... I think that children respond to ... the music ... emotionally. And I think I respond emotionally, I mean I think I'm a fairly emotional person. Maybe it's just I was that way or the music has developed that in me ... I just think it can really direct students positively ... they get excited about it. ... so I can pick up on that. (B Int 3 p. 3)

Bea, consciously chooses repertoire with her students' emotions in mind, commenting on her lesson planning, "I set [it] up ... [t]o just, from the minute they walk in that something captures them and so they can't wait to come back ... so I'm using those emotions" (T Int 3 p. 4). Nathaniel makes some musical choices to redirect students. He says, "If class is getting a little outrageous, we might play something soft and smooth ... we're always thinking how the kids will react to the song" (A Int 3 p. 6).

The musical content of elementary general music instruction often focuses on songs children can sing. Some of the song repertoire these teachers chose included emotion words in the lyric content. Emotion words or lyrics are particularly evident in Mary's practice and are usually church related. For example, lyrics containing emotion words, during the observations for this study included, "His standard over me is *love*," "the bluebird of *happiness*," "I'm *feelin' down*," "Pilgrim's *pride*," "rejoice and be *glad*," and "full of *sorrow*." The song entitled "Prayer of St. Francis" had several emotion words in each verse, including: peace, love, doubt, despair, hope, sadness, joy, console, and love.

Nathaniel admits that the emotional content is "not a high priority" in choosing song repertoire, however, his first thought is: "Is the song fun?" James also admits that the emotional content is "not a real focus in selecting" music (BR Int 3 p. 7), but he continues:

... I do think about how fun the song might be, or I do think about what it's saying, what the words are saying, whether it's a silly song or whether ... the song has any content that's sad . . . or gross or could upset a student . . . So I do think about it. (p. 7)

Sometimes musical lyrics suggest imitation or role-playing an emotion. For example, in one of the songs that Mary chose around the time of Thanksgiving, the children role-played the mood "feelin' down" to bluesy music with lyrics from the perspective of the turkey. Bea used several songs requiring the children to role-play. In "Razzamatazzama" the children imitated emotion with the lyrics, "Do not laugh, this song's not funny;" they

imitated a serious face, then laughed anyway. Similarly, in a humorous song called “The Cow,” children role-play angry parents trying to wake up their sleepy child. Bea noted, “Role playing is very important, and the more activities I have where they get to do that, the better for them” (T Int 2 p. 12).

Another instance of children role-playing an emotion individually related to music occurred during an observation in Bea’s classroom:

When the classroom teacher came to pick up her class, Bea tells her what the class had learned about the Virginia Reel, “People are sad when they hear the music for the Virginia Reel because it is the end of the party.” One of the children pretends to cry and another child says, “Why are you crying?” The first child looks up and smiles, and they both giggle. (T Obs 2A 29:28)

Here the simple telling of the history of the dance elicited role-playing of an emotional expression, led to an authentic emotional reaction of empathy, and ended with giggling when the first child’s role-playing became clear. In Nathaniel’s classroom he connects music and emotion with movement. He plays music of differing moods on the piano and the students respond physically. At other times they role-play characters such as a cowboy or a robot. Even though James’ interviews suggest an awareness of emotional content in music, during observations James did not appear to utilize music that had emotional lyrics, and role-playing was not evident. In all of these examples, the role-playing suggests dissemblance (Saarni skill 5), where the inner emotional state need not correspond to outer expression.

Music Acts as a Unifying Agent. During interviews, all four teachers shared personal moments of the unifying power and the emotion-eliciting

nature of music in their lives. The most dramatic and intense of these was

Nathaniel's experience at a funeral of a colleague's spouse:

. . . the funeral was just last week at (church), and it was packed. And it was a celebration of his life. And (the choir teacher) sang her heart out, and it was just beautiful, and I was playing the piano accompaniment. And then came the final part of the service where, uh, the priest talked about how (the deceased) played trombone, and he would like everyone to listen and then join in singing (Amazing Grace), and then we would end with the trombone. . . . So, you know, I'm holding back tears because, you know, we had rehearsed that. [The trombonist] played (sings some notes), and then people started singing. And you want to talk about, I'm sitting on top, I'm on the piano, kind of guiding, and there were some people that can sing harmony out there, but everyone, it was a joining, it was surreal. It was just amazing to hear all these voices. I'm sure over, it was 200 people that just were, and it was on pitch and I was hearing these harmonies and I saw [my colleague] just, and then to get [her] letter saying, "It was the best. (Husband) would've been so pleased." So yeah, you talk about emotions and how music can bring oneness or a sense of feeling. That was just powerful. I never really experienced that. I was in this, powerful thing. It was great. So I just wanted to share that. (A Int. 3 p. 8)

While classroom moments may not be as profound, the teachers' actions in observations show the use of music to unify. Some examples are low-level. For example as Bea sings, "the music time is over," the chatty children join her and are unified. As Mary pauses in the song "There Was an Old Lady Who Swallowed a Pie" to ask what the next item is going to be, excitement and talking erupt. But as soon as the singing starts, the children are unified and focused.

At other times the children's responses are due to a more concentrated engagement with the music. For example, Mary practices an *Orff* piece involving different instrumental parts and singing. As she starts

each group, one by one the sound layers and there is a unification that occurs. Mary brings in the singers. The feeling of concentration, fun, and being social can be felt. There is a feeling of togetherness or unity. When they finish the song, all the children are smiling and they clap for themselves (B Obs 2(3) 17:54-20:35). Another example is while James has students find their own places, they chat and make individual movements, but as soon as James turns on the music, chatting and individual movements almost completely stop and children are focused and unified with James and each other. The sense of unification brought about applause at the end of the activity.

Perhaps the most dramatic example of the unification through music can be seen in Nathaniel's classroom. Nathaniel allows students to talk, move, and make suggestions throughout the class time. At first this can appear to be quite chaotic, however, with time the unifying power of music in Nathaniel's room becomes dramatically apparent. After *every* song or musical activity the children begin talking among themselves and Nathaniel permits this freedom, allowing the music, whether a song suggested by the children or music he has chosen to sing or play, to draw them back in. When the music begins, the children focus and begin singing and/or moving.

From these examples, it is clear that in the classrooms of these teachers and their own personal lives, music has the power to elicit emotional reactions, uses the vocabulary of emotion in lyrics, may require imitation or role playing of the students, and acts as a unifying agent. These

examples show that musical repertoire appropriate for children may largely contribute to the emotional experience in a classroom. It is important to note that the emotional intelligence and emotional competency skills of the teachers appear to influence their musical and pedagogical choices. These teachers often choose musical repertoire with the emotional content in mind, pointing to teacher awareness of children's emotional responses to music, thus contributing to emotional learning.

The Teacher/Student Feedback Loop

According to Saarni (1999), a feedback loop occurs when “a positive [or negative] initiation is reciprocated by a positive [/negative] response, which in turn elicits further positive [/negative] overtures, and so forth” (p. 274). If no response to an emotional expression occurs, then there is no feedback loop. Saarni (1999) relates the feedback loop concept to emotional competence skill 7, awareness of emotional communication within relationships. Feedback loops are often observed in families between parent and child. A connection could also be drawn to other asymmetric relationships such as teacher and student. This becomes important because as Saarni (1999) explains, children who exhibit positive emotional displays are “likely to make grownups like a child and evaluate the child more favorably” (p. 273). Thus, when feedback loops occur, a teacher's awareness of emotional communication with their students is required.

Feedback loops, the initiation and reciprocation of emotional responses, were observed between teacher and students in this study. In

fact, in most emotional interactions between teacher and student a feedback loop could be observed. Both teachers and students initiated feedback loops, and they did so in various ways.

For example, Bea initiated a feedback loop by saying, “Oh no!” in a sad voice, “oh it’s terrible news . . . it’s horrible news, it’s so sad it’s making me cry,” as she reads the song card to third-grade children. This teacher-initiated emotion precipitated a response from the students. They all pretend to cry, really acting it up. In response to their expression, Bea began to sing the goodbye song. When the students responded with singing, but still silly, Bea reminded them of proper singing technique, and when they sang better, Bea complimented them, “Oh, that’s a happy memory” (T 1A 19:30). This example shows a positive back-and-forth initiation and reciprocation of emotional responses between teacher and students within an elementary music classroom context.

James describes a possible negative feedback loop when he says, “Yeah, . . . I think [one] of the worst times is when I’m already not feeling positive, and then the students are seeming to be exceptionally out of control or misbehaving” (BR Int 3, p. 12). James implies that his negative feelings, when he is not feeling well, impact his perceptions of students’ out of control behavior, which in turn effects how he reacts to them. Conversely, James also describes a similar positive teacher – student feedback loop:

I try to share my excitement with [my students] and, you know, they’re typically, they enjoy the class . . . I think it’s largely just their age. They’re just excited about it, and they’ve had some

positive experiences in here where *they just expect it to be fun*.
(BR Int 2 p. 4, emphasis added)

James implies that students respond with excitement and positive expectations to teacher initiated excitement and positivity, resulting in an expectation of a positive and enjoyable experience.

Similarly, Mary acknowledges, “We are affected by our students. If we’re good teachers, we do connect with them.” More specifically Mary notes that it is important to “recognize that we’re having an emotional response, perhaps to the negative behavior of a student.” Describing how she disrupts a negative feedback loop, she continues, “If a kid . . . does something to make one angry, try our own cooling down before we deal with it so that we can deal with it constructively because it’s not constructive to react” (B Int 3 p. 4). In this case a student’s negative initiation may cause a negative response from a teacher (anger), and Mary suggests that an angry response (*non-constructive*) could create a negative reaction from the student, thus causing another possible negative response from the teacher, and so on. Bea describes how teachers can avoid or disrupt a potential negative feedback loop:

. . . I don't lose my temper, I sometimes get a little closer than I would like, but I don't usually lose my temper. And um, I really think sometimes the best way . . . to calm students down is to show that in yourself, you know, and rise above the situation . . . show a different way around something to resolve it. Conflict, physical conflict is a real problem with kids in the younger ages. . . . [I]t's really hard sometimes to get them, to not be fighting. You know, and little things can really set the whole room off very quickly. So if I, you know, if my reaction is swift

and calming and getting everybody back in place, it helps me and it helps them too. (T Int 3 p. 3)

Bea, like Mary, points to self-awareness of one's own emotions and a calm response as effective in avoiding a negative feedback loop. If the teacher's response is "swift and calming," then the potential for a more positive feedback loop exists with students becoming calmer as well.

Sometimes maintaining the ebb and flow of a class experience requires a constant awareness of potential feedback loops. For example:

Mary pulls out another book and Scotty moans. He lies down on the floor and says, "I don't want to do this." Mary stops and says, "You know what? I think I might need to move some people here." Scotty's neighbor pushes him up. He sits up and Mary asks him in a quiet voice, "Is that going to work?" She observes him, he calms down, and she moves on. Three minutes later, Scotty and his neighbor keep doing body percussion even though the song has stopped and the class is moving on. Mary stops mid-sentence and says, "Scotty, would you switch? I'm going to have several people switch, so just quick, quick, quick." She switches several students. "We'll try that for a bit." At the end of class, as they go through the steps for a line dance, Scotty displays over excitement. Mary switches children around again so that she is Scotty's partner. He cannot stand still and keeps moving, even attempting a handstand when Mary walks away to turn on the music for the dance. While she is at the CD player, she sees Scotty's handstand attempt and says, "I'm so glad I have Scotty there for a partner . . ." and everyone laughs. Scotty smiles and attempts another handstand. They finish the class with the dance and everyone giggling and smiling. (B Obs 2(1) 2:44-24:25)

Here Scotty's various actions – moaning, lying on the floor, pushing, and out-of-place movements – show disappointment and overexcitement. Mary's responses are calm and quiet, including speaking quietly, moving students, and even joking. It is important to note that in a classroom situation, the teacher's response (influenced by their emotional competence) can determine the outcome of a feedback loop. In the example above, if Mary

had reacted in a more negative manner to Scotty's over excitement, the end result could have been negative, evidenced by her remark after the observation, "I have to be careful [with Scotty] because if I say something he can go to the other extreme."

A feedback loop can occur in an elementary classroom during any emotional interaction between teacher and student. Either the teacher or the students may initiate the loop and examples could be found in each of the teacher's classrooms. Feedback loops may be short-lived. In a classroom they may not be universal among all students, for example, in Nathaniel's classroom when a student shouts out a suggestion for the next song. Nathaniel responds by thinking about it, then going with the suggestion. Nathaniel's response is reciprocated with mixed reactions of moans and cheers from the students (A Obs 1(3) 12:50). Further, teachers as well as students can cause disruptions to positive feedback loops. In James's classroom when a student suggested they put up stars for "smiling," James says, "Yeah, I like the smiles." In turn, the students laugh, and James responded with "Please don't add sound effects to your smile" (BR Obs 1(2) 3:00-3:43). Rare within a feedback loop, as observed among the participants in this study, this particular example shows a positive student reaction being reciprocated with a negative teacher response.

Encountering Troubled Waters: Adaptive Coping Styles (Gottman) and Learning Display rules

In the ideal music class experience, an emotional ebb and flow occurs without interruption, and emotional interactions take place resulting in positive feedback loops. But the ride does not always go smoothly.

Nathaniel's administrator gives examples of possible adverse situations a music teacher might face:

A child that either doesn't pay attention to safety in the classroom when they're doing some activities, runs into another kid or isn't safe, or another incident . . . is they don't want to participate. They're having a bad day, they don't like that song, they don't want to do it. (A Admin p. 4)

Teachers and students will encounter interactions that may disturb or interrupt the emotional ebb and flow of the lesson. In this study, the students confirmed their awareness of disruption to the ebb and flow and the effect disruptive situations have on themselves. They reported that when people don't listen "we can't do any things that are fun anymore" (B St 1), and acknowledge that "it's kind of annoying me too in the classroom" when other students talk while the teacher is talking (BR St 1). They related that they "feel sad" when peers will not participate (T St 1, 3, and BR St 3). When a disruptive classmate is sent to the office or back to the classroom, children may empathize with their peers ("I just felt bad for them a little," A St 2), however, when the disruption is resolved, the music classroom feels "normal again" (T St 2). In one interview, a student noted that disruptions to the ebb and flow detract from the musical experience, commenting, "It makes me feel

really bad inside me, like maybe I might get a punishment 'cause, and I didn't do anything, but really it spoils the music! And I really like doing the music" (B St 3). Bea's administrator warns, "I think we sometimes get lost on [the] . . . [t]en percent or five percent of the kids that don't want to participate and then we ignore the ninety five percent that are just having a ball" (T admin). When music teachers decide to deal with an emotionally adverse situation, the ebb and flow of the class and the other students are affected, pointing to one of the reasons a music teacher may weigh the consequences of addressing the issue versus continuing their lesson.

In an interview, Mary, responding to an example of a student who removed himself from the group, gives us some insight into the thought process of a teacher when faced with an emotionally adverse situation:

I don't think I would knowingly *not* have some kind of interaction. I mean, first of all, I don't know if they're not feeling well, literally physically, or I think also they just need to know I notice, um, and maybe they just need, maybe it's an attention-getting thing, and *I shouldn't do a lot with it*, kind of, but maybe they really need some attention, too. And I can't deal with an event, you know, with the whole class there, but at least I notice this, will address this later, or something, I think, so that they can have that reassurance (B Int 3 p. 5).

In this description Mary mentions three of the four adaptive coping styles as described by Gottman (1997): *laissez-faire*, "they just need to know I notice"; dismissing, "I shouldn't do a lot with it"; and emotion coaching, "I notice . . . [and I] will address this later". Teachers are adults, and as the adults in classrooms, teachers make decisions regarding how to proceed (adaptive coping styles) when faced with emotional situations.

All four teachers in this study showed evidence of all four adaptive coping styles in the observations. For the purposes of this study, overly expressive positive emotions are included in order to fit the broad idea of an emotionally adverse situation that may disrupt or have the potential to disrupt the ebb and flow of music classroom experience. In the next section, I review the perceived and observed adaptive coping style data for the teachers in the study, followed by a discussion of how the adaptive coping styles are used by each teacher.

Figure 42 shows the four teachers' self-perceived adaptive coping styles according to their self-ratings on the Gottman inventory. Three of the four teachers in this study (Bea, Mary, Nathaniel) scored highest on the emotion coaching style and lowest for the disapproving style with the dismissing and laissez-faire styles in the middle and at a close margin. James, in contrast, scored highest in dismissing and lowest in laissez-faire with emotion coaching and disapproving in the middle. It is of interest to note that Bea, who entered public school teaching later in life, had been teaching for over 10 years, Mary for 25 years, Nathaniel for 22 years, and James for 6 years at the time of this study. The more experienced teachers appear to have similar perceived scores for all four coping styles and perceive themselves as emotion coaches, whereas James, a less experienced teacher and younger person, perceived himself as having a dismissing style.

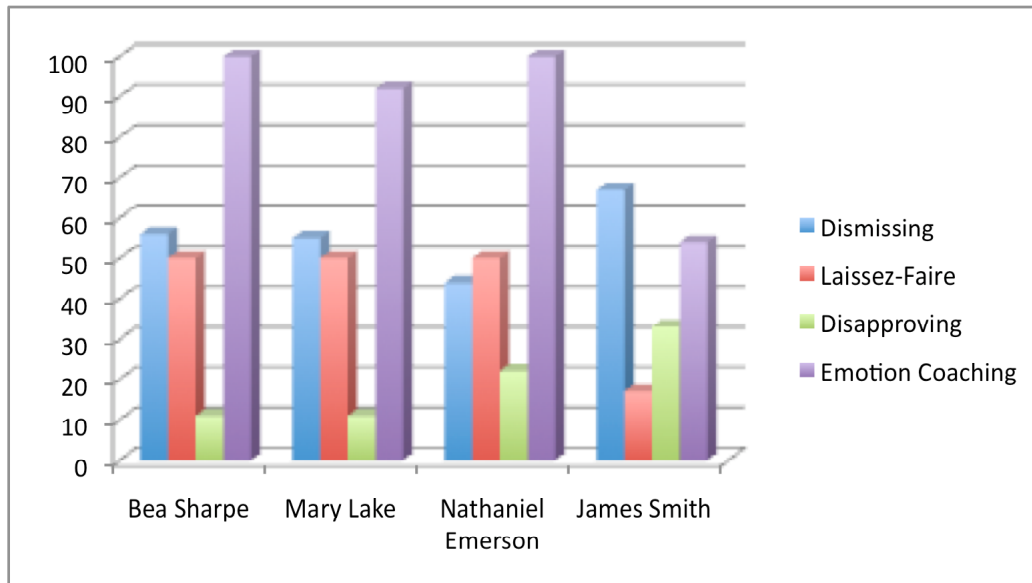


Figure 42. Teachers' self-perceived adaptive coping inventory scores. Self-perceived scores are represented by the percentage of the questions chosen as true for each coping style.

Figure 43 shows the four teachers' observed adaptive coping styles, as determined by analysis of observation data collected during this study. Two things stand out. First, the researcher-observed adaptive coping style profiles show clear style preferences for each teacher. When faced with a child's emotional display, Bea obviously utilizes emotion coaching more often than the other styles. Mary appears to favor the dismissing style, and James's disapproving style is apparent. Nathaniel's style is not as obvious, but what is noticeable is the low frequency for all styles, pointing to a low number of incidences during observations for this study. Second, the highest self-perceived adaptive coping styles (above) are markedly different than the highest researcher-observed adaptive coping styles (below) for three of the

four teachers in this study; only Bea is similar in terms of strength of styles. A possible explanation could be that Bea appears to be more aware of her teaching practices than the other teachers; Bea reported herself as an emotion coach, and researcher observations confirmed her adaptive coping style as emotion coaching.

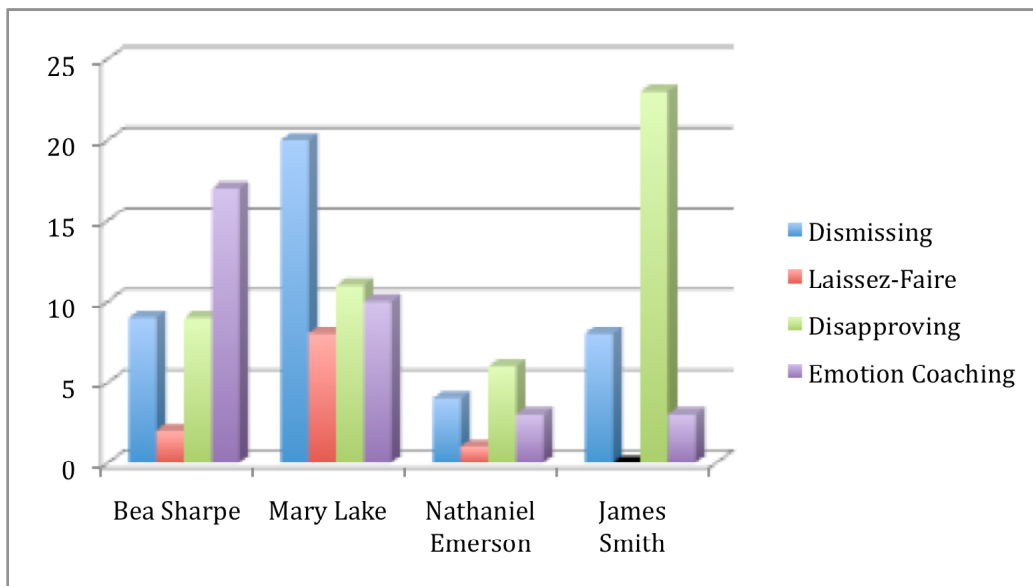


Figure 43. Teachers' observed adaptive coping styles. Observed scores are represented by the number of incidences observed.

To further examine the four teachers' adaptive coping styles, I placed each of the four styles in rank order by score on the Gottman inventory (self-perceived) and in rank order by observation frequency, then placed the two rank orderings side by side for each teacher (see Figures 44 – 47). What follows is a discussion of each adaptive coping style related to the practices of the teachers in this study.

Dismissing. Gottman (1997) describes the dismissing style as “disregard[ing], ignor[ing], or trivializ[ing] children’s negative[/positive] emotions” (p. 22). The following examples show how a dismissing style worked among the teachers in this study:

While practicing the dance with one line skipping around the other line, one girl accidentally gets “tripped.” She comments to Bea, “Can you tell them to don’t trip people? She tried to trip me.” Bea says, “I don’t think she did that on purpose” and moves on. The girl frowns, Bea ignores the frown, and it quickly disappears as Bea has them do the next step in the dance. (T Obs 4A 15:14)

Scotty and another boy are quietly making excited hand gestures to each other (punching the air, Tarzan beating chest, etc.). Mary does not acknowledge the behavior. She introduces the book and song, asking questions in which the children fill in the blank. (B Obs 2(1) 1:19)

James reviews the fingering on the pre-corders. Gary makes a fluttering sound with his pre-corder and Chad, in a frustrated tone of voice, says, “Stop, this is not a game.” Gary responds, “I’m trying not to laugh.” James looks at them, but continues with what he was saying to the class. (BR Obs 2(3) 16:28)

The boy . . . crawls over to a corner of the room away from everyone and hides behind a TV cart. Nathaniel appears to not notice and does not say anything to the child. He continues teaching the class the new song out of the recorder book. (A Obs 4(3) 19:13)

In these examples, the teachers ignore the children’s emotional displays and continue with their teaching. A dismissing style in the first three situations makes sense because, as Mary points out, if a teacher were to address every display, that’s all they would be doing. Emotion coaching, although considered the ideal by Gottman, would *not* be appropriate here considering the time it would take. In each of these situations, the child’s emotion quickly changed when the lesson continued, showing that the negative emotion did not last long and the child was able to resolve it by

themselves. Emotion coaching in Nathaniel's situation, on the other hand, *would* be appropriate. Nathaniel disregards the boy's feelings and display of isolation to continue working on the new song. The boy in this instance did not resolve his negative emotions quickly (isolated himself for 10 minutes), and the situation appeared to require, from my perspective as observer, the assistance of the teacher. James and Mary provide additional insight into why a teacher may choose to dismiss an emotional display: "If it doesn't seem too terribly serious, then I might not give attention to it right away" (BR Int 2 p. 5) and "sorry, [but] . . . sometimes [negative behavior will] go away. Sometimes something will click in the student and . . . they're back" (B Int 3 p. 8).

Comparing the teachers' self-perceived adaptive coping scores for dismissing to their observed frequencies of dismissing style (Figure 44) shows that three of four teachers ranked dismissing style highest (James) or second highest (Bea and Mary) on the Gottman inventory, and that the dismissing style ranked as the highest or second highest observed adaptive coping style for all four teachers. Overall, the teachers viewed themselves using a dismissing style in the classroom, and observations revealed that they do.

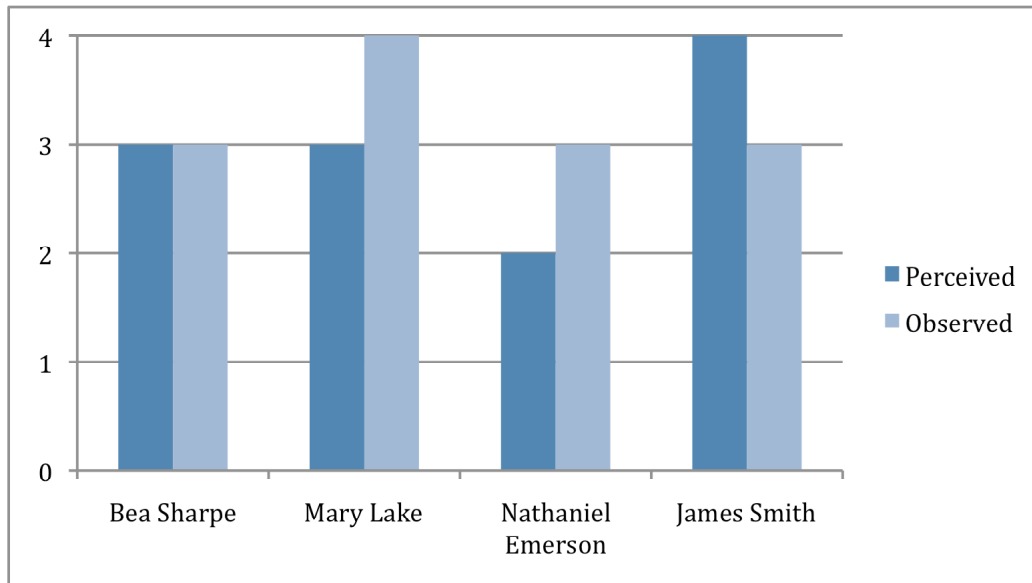


Figure 44. Ranking of the teachers' self-perceived and observed *dismissing* style.

Laissez-Faire. Gottman (1997) describes the laissez-faire style as “accept[ing] children’s emotions and empathiz[ing] with them, but fail[ing] to offer guidance or set limits on children’s behavior” (p. 22). It is important to remember that there *is* a relationship between emotion and children’s behaviors in that emotions may be manifest in behavior. Here, Gottman differentiates the adult’s acceptance of the emotion, and failure to offer guidance on a child’s emotional display (behavior). The following examples show the laissez-faire style among the teachers in this study.

A second-grade boy doesn’t join the circle when the class comes in. He looks sad. Bea notices him standing apart, and tries to get him to join the circle by taking his hand. He keeps staring out the window and won’t come. She speaks softly to have him come, saying, “I’ll give you a spot.” He turns around and starts to try to tell her why, but is shy about it and pauses. Bea says, “Can you tell me about it later? Okay? You sit down. When you want to join us you come because it’s just not the same without you. Okay? When you’re ready will you come and join us? If not you can sit down. And it’s okay if you want to go back

to the classroom.” She walks back to the class in the circle and continues her lesson. The boy stays off to the side and turns looking out the window again, still sad. (T Obs 2B 1:00)

Nathaniel calls on a student who has raised her hand to do a solo, and she gets shy and nervous, even though she volunteered. The girl wants to use the book, but Nathaniel wants the solos to be memorized. Other students sitting around her encourage her, but she is still nervous about it. Nathaniel looks at his watch and says, “(Girl’s name), listen to other people as they sing,” and he then calls on another student. (A Obs 3(4) 15:15)

In these examples the teachers accept their student’s emotions but do not offer guidance on dealing with the emotions. Bea tries to talk to the boy about his emotions, but as it takes more time to resolve she asks him to tell her later, showing a laissez-faire style. She has empathy for him, but does not offer guidance about dealing with his sadness. Nathaniel also demonstrates a laissez-faire style when he moves on to another student soloist, accepting the girl’s nervousness but not offering any guidance.

Mary explains this concept of laissez-faire in her classroom when she says that sometimes it’s better to “not draw attention” to the student and “let them work through it,” showing her empathy for them, but also not offering any guidance:

... sometimes there’s no way around [frustration]. They just need time to experience. . . . and just . . . know that tomorrow’s gonna be a better day and just almost not look . . . not draw attention to them and let them work through it. (B Int 2 p. 2)

Allowing a student to work through her feelings on her own can also be seen in Nathaniel’s example. If he made too much of the situation, then the girl may have been further embarrassed and not done the solo at all. As it was, she did do the solo later, memorized, having “worked through it” herself.

Similarly, when Bea, knowing her student, decided to move on and give him time, he later did join the class. Both examples demonstrate the teacher's need to weigh the consequences of dealing with a single student incident versus continuing with all students. In these particular cases, the laissez-faire style appeared to work well.

Figure 45 shows that three of the four teachers ranked the laissez-faire adaptive coping style as lowest or second lowest on their self-perceived Gottman adaptive coping style inventories. The laissez-faire style was the lowest observed adaptive coping style for all four teachers; in other words, I saw a laissez-faire style relatively infrequently, compared to other adaptive coping styles. Nathaniel perceived laissez-faire as his second to highest adaptive coping style, even though I saw very little evidence of that style in action. A possible explanation could be in the definition of laissez-faire style. The actions of a teacher may appear to be dismissing, but do not necessarily show an attitude of acceptance and empathy for a child's emotions that is consistent with the laissez-faire style. Nathaniel probably perceives himself possessing these attitudes of acceptance and empathy, but in observation these were not always clear.

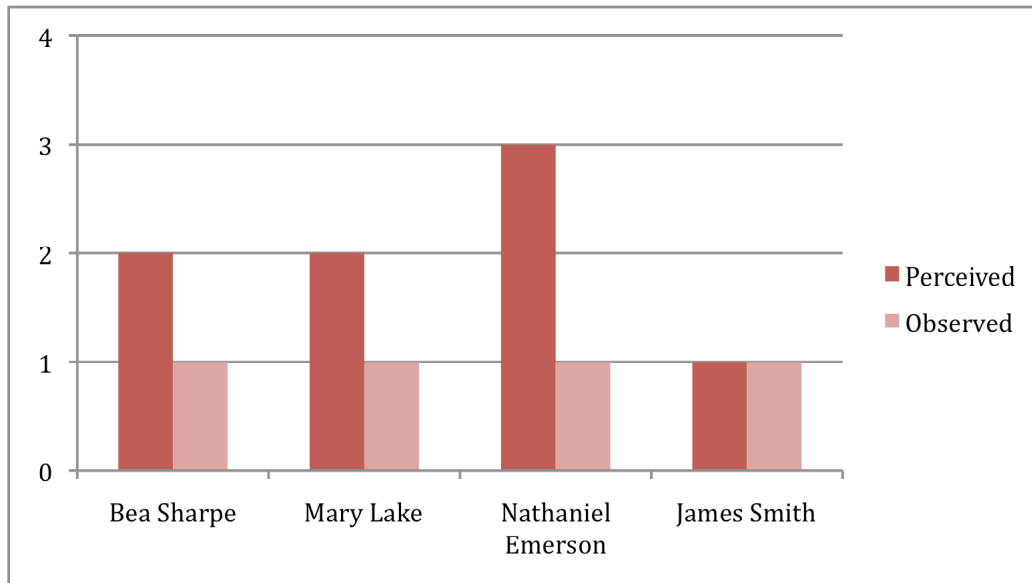


Figure 45. Ranking of the teachers' self-perceived and observed *laissez-faire* style.

Disapproving. Gottman (1997) describes the disapproving style as an adult being “critical of children’s displays of negative feelings and [perhaps] reprimand[ing] or punish[ing] them for emotional expression” (p. 22). For the purposes of this study, overly expressive positive emotions are also included in this definition. The following examples demonstrate how the teachers in this study responded with a disapproving style to students’ emotional displays:

During the queen activity one boy is being too silly. After trying to ignore him, Bea changes to a firm voice and says, “This is not going to work . . . so if you can’t do what we are doing, you can sit and watch.” (T Obs 1A 14:30)

Alondro, after returning to the group from a timeout interrupts and says, “Ms. Lake, Scotty called me a dumb butt.” Scotty retorts, “No I didn’t” and an argument ensues with both students getting angry. Mary finishes sorting through the rhythm cards with other students and then says, “Alondro, go back.” Pointing to the back of the room. “I’m going to have to . . .” and Alondro stomps back to the designated timeout spot, visibly upset by the situation.

Other students look at him with sad faces. Mary asks Scotty to scoot back away from the group as well. Mary continues to pass out cards. Alondro hides his face and begins to cry. (B Obs 3(1) 11:29)

Nathaniel calls on three students to be leaders and has them choose other students, dividing the class into three groups. A girl chooses a boy and the boy moans and has a sad face as he joins the team. Nathaniel comments, "No, no, no, no. No moaning!" (A Obs 4(4) 5:23)

James tries to continue his lesson but the students chatter with excitement. He says, "Guys, I'm going to take off stars now. And while I do that, think about whether you want to have time to do fun things in class . . ." (BR Obs 3(2) 8:04)

Disapproving styles frequently include reprimands or punishments.

Bea is critical of the boy for being too silly and gives him a choice of either changing his behavior or sitting out (punishment). Mary punishes both Scotty and Alondro for showing anger and engaging in an argument by having them sit out of the activity. Nathaniel reprimands the boy for moaning when chosen by a girl, and James punishes the class, by removing stars, for showing their excitement through chatter

Figure 46 shows that the disapproving style ranked as lowest or second lowest on the Gottman adaptive coping styles inventory for all four teachers in this study. However, the disapproving style ranked higher for all teachers according to the observation data and was highest or second highest for three of the four teachers. The low self-perceived scores (and resulting low ranks) for the disapproving style can be explained by the fact that humans typically do not want to view themselves negatively, and a disapproving style has a negative connotation, especially in the field of teaching. It is also of interest to note that the two male teachers in this study

ranked higher in the observed disapproving style than the two female teachers in this study.

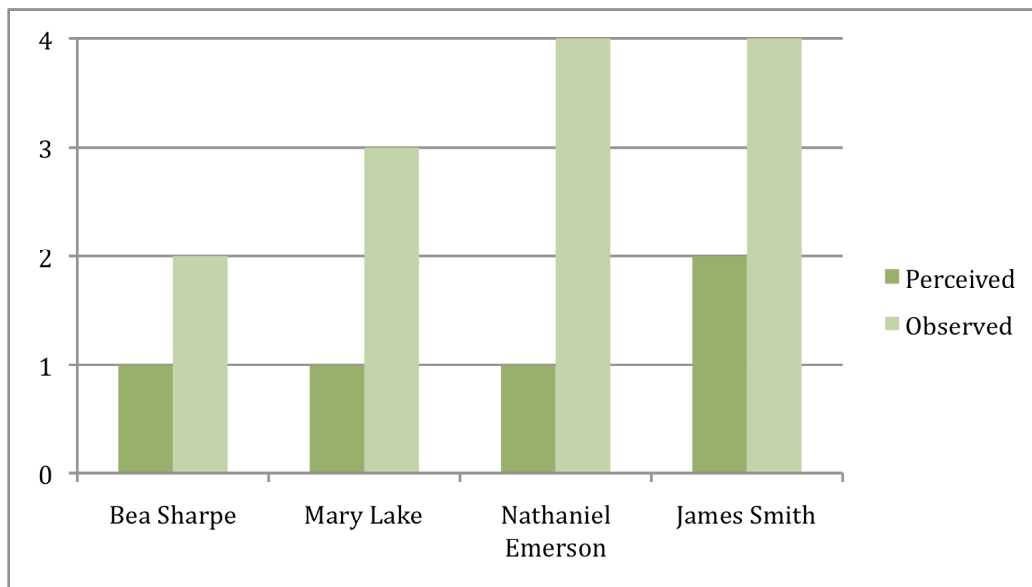


Figure 46. Ranking of the teachers' self-perceived and observed *disapproving* style.

Teachers need to redirect emotional displays that may be or may become inappropriate and to correct behaviors they deem as inappropriate or unsafe. The difficult questions become: Is the disapproval related to the emotion or the behavior; and how does one separate behavior from emotional display? Although the observed rankings of the disapproving style appear high in Figure 46, low numbers of incidences were observed for Bea, Mary, and Nathaniel. It is important to keep in mind that the adaptive coping styles are related to disruptions in the ebb and flow and, especially for Nathaniel, there were few disruptions to observe (Figure 43). James had the most observed incidences of the disapproving style but all were related to his

system of taking down stars, and importantly, were delivered by James in a very calm manner.

It is also of interest that the students of these teachers mentioned examples of the disapproving style during their interviews and did not mention *any* incidences that could be associated with the other adaptive coping styles (dismissing, laissez-faire, emotion coaching). One explanation could be that the teachers might act differently while being observed (less disapproving); therefore the students are relating what actually happens in the classroom when someone else is not in the room (more disapprovals). Another explanation could be that the way in which I posed questions (see Appendix F) during student interviews led to recall of disapprovals more than other incidents. Lastly, children may only notice the end result of an adverse situation. In other words, children only see a consequence or punishment; they don't recognize or remember the interactions related to other adaptive coping styles such as ignoring (dismissing) or problem solving (emotion coaching).

Emotion Coaching. Gottman (1997) describes emotion coaching as showing “successful parent[/adult]-child interaction” (p. 24), and outlines five steps in the emotion-coaching process:

1. Become aware of the child's emotion.
2. Recognize the emotion as an opportunity for intimacy and teaching.
3. Listen empathetically, validating the child's feelings.
4. Help the child find words to label the emotion he is having.

5. Set limits while exploring strategies to solve the problem at hand.

The teachers in this study used the emotion coaching steps at various times and in various ways. For example, Bea demonstrates evidence of the emotion coaching steps:

Two second-grade boys are the turkey and the farmer. The class gets excited and silly. The boy playing the farmer keeps falling to the ground as he “chases” the turkey. The second time he falls, he acts sad, like he is hurt. Bea tries to take care of him and the rest of the class continues to act silly. Bea takes his hand, walks him over to the side, and tries to listen to him (kneeling down to be eye level with him and rubs his back), but the rest of the class is getting out of control, so she says to the boy, “Do you want to sit down and watch? And when you feel good you can come back and join us?” He says yes and she shows him where he can sit and walks back to the class. The boy stands off to the side and watches. After two more turns, he comes back and joins in the game. (T Obs 4B 17:00)

Bea is aware of the boy’s emotion (sadness) (step 1), and recognizes it as an opportunity for closeness or teaching as she takes his hand, moves to the side, listens to him, and later rubs his back (step 2). As the child tries to tell her what happened, she listens empathetically (step 3). The class’s behavior requires Bea to speed up the process. She does not help the boy label his emotion (step 4), but quickly sets limits (step 5) on what he can do (sit out and join later).

James shows evidence of the emotion coaching steps in his classroom, though in this next example the last steps are incomplete:

As the third-grade class is leaving two boys jockey for the end of the line. One says, “you suck” to the other. A girl tells James what happened and the two boys start arguing. “No I didn’t!” “Yes you did!” “I did not say that!” James walks over to the boys and says calmly, “Stop! Stop! All of you stop. I’m gonna talk to one at a time, and I don’t want to hear . . . anybody yelling. So we’re just going to take turns talking.” James asks the girl, “Were you involved in this?” She tells him no. James tells the boys he will give both of them turns to talk.

Boy 2: "I didn't say that he sucked. I was just saying that I was behind him first and he's saying that he was behind me first. And I was there first."

James: "Okay. And (to boy 1) what do you say happened?"

Boy 1: "Okay, I was going to the line, I tripped, and I tied my shoe, and (boy 2) already lined up . . . when I went to go behind him, he backed up all the way to the drums. And then when I said, 'I was behind you,' he said I sucked."

James: "Okay."

Boy 2 angrily: "No I didn't!"

Girl: "And then he pushed him over."

James: "Okay, It's (boy 1) turn."

Boy 1: "Then he pushed me."

James: "Here's what I'm going to do. I don't like it when students argue over the last place in line. So, because you guys had a problem today with being the last in line, I'm going to give each of you a card turn, both of you. Were you also trying to be last in line (to the girl, who shakes her head no)? So both of you have a card turn for trying to be last in line and causing a problem because of it. . . . Please walk quietly back to class."

(BR Obs 1(3) 30:48)

When James becomes aware of the children's emotion (anger) (step 1), he calmly addresses them. He recognizes the emotional display as an opportunity to teach when he tells them that they will "take turns talking" (step 2). James listens empathetically to each boy, validating feelings (step 3). He does not, however, help them label their emotions (step 4) and he does not problem-solve with the students. In the end, James provides a solution (a punishment, card turn), and he sets limits of a sort by explaining that he doesn't "like it when students argue" (step 5). But this is not as effective because he didn't include the children in the problem solving process. In this case, what begins as emotion coaching ends with a disapproving style.

Like James, the other teachers in this study showed evidence of the first steps of emotion coaching, but have one or two steps of the emotion

coaching process missing, especially step 4 (helping the child find words to label the emotion). Limited time and the presence of a class of children may make emotion coaching challenging at times. For example, Mary describes when she may want to use emotion coaching, but delays the emotion coaching steps because of the classroom context or because of her knowledge of the particular child:

[When a child is frustrated or angry I'll say] "We'll talk about it later." You know, . . . and it . . . doesn't stop all the teaching now 'cause I can't solve it. When a kid's . . . in a frustrated time or angry, often it's really hard to solve something then. They need time to cool down and then when they're feeling more coherent, then we can talk about it. And [I] have . . . a form [I] can have them write out some things, too, so they're at least analyzing it. So, um, yes the frequency or extremeness would cause us to get to that point, and then that allows . . . us to deal with the problem.
(B Int 2 p. 6)

While Mary may become aware of a child's frustration or anger during a class (step 1), she will not continue the emotion coaching steps at the moment because she recognizes, through experience, that the student may "need time to cool down" to be more productive at talking about and solving the problem later. While this has the appearance of laissez-faire, when she tells the student "we'll talk about it later" when the student is "feeling more coherent," she implies step 3 (listen empathetically and validating the child's feelings) of the emotion coaching style and a delayed continuation of the emotion coaching process. At times, Mary uses a form for the student to "analyze" the situation, recognizing the emotion as an opportunity for teaching (step 2). This process may also involve step 4, labeling the emotion,

but is unclear. The final step, setting limits and exploring strategies is also implied when Mary states that this process “allows . . . us to deal with the problem,” particularly if the child is included in determining the solution.

While Mary delays the steps of emotion coaching, Nathaniel may delay the class to be, as he calls it, “a detective.” He explains:

A situation occurs during the classroom . . . and as a teacher we're always detectives trying to find out what's going on, what caused it, why it happened. And then . . . find a solution, some common ground that will dilute the situation or make the kids feel better or learn their lesson or what happened to make sure it doesn't happen again . . . [I]t's that constant kids coming forward with some type of problem: Johnny pulled my hair, uh, he looked at me funny and, um, really in beginning teaching I would sometimes just let that go and just make sure it doesn't happen again because I was so concerned about my lesson plan and keeping the class moving forward. But now . . . you have to stop, figure out why the emotions have risen . . . and kind of find out what happened and stopping to take the time. And so now I have activities for the class to do while I'm being the detective. . . . And hopefully you try and go as quickly as possible and figure out and then find a solution, whatever that might be. . . . [Y]ou try and get the two kids to sit down and talk about their emotions, or what caused it, and then we talk about how we make sure it isn't going to happen again. . . . [A]nd then we move on. . . . [S]o yeah, as a teacher, we're always dealing with emotions and trying to make sure that the kids, number one, feel safe in the classroom and that they can come forward and express, you know, whatever happened, and knowing that the teacher will magically come up with some idea of what to do and not to just let it go. (A Int 3 p. 1-2)

When Nathaniel becomes aware of a child's emotions (step 1), he acts as a “detective.” He recognizes students' emotions as an opportunity for intimacy and teaching (step 2), noting the importance of “stopping to take the time.” Nathaniel implies empathetic listening (step 3) when he says he will “kind of find out what happened,” and he implies a labeling of the emotions when he

tries to “get the two kids to sit down and talk about their emotions” (step 4). Evidence of step five can be seen when Nathaniel mentions finding “a solution” that may include the students in “talk[ing] about how we make sure it isn’t going to happen again.” The phrase “the teacher will magically come up with some idea of what to do” does not, on the surface, point to emotion coaching, as it places the power for finding the “solution” entirely in the hands of the teacher. However, my observation of Nathaniel is that his intention here is to set up “teacher” as an individual to whom students can come for helping solve problems rather than letting problems accumulate. It is interesting to note that Nathaniel points out a difference between how he handled similar circumstances as a beginning teacher versus an experienced teacher: as a beginning teacher he was more focused on getting the lesson done, whereas now he focuses on the children.

Figure 47 shows emotion coaching ranked highest in all four teachers’ responses to the Gottman adaptive coping style inventory. Conversely, emotion coaching was the second lowest observed adaptive coping style for three of the four teachers. In other words, the teachers perceived themselves as using emotion coaching more strongly than the observed data indicate. An explanation for this could be the human tendency to view oneself in a more positive light than one’s actions may indicate. This points to the importance of teacher observation and self-reflection for the purpose of gaining a realistic view of personal teaching practice and the opportunity to adjust practices as deemed appropriate.

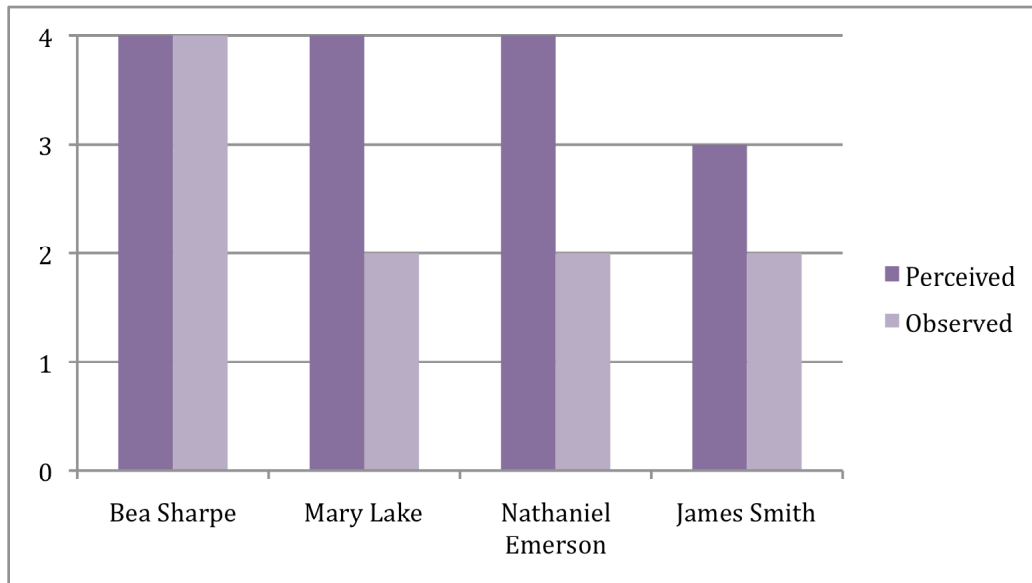


Figure 47. Ranking of the teachers' self-perceived and observed emotion coaching style.

It is important to emphasize that all four teachers in this study showed evidence of emotion coaching in their teaching practices, at least in partial steps. Music teachers have limited time with children, often 30 minutes, and they work with groups of children, often numbering 25 or more. It can be challenging, and even inappropriate, to follow the emotion coaching steps for each emotional display in this context. As Mary points out, she does not stop and deal with all of the little issues because that is all she would do (B Int 3 p. 8) and because she trusts the emotional competence of the children; they are capable of working through their own feelings. James also comments, "If I focus on the lesson plan . . . that can help me not to get stuck on things, and not to be too distracted" (BR Int 3 p. 8). Conversely, Nathaniel notes that teachers, especially beginning teachers, are often

“concerned about [the] lesson plan and keeping the class moving forward,” and they sometimes forget the importance of “stopping” (A Int 3 p. 1) when stopping (and emotional coaching) is appropriate. Nathaniel explains:

there are activities I want to get through and get done, and . . . just in terms of time . . . this is gonna [take] about two, three minute getting kids to resolve, and kids are coming in and you want to start class, but you know, you’ve got to give to the moment and kind of see the train of thought. (A Int 2 p. 3)

Limited time and group teaching context require music teachers to prioritize. They may need to weigh the consequences of dealing with an emotional situation versus accomplishing the lesson plan, and they must balance the needs of individuals with the needs of the group.

Nathaniel explains how he has resolved this issue for himself, “I have activities for the class to do while I’m being the detective.” Bea’s administrator shares how Bea is an emotion coach while the other students are occupied. When a girl didn’t want to participate in a “butterfly” dance, the administrator comments:

[Bea] didn’t make a big deal about it. She didn’t single out the kid. She didn’t stop the whole class and go over to the kid. . . . At some point though, she went over, you know, while the kids were doing their thing. So once she got them going and they were flying all over the classroom, she went over to the child and she got down and said, “What’s the problem?” . . . The point is . . . she went over to talk with the child while the other kids were still participating. (T Admin p. 4)

These two examples show how emotion coaching can be done quickly and efficiently during class time.

While all of the adaptive coping styles require emotional competence skills, Figure 48 shows how the emotional competence skills and emotional intelligence branches come into play in the steps of emotion coaching. For example, awareness of a child's emotion (step 1) demonstrates the ability to discern and understand others' emotions (EC skill 2) and involves identifying emotions (EI branch). Recognizing emotion as an opportunity for intimacy and teaching (step 2) requires awareness of emotional communication within relationships (EC skill 7) and involves using emotion (EI branch). Listen empathetically and validating the child's feelings (step 3) shows the teacher's capacity for empathic involvement (EC skill 4), which is part of both the using and understanding emotions branches (EI). When a teacher helps a child find words to label the emotion (step 4), the teacher demonstrates ability to use the vocabulary of emotion and expression (EC skill 3), which is part of the EI identifying branch. Finally, setting limits while exploring strategies to solve the problem at hand (step 5) requires capacity for adaptive coping (EC skill 6), which is connected to the understanding and managing EI branches.

Emotion Coaching Steps	Emotional Competence Skills	Emotional Intelligence Branches
1. Become aware of the child's emotion.	2. Ability to discern and understand others' emotions	Identifying
2. Recognize the emotion as an opportunity for intimacy and teaching.	7. Awareness of emotional communication within relationships	Using
3. Listen empathetically, validating the child's feelings	4. Capacity for empathic involvement	Using; Understanding
4. Help the child find words to label the emotion he is having.	3. Ability to use the vocabulary of emotion and expression	Identifying
5. Set limits while exploring strategies to solve the problem at hand.	6. Capacity for adaptive coping with aversive emotions and distressing circumstances	Understanding; Managing

Figure 48. Areas of confluence between emotional intelligence, emotional competence, and emotion coaching adaptive style.

Emotion coaching, while recommended by Gottman, is not always appropriate however, for every situation a teacher faces. Another adaptive coping style may be more applicable, or emotion coaching may be delayed until a later time due to the group nature of teaching and learning environments. In this study an apparent progression emerged in which the teachers utilized one or more of the adaptive coping styles (dismissing, laissez-faire, disapproving, and emotion coaching) in the same incident. In one of the examples above, James begins with an emotion coaching style and ends in a disapproving style. I observed incidences where teachers *dismissed* a display followed by an acknowledgment but no offer of guidance (laissez-faire). A punishment (disapproving), usually in a “time-out” scenario, may or

may not be followed through with *emotion coaching* in the practices of these teachers. A series of actions linked to different adaptive coping styles can be seen in the following example from Bea's classroom:

A boy backs out of the circle with a sad face (because his turn had been skipped). While the class begins singing, Bea goes over to the boy, puts her hand on his back to lead him back to the circle and says, "You're okay", but then walks away ignoring the behavior for a while to finish the song. After some time the boy walks over to Bea, and she says something to him (privately) and then puts him sitting off by the wall. She tells him that they will talk about it after class. Later (four minutes) he tries to explain to Bea what was wrong. She talks to him (eye level) to explain why he can't have two turns and that it is only fair etc. She tries to help him by saying that he could play the game on the playground and be the leader. (T Obs 4B 20:00)

Bea is aware of the boy's emotion (step 1) and sees it as an opportunity for closeness when she walks over to him and says, "You're OK" (step 2). When he does not want to join the group however, Bea ignores or dismisses the boy's sadness and continues her lesson with the other students. When he comes up to her to talk, Bea shows she accepts his emotions by listening to him but does not offer any guidance (EI laissez-faire style), then almost as a punishment she escorts him to the wall again (EI disapproving style) and tells him that they will talk about it after class. After class, Bea continues with the emotion coaching steps by listening to his explanation (step 3) and helping him to problem-solve, suggesting he play the game on the playground (step 5). In this incident, Bea began the emotion coaching steps (1 and 2) but then used other styles in between until she could finish the steps after class (3 and 5).

Finally, each teacher in this study was unique in his or her use of adaptive coping styles. Each teacher used all of the Gottman adaptive coping styles in their teaching practices depending upon the situation. What made them individual was each person's frequency and tendency to choose one adaptive coping style over the others.

Adaptive coping styles were evident when teachers in this study needed to deal with incidents that disrupted or threatened to disrupt the ebb and flow of the music class experience. However, as noted above, emotional competencies thread through all of a teacher's practices in the music class experience, not only when there is a disruption to the ebb and flow of a class. The next section provides an analysis of the emotional competencies and emotional intelligences in play in the practices of the four teachers in this study.

Knowledge and Skills of the Professional Guide

As the adult on the journey called music time, the teacher acts as guide with more knowledge and experience than the other travelers. The music teacher is not only responsible for guiding the children's musical knowledge and development but also for guiding their social and emotional development. What follows is a discussion of the emotional knowledge (EI) and skills (EC) of the guide. The teachers in this study showed evidence of the four branches of emotional intelligence (Mayer and Salovey, 2002) and the eight emotional competence skills (Saarni, 1999), indicating that each

teacher has emotional intelligence and may use emotional competence skills at various times in his or her teaching practice.

Figure 49 shows the four teachers' mean scores on the emotional intelligence inventory (Perry & Ball, 2004), which measures self-perceptions of the four emotional intelligence branches: identifying emotions, using emotions, understanding emotions, and managing emotions. Figure 50 shows the frequency of incidences of the four emotional intelligence branches during observations for this study. These figures show a difference between teachers' self-perceived emotional intelligence branches and their observed emotional intelligence branches.

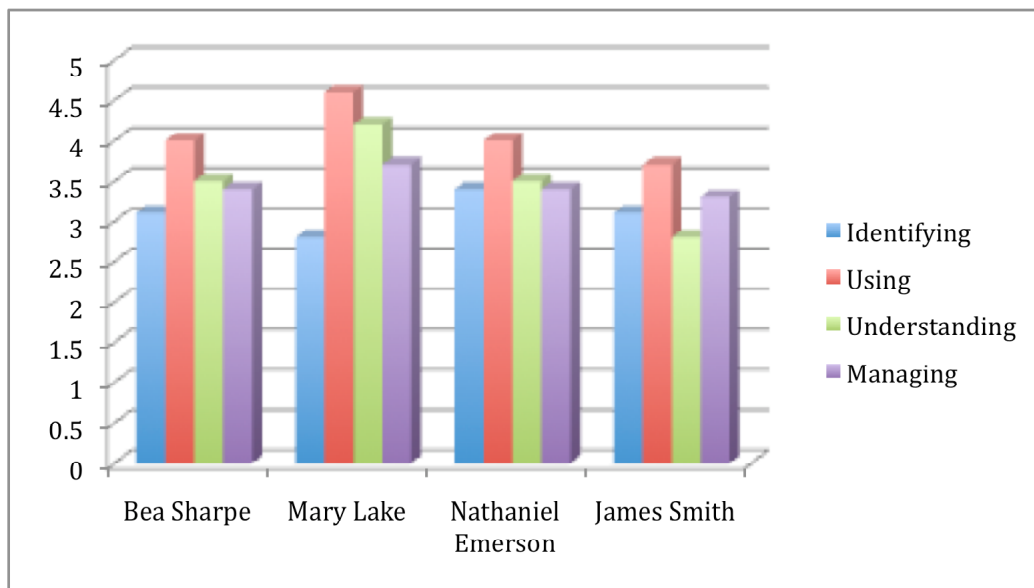


Figure 49. Teachers' self-perceived emotional intelligence inventory mean scores.

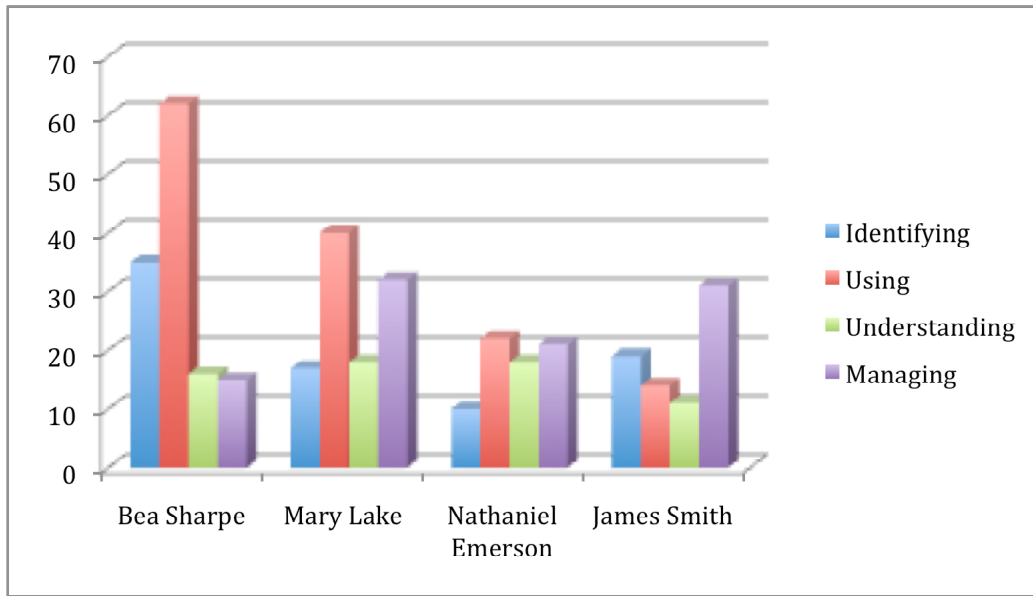


Figure 50. Teachers' observed frequencies of emotional intelligence branches

To facilitate comparisons between teachers' self-perceived and researcher observed emotional intelligence branches I converted each teacher's profile to a rank ordering of emotional intelligence for both the perceived and observed data. For example, the rank order of Bea's self-perceived emotional intelligence branches is using (high, 4), understanding (3), managing (2), and identifying (low, 1). However, the rank order of her observed emotional intelligences is using (high, 4), identifying (3), understanding (2), and managing (low, 1). In the next section, I discuss each emotional intelligence branch as evident in the teachers' self-perceptions and my observations of their practices. Consistent with the premise that emotional intelligence is emotional competence in action, I connect the

emotional competence skills, indicated by the designation EC, to the emotional intelligence branches throughout the discussion.

Identifying emotions. Identifying emotions includes “the ability to identify feelings, express emotions accurately and differentiate between real and phony emotional expressions” (Caruso, Mayer & Salovey, 2002, p. 307). Figure 51 shows the rank order of identifying emotions from the teachers’ inventories and my observations. Identifying emotions ranked lowest or second lowest on the emotional intelligence inventory for all four teachers. However, observation data show that for two of the teachers (Bea and James) identifying emotions ranked second highest among observed emotional intelligence branches.

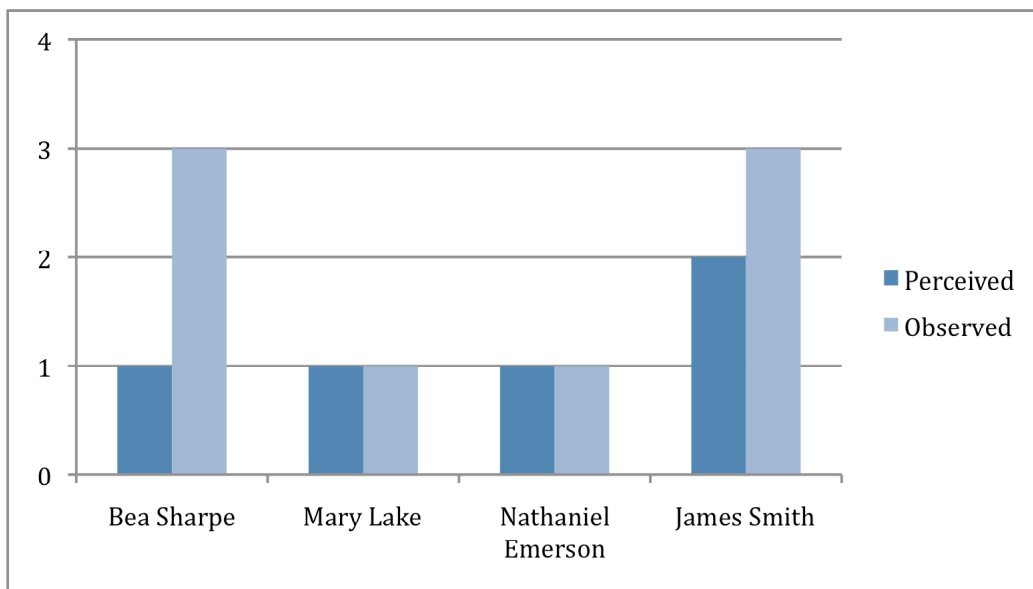


Figure 51. Ranking of the teacher’s self-perceived and observed *identifying* branch.

In this study, the emotional intelligence branch of identifying emotions was observable among all four teachers in several different ways. Teachers identified feelings in themselves (EC skill 1, awareness of ones own emotions), identified feelings in students (EC skill 2, ability to discern and understand others' emotions), used emotional words in their pedagogy (EC skill 3, ability to use the vocabulary of emotion and expression), and could differentiate between real and phony emotional expressions (EC skill 5, differentiate internal emotional experience form external emotional expression). Each of these facets of identifying emotions is explained below.

In this study, each teacher demonstrated an ability to identify his or her own emotions or emotional state in interviews and observations. For example, James commented:

a student is upset about something or other, then my ability to recognize that and then my ability to recognize whether, [I] have an emotional response to that, or if I'm already emotionally bothered by something previous and how that would affect me. . . . Just recognizing that there's something going on and recognizing what it is. (BR Int 3 p. 1)

Similarly, phrases such as "I was just drained emotionally, just being this person who I wasn't" (A Int 3 p. 5) show Nathaniel's ability to recognize his own emotional state. Teachers in this study also communicated their self-awareness of their emotions related to their students, describing themselves using words such as "proud" (T Obs 1B 33:21) and "disappointed" (A Obs 2(3) 17:23) or phrases such as "I like" or "I love."

The four teachers also demonstrated their ability to identify the emotions of their students (EC skill 2). Some of these are kept to themselves but communicated to me, such as, “The kids really enjoyed performing and singing” (A Int 2 p. 5), “Are they able to make the change . . . from happy to sad . . .” (A Int 3 p. 7), and “. . . frustration with what he was doing” (B Int 3 p. 8). However, they also communicated their ability to identify the emotions to students during class interactions, using comments such as, “Were you doing that to be silly” (BR Obs 4(2) 10:30), “Thank you for being enthusiastic . . .” (B Obs 2(1) 3:03), and “. . . as we added more [to the song] you guys got more high sounds, more excited sounds” (BR Obs 2(2) 4:14).

Teachers also recognized that non-engagement may be related to a student’s emotional state. In an interview, Bea explains how identifying emotions, or at least awareness of them, may occur in this way: “[I] notic[e] when someone’s not connected to what I’m doing . . . and then I try to figure out why they are doing that, so I’m trying to identify . . . what they’re going through and try and bring them back” (T Int 3 p. 1). In all of these examples the teacher in this study use emotion words clearly (EC skill 3) to identify the emotions they feel themselves or see among their students.

The teachers also showed that they could differentiate between real and phony emotions (EC skill 5), an ability related to the emotional intelligence branch of identifying emotions. For example, they used phrases such as “Now that didn’t scare me at all” (T Obs 2B 7:39) and “the cow is dying, the buzzards are coming . . . and then we’re all laughing at the end, and

... it's actually, if you think about it, it's really sad, but oh well" (BR Int 3 p. 7).

While the two examples above are related to the emotions expressed in a song, the teachers also recognized differences in themselves at others times, saying things such as "I feel it ... but try not to show that" (B Int 2 p. 3).

While all the self-perceived data would seem to indicate that the teachers viewed identifying emotions or used this branch less than the other emotional intelligence branches, the ability to identify emotions was evident in all four teachers' practices. It is possible that identifying emotions is part of what occurs when teachers use emotions or understand emotions, which are discussed next.

Using emotions. Using emotions includes skills such as:

the ability to use emotions to redirect attention to important events, to generate emotions that facilitate decision making, to use mood swings as a means to consider multiple points of view, and to harness different emotions to encourage different approaches to problem solving. (Caruso, Mayer & Salovey, 2002, p. 307)

Using emotions ranked highest for all four teachers on the emotional intelligence inventory, and the observed frequencies also indicate using emotions was the highest ranked observable emotional intelligence branch for three of the four teachers (Figure 52). For James, using emotions was his second to lowest observed emotional intelligence branch. While Figure 52 indicates that using emotions is a strong emotional intelligence branch among music teachers, using emotion may be more easily observable than

the other emotional intelligence branches, resulting in more observable incidences.

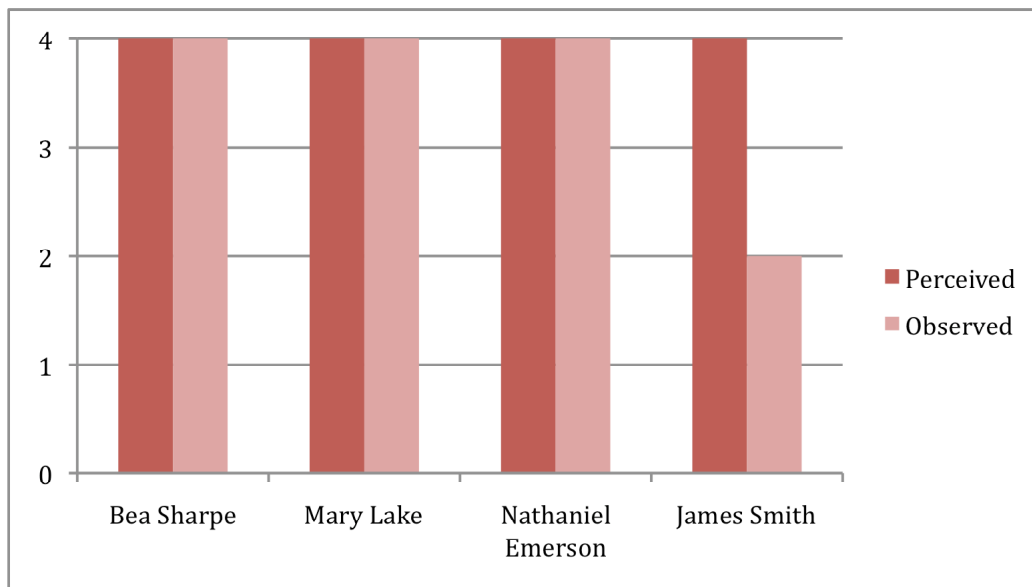


Figure 52. Ranking of the teacher's self-perceived and observed using branch.

For the four teachers in this study, evidence of this particular emotional intelligence branch included using emotions to direct student attention to important events related to pedagogy (EC skill 7, emotional communication within relationships) and using emotions to facilitate student decision making related to behavior or emotional displays (EC skill 6, adaptive coping). Using emotion was also evident when teachers demonstrated empathy for students (EC skill 4, empathic involvement) and when they showed an outward expression that did not correspond to an inner emotional state (EC skill 5, dissemblance). Evidence of these kinds of uses of emotion is described below.

The teachers in this study demonstrated use of emotions to direct student attention as related to pedagogy. For example, during an ABA movement activity, Bea used emotions (walk proud, dance silly) to help children understand the form of the music. She also used emotions to remind students not to “get too *silly*,” showing awareness of her role as a teacher in the asymmetric relationship with her students (EC skill 7) and the need to set limits on the children’s expression to allow and maintain their enjoyment.

Nathaniel used the emotional content of music frequently, playing the piano for student movement, for song accompaniment, and, at times, to guide the ebb and flow of the class. For example, while a fourth-grade class was chatting, Nathaniel played some rolling chords on the piano, which I perceived as calming, and the students quieted down (A Obs 1(4) 00:14). Nathaniel also used emotion to draw and maintain student focus on content. For example, as third-grade students reviewed the lines and spaces of a staff, a student named the melodic note written on the staff (A), and Nathaniel teased the class, saying, “Would you bet \$5 that this note is A?” The students became excited and yelled out, “Yes!” Then calmly Nathaniel said, “She’s right,” and everyone cheered (A Obs 4(3) 1:30). Here Nathaniel is *using* emotion, teasing the students and speaking calmly, to draw the students’ attention to lesson content, and demonstrating his awareness of his emotional communication within an asymmetric relationship (EC skill 7). In

an interview, Nathaniel points out that by using positive emotions to motivate students he is often able to avoid problems:

[M]y goal is when the kids come in . . . this is fun. Music should be fun . . . [Y]ou play on the emotion of enjoyment and not drudgery, that this music class is the place to be . . . [I]t takes away some of the discipline problems, that the kids are totally connected to what they're doing. It takes away . . . those lectures . . . in fact I won't even do discipline, you know. These are the rules of the classroom. The rule is to have fun, and if you get the kids on board, if you're having activities that they're enjoying, it goes pretty well. (A Int 3 p. 4)

At times, using emotions to direct attention to pedagogy or content

requires sensitivity to children's interests and feelings. For example, after a creative movement activity, James suggested the children think about what the movements could represent or use their imaginations and think of a picture, saying:

"So, next time we do one of those activities I want you to share with me what you imagine. Today . . ." A student interrupts him and says: "I like this" and shows a move they did in class. James asks if anyone imagined something for that movement and excited hands go up. He calls on a girl and she says a fish. (BR Obs 2(2) 18:17)

In this example James recognizes the excitement of the student and instead of continuing his thought, he follows the child's lead and asks another question that continues the positive feeling for the entire class. He *uses* the student's excitement to encourage a positive feeling associated with this activity and the lesson content. James gives further insight into using emotions to direct student attention for pedagogical purposes:

Keep things positive as much as you can . . . Be encouraging towards the students . . . you're sort of the coach, you're rallying the students to view the activity as something positive

and fun, hopefully, or at least worth doing . . . and you may challenge them. (BR Int 3 p. 2)

Similarly, Mary, referring to using emotions, explains:

I think it's linked with motivation. I think that children respond to situations or in particular [to] the music, they respond emotionally . . . I just think it can really direct students positively, they get excited about it . . . and get really motivated to do their best in many ways so I can pick up on that. (B Int 3 p. 3)

One day, Mary announced to her class that after they practiced for the Christmas program they would do a "special thing" they usually do "at this time of the year." She continued to explain, "So if we work *really* hard now, we'll get a chance to do some favorite Christmas singing." One student yelled out, "Oh, 'The Twelve Days of Christmas!' I *love* 'The Twelve Days of Christmas!'" (B Obs 2(3) 1:30). In this example Mary *uses* the children's excitement for favorite singing to get them to work hard on the other songs for the program.

The four teachers in this study also used emotions to facilitate student decision making related to behavior or emotional displays (EC skill 6, adaptive coping). For example, in an effort to improve behavior, Bea joked, "Please sit up! The only time we lay down is when we're playing the dead guy and we're not doing that now" (T Obs 1B 9:20). Several students laughed, including the child who was lying down, who sat up. Here Bea *uses* positive emotion to turn a potentially negative emotion (embarrassment or anger) related to a behavioral correction into a positive one (laughing),

adaptively coping (EC skill 6) by making a joke and facilitating the decision of the student to change behavior.

Not all examples observed were so positive. For example, while putting stars on the board, James said to third graders, “[We’ll] do one short activity before we pass the pre-corders out.” A few students whispered, “Yes!” Some excited chatter erupted and James said, “I’m going to take down those stars I was about to put up.” Several students moaned in disappointment and the class became silent (BR Obs 2(3) 4:13). Here James *uses* a negative feeling to motivate his students to choose a different emotional display.

The four teachers in this study also used emotion when demonstrating empathy for their students (EC skill 4, empathic involvement). Bea provides some insight:

I sort of hinges for me on the word “redirect” . . . I might use, for example, if it is the right time and place, and person, I might use compassion. Go over . . . and give them a little shoulder hug, and say, “Oh, it’s great to see you, how can you help me do this?” Something like that. (T Int 3 p. 2)

Bea also explains:

I worry about the nonresponsive children, the ones who kind of shut down. . . . I guess mostly I’m concerned . . . that the children . . . are getting something out of music, that they’re participating . . . that they’re not being bullied by the other kids. I watch for that . . . you know, replace kids as I can . . . It’s mostly . . . the (sigh), the real sensitive kids . . . (T Int 2 p. 1).

Bea demonstrates empathy for the “sensitive” students (EC skill 4), *using* her own emotions of “worry” and “concern” to take action.

Mary also demonstrates her empathy in a description of a typical occurrence in her classroom (EC skill 4):

Now sometimes there isn't time for everyone to get a turn with that event, and then I just explain that to them, and they may not be happy about it but I can't create time out of nowhere. I try to warn them and say, "You know, not everyone will get to do everything today. [But] [y]ou'll all get to do something . . ." (B Int 3 p. 6)

Mary *uses* her emotions of empathy to help students through their potential feelings of disappointment. James is similarly empathetic for students who are:

not happy [or] excited, it's because they're missing out on something because the class was not . . . well behaved and I decided, "We gotta end this game . . ." and then they're bummed out about that. And then I move on to something else more positive, and then that [negative feeling] doesn't tend to last very long. (BR Int 2 p. 4)

Here James demonstrates empathy for students who are "missing out" and "bummed out," and he *uses* those feelings to motivate action such as moving quickly "on to something else more positive" so that the negative feeling "doesn't . . . last very long."

Empathy for children was not always exhibited verbally in this study. For example, a girl walked to Nathaniel's desk to tell him something that was apparently bothering her. As he walked to the front of the class, Nathaniel listened and gently patted her on the shoulder, and she sat down (A Obs 2(4) 1:23). Here Nathaniel conveys (or *used*) empathic feelings (EC skill 4) nonverbally in the form of a shoulder pat.

Finally the four teachers use emotion to show outward expressions that do not correspond to an inner emotional state (EC skill 5, dissemblance). In other words, they “acted” an emotion for certain purposes. For example, when it’s time to leave, Bea pulls out a card from the “mailbox” and says, “oh no!” in a sad voice, “It’s so sad it’s making me cry.” And the class pretends to cry with sobs etc. (T Obs 1A 19:30). Bea *uses* emotion in her tone of voice to express a sad feeling, though she is not actually feeling sad at that particular moment (EC skill 5).

Students recognize dissemblance, particularly when used as a management tool. For example, when asked if he had ever seen Mary sad, a student responded “no,” and that she was “happy.” Yet when prompted again, “Has she ever used the word sad? Maybe said, like, ‘oh that makes me really sad,’” the student responded, “Yes,” that Mary says this when the class “keep[s] going . . . without stopping,” referring to a previous statement regarding fooling around and not stopping when asked (B St 2 p. 2-3). It is clear to this student that Mary does not *feel* sad when she says “that makes me sad,” rather that she *uses* this phrase, or the outward expression of sadness, to get the children to cooperate. It is of particular interest to note here that this distinction between being sad, and saying “that makes me sad” was made by all the students interviewed in the study, regarding each of the four teachers.

Teachers also use the skill of dissemblance to disguise negative feelings of their own and communicate a positive affect. James described

dissemblance in an interview in which he mentioned that the students and teachers would probably not recognize he was having a bad day, implying that James *uses* his emotions to express something different (so the students and other teachers cannot tell) from what he is really feeling inside (EC skill 5). Similarly, Nathaniel demonstrates dissemblance when he states:

I think the worst days for me is when . . . the energy isn't there . . . but as soon as the class starts, somehow I'm able to reach down and . . . go forward and I think it's the love of teaching that allows me to do the best I can but also the energy that has been established. I know sometimes I'm just riding on their waves of emotions . . . (A Int 3 p. 6)

Nathaniel's inner state does not match his outward expression on those particular days (EC skill 5). He also *uses* his own emotional abilities and the students' emotions to keep himself going.

All the teachers in this study showed various ways of using emotions in their interactions with students. The teachers perceived using emotions as a strong emotional intelligence branch on the Perry inventory, and observations of the teacher's emotional competence skills in action confirm this notion.

Understanding Emotions. Understanding emotions, one of the emotional intelligence branches, is "the ability to understand complex emotions and emotional 'chains,' how emotions transition from one stage to another, the ability to recognize the causes of emotions, and the ability to understand relationships among emotions" (Caruso, Mayer and Salovey, 2002, p. 307). All four teachers in this study demonstrated the ability to

understand the complexity and “chains” of emotion expressed by their students (EC skill 2, ability to discern and understand others’ emotions), to understand the emotional stage transitions in their students’ expressions (EC skill 2, ability to discern and understand others’ emotions), and to understand the cause of emotions and the potential effect of emotions as related to their students (EC skill 2, ability to discern and understand others’ emotions). In addition, the teachers showed understanding of emotions when they exhibited empathy for their students (EC skill 4, capacity for empathic involvement). Empathy requires two emotional intelligence branches: first, an *understanding* of another’s emotions, followed by action in which one *uses* emotion as explained previously.

Understanding emotions ranked second highest of the emotional intelligence branches on the self-report inventory for three of the four teachers in this study (Bea, Mary, and Nathaniel) and lowest for James, the youngest and least experienced teacher in this study (Figure 53). Understanding emotions was also the lowest ranked observed emotional intelligence branch for James and second lowest for the other teachers. While understanding emotions appears to be a weaker emotional intelligence branch for all the teachers in the observable data, it is also possible that this branch may not be easily observable as using emotions.

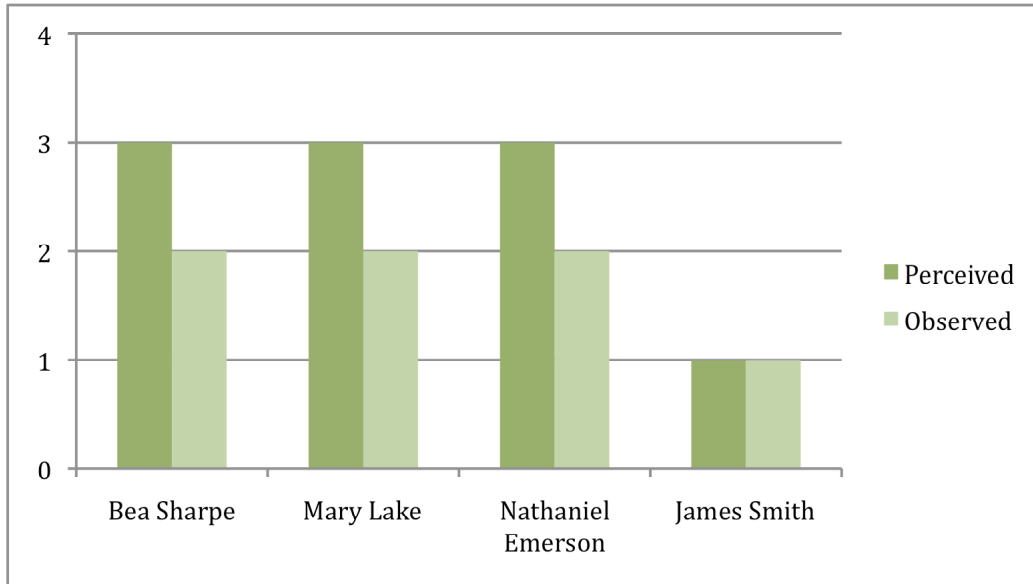


Figure 53. Ranking of the teacher’s perceived and observed *understanding* branch.

The four teachers demonstrated understanding the complexity and “chains” of emotion when talking about their students (EC skill 2). For example, following an observation, Bea asked if I had noticed a boy who was “off to the side” and described him as a child who “gets very emotional very quickly.” When this occurs, Bea explained, she allows the boy to “sit out for a bit,” which in turn allows him to “[calm] down” and then return to the group (T Int 1 p. 2). Bea’s actions show her understanding of the chain of emotions. Further, Bea intimated that if the boy does *not* get “calm down” time, his participation could be limited or even inhibited, thus showing her understanding of the complexity of emotion and potential turns in the chain of emotion, depending on her actions.

Mary also described a student who tended to become overly excited, noting, “I have to handle him with kid gloves, a little bit, because it can go from one extreme to the other. He’s very, very sensitive . . .” (B Int 2 p. 5). Here Mary shows she understands the complexity of the boy’s emotions and how dramatically and quickly chains of emotions work for him. In an interview, Mary explained her thoughts on the complexity of emotion among students:

Well, I would say that, so often, what appears to be a response is not everything that you see at first, that spending some time thinking about, for instance a student, you might see someone that just cries all the time or gets angry a lot. [It] is very important to understand what’s behind the observable emotion . . . Most of the time there’s a lot going on inside the child that’s very, that is complex. There are many variables which are causing what is observable and . . . it’s important to get to the bottom of that. (B Int 3 p. 3)

In the next example, Nathaniel explains a possible situation involving complex emotions:

There [were] auditions [for a solo part], and [a student] didn’t get it. So there’s some disappointment there, but usually that goes away ‘cause they’re getting another part to do in the show. Some kids might think I was unfair about something, so they’re angry and disappointed, but we try and sit down and talk about it. (A Int 2 p. 5)

Here Nathaniel recognizes a chain of emotions: hope to get a part, disappointment when that doesn’t occur, and positive emotions when other parts are assigned. He is willing to “sit down and talk about it” when students remain angry or disappointed. During observations I saw Nathaniel communicate his understanding of students’ feelings in small yet meaningful

ways. For example, at the end of singing a song with recorded voices, Nathaniel announced, “Karaoke [this time], your voices only, good luck” (A Obs 3(4) 7:32). Several students made scared faces, then smiled. Nathaniel appeared to recognize that some students may be feeling a combination of fear/nervousness and excitement, and both the tone of his voice and the pace of his words communicated support for them.

James’s understanding of the complexity and chains of emotion is evident in the following insights regarding anger among elementary students:

[Children’s anger] doesn’t stir up a lot of emotions for me. I sort of just treat it as, “Okay, I need to take care of this right away.” I feel the urgency to address the student’s needs, and if it’s they’re angry at another student, I especially feel urgency to address that right away so that it won’t escalate into something. If it’s not, if it doesn’t seem too terribly serious, then I might not give attention to it right away. But yeah, when a student’s angry, I recognize that they’re angry, and that it’s normal for students to feel that way. . . . [I]f they’re angry about something, I feel like, you know, I can direct them as needed so that they can either be angry outside for a while, or um, I can often redirect their attitude. Once they join in on a game, usually their attitude changes. (BR Int 2 p. 4-5)

James qualifies students’ expressions of anger (“if . . . they’re angry at another student”, “if it doesn’t seem too terribly serious”, “if they’re angry about something”) showing his understanding of different expressions of the same emotion. These three qualifications, according to James, require three different responses. Two of the responses, “urgency” to prevent a negative escalation into something and “redirection” for attitude changes, show James’ understanding of emotional chains. In an interview, James described further

his understanding of the complexity of students' emotions and his striving to understand more than what appears on the surface:

[S]o understanding . . . fully understand[ing] what's going on. . . . I feel like I have moments of insight where I see . . . maybe what's behind it. So understanding this . . . reaching to understand, and reaching to help the student understand . . . we recognize that what's happening on the surface is not the whole picture. There's something deeper that we're not quite getting to, or if we are, you know, it's a bigger task than just a quick fix. (BR Int 3 p. 3-4)

Understanding of the emotional transitions involves not only recognizing when emotional chains may occur or when emotions of any sort may escalate, but also recognizing when they will not. For example, as Bea reviewed her "check your behavior" rules one day, she made a joke and one of the children rolled backward. This display of happiness *could* lead to overly silly emotional expressions associated with a disruptive behavior, however, Bea did not address the behavior, understanding that for this student it was not going to transition into something further. Bea clearly explained this understanding in an interview when she said, "There's a certain bit of mayhem I allow, you know, because I just know that it's not gonna hurt anything, so I try not to be too up tight about it" (T Int 2 p. 7). Similarly, as the children in Mary's classroom cheered after a particularly exciting song, Mary made a face like, "Oh my! They're getting out of control," yet gave them the time to settle themselves, allowing the children to display their positive emotion with the understanding that for these particular students the display would not escalate. Likewise, when James asked

children to find their own places in the room one day and some silliness occurred as they shuffled around, James remained calm and positive (BR Obs 2(2) 12:25). James understood that these positive displays are okay during a pedagogical transition, that allowing some silliness associated with enjoyment is good, and that the children's silliness in this instance will not produce an emotional transition to excessive silliness.

Understanding emotions and how they may or may not transition allowed the teachers in this study to manage the ebb and flow of the class. The four teachers in this study also understood the various sources of cause and effect related to emotions among their students (EC skill 2). For example, when it was Halloween week and they had had a rainy day recess, Bea embraced the children's emotions of excitement and anticipation in her teaching instead of trying to ignore or even be disapproving of them, saying, "I figured it's just best to go with it" (T 1A end). James also knows how to "go with" the emotions of students. For example, as a boy suggests getting stars for "good sport smiles" in one class, James replied, "Yes! I see that smile, we can put up a star for that," at which point another student says to the class, "Everyone smile" (BR Obs 1(3) 2:30). James understands that by reinforcing positive emotions, more positive emotions will occur in the future and students may begin to govern themselves. Bea gives some additional insight into how understanding the cause and effect of emotions may impact teacher decision making:

... reading situations ... you know when there's some conflict between two kids ... if I understand what it's over ... why they're mad at each other, I'm better able to ... deal with it on the spot. ... [I]t might be something as simple as ... he thought he shoved him in the line or something ... And so ... If I understand what the kids are thinking it makes my next decision usually more effective. (T Int 3 p. 2)

Engagement with music can be the cause of emotions among children, or seen another way, children respond emotionally to music, and the teachers in this study were aware of children's emotions related to music. For example, as students said, "Yeah" and put out their hands at the end of a Thanksgiving song, Mary quickly moved on to her next idea. She allowed for their joyful emotional response but moved on in an almost business like way to minimize over excitement (B Obs 1(3) 7:36). Nathaniel similarly believes that music class time should be enjoyable and if students are "totally connected to what they're doing" then "it takes away some of the ... problems" (A Int 3 p. 4). Nathaniel understands that if children enjoy the class then their engagement is positive and focused, and he believes that the cause of their enjoyment should be the music.

The teachers in this study also showed understanding of emotions when they exhibited empathy for their students and acted upon the feelings of empathy. For example:

Mary chooses three soloists. When the class sings through the song with the soloists, Mary stops and says, "Wonderful! One thing, we haven't been doing solos for a while. I have this thing ... if you are in one of the first rows please don't look back at the people when they're singing ... It's kind of hard isn't it, if you're singing something and you feel like someone's staring in your face? So just make sure you're turned around, okay?" (B Obs 3(3) 19:44)

Mary understands how a student soloist may feel. She has empathy for them, and she addresses the problem. Similarly, as Nathaniel taught a fourth-grade class a three-part song, the group struggled, and Nathaniel asked, "Is it too hard?" When they said, "Yes," he replied, "Try it just one [more] time. I might change it." The students tried to sing the three parts, but were clearly frustrated. Nathaniel reassigned the third group to one of the two other parts, and the students sang the song successfully (A Obs 4(4) 15:17-17:40). In this example, Nathaniel understands that the 3-part singing is the cause of the frustration. He feels for his students and changes his plan.

Managing emotions. Managing emotions "includes the ability to stay aware of one's emotions, even those that are unpleasant, the ability to determine whether an emotion is clear or typical, and the ability to solve emotion-laden problems without necessarily suppressing negative emotions" (Caruso, Mayer & Salovey, 2002, p. 307). All four of the teachers in this study demonstrated an ability to manage emotions through awareness of their own emotions (EC skill 1), ability to solve emotion-laden problems (EC skill 6, adaptive coping), and acceptance of their personal emotion management (EC skill 8, emotional self-efficacy).

Figure 54 shows that, based on their emotional intelligence inventory responses, managing emotions ranked lower among the more experienced teachers' self-perceptions of the emotion intelligence branches, perhaps indicating that James, the less experienced teacher is more aware of managing his own emotions. For three of four teachers (Mary, Nathaniel, and

James), managing emotions was the highest or second-highest observed emotional intelligence branch, and a higher ranking than their self-perceptions, whereas Bea’s observed ranking is lower than her self-perception. There may be a converse relationship for managing emotions, in that the greater number of observable incidences indicates less ability to manage emotions effectively (Figure 55). In other words, if one can observe incidences of managing personal emotion, then the actual managing may not really be effective.

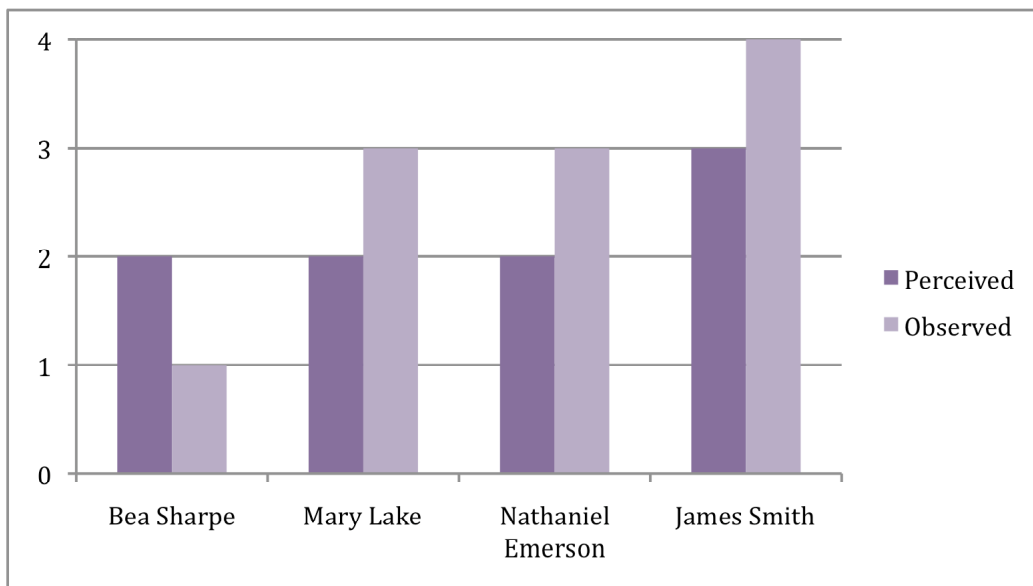


Figure 54. Ranking of the teacher’s perceived and observed *managing* branch.

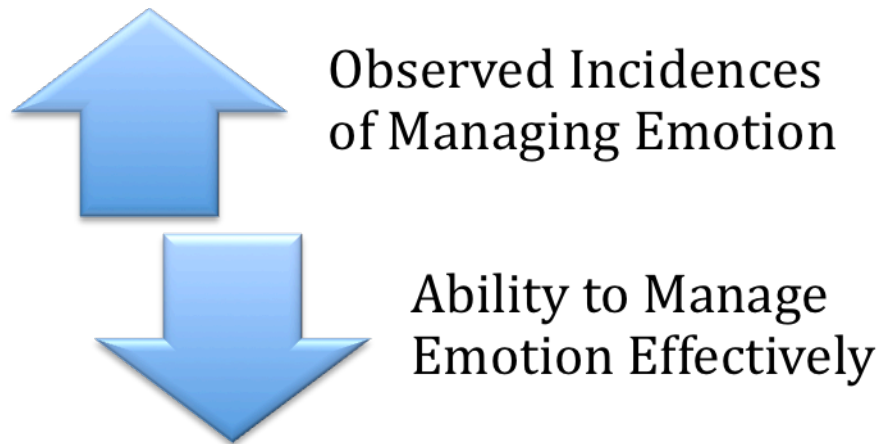


Figure 55. Illustration of the converse relationship for managing emotions.

Bea explains how she is aware of her own emotions and manages

them:

... sometimes I don't manage [my emotions] very well. Um, but usually it's just taking a calm breath, you know. I don't lose my temper, I sometimes get a little closer [to anger] than I would like, but I don't usually lose my temper. And um, I really think sometimes the best way to ... calm students down is to show that in yourself ... and rise above the situation, you know, show a different way around something to resolve it. (T Int 3 p. 3)

Bea mentions using “a calm breath” to manage her own emotions, and I observed her use this same technique with her students, helping them to manage their emotions. Bea would stop children and say, “It’s getting a little wild, let’s take a breath” (T Obs 4B 16:37), or “Let’s take oooooone long slow silent breath in, ... and let it out, ... and say ahhh, ohhh, oooo, (sigh)” (T Obs 3A 31:40). In such situations, breathing probably helps both teacher and students. In addition, Bea explains how managing her own emotions applies to her sense of professionalism:

I would say . . . park your personal life outside. Kids don't need to know . . . what you're going through. It's none of their business. And when I've had a real rough time at something else in my personal life, when I step in front of the classroom, I forget all about it, and it's the greatest therapy. You know, it's therapy by doing something else. And it sure gets your mind off things . . . but it just means that when you can put feelings aside, you can accomplish more and then have a clearer head to solve whatever problems you have. (T Int 3 p. 3)

Mary acknowledges that her emotional self-management has matured as she comments regarding a child's frustration:

. . . I think if there's something I do different now, I don't react as strongly. I just know that happens . . . and try not to ramp up the stress level for the kid, whereas once upon a time I think I'd be more, I'd show more concern, which can stress them more, you know. . . . (B Int 2 p. 3)

Mary acknowledges that she has learned how to manage her own emotions in such situations, and part of her learning included the knowledge that her expressions could actually stress the students. Nathaniel exhibits awareness of his own emotions and describes managing them. He noted, "There are moments that I get pretty upset," and in those instances he described putting himself "back in neutral," saying, "I just want to be myself" (A Int 3 p. 5).

Managing emotions includes the ability to solve emotion-laden problems (EC skill 6, adaptive coping). Whining apparently irritates Bea, so she manages her irritation and the children's emotion by creating a solution in which she says, "I'm okay with whining, but only when I tell you it's whining time. And after that, if anybody whines, I point to my watch and I say what? Whining time is **over!**" (T Obs 2A 8:50). She delivers this with humor, providing relief to potential tension.

Like Bea, Mary manages her own emotions when faced with a problem by taking deep breaths, and she models that for students as a technique for managing their own emotions. For example, after several reminders to a student who was distracting, I observed her stop, look at him, and shake her head no. While he adjusted his behavior, Mary maintained eye contact, made a big sigh, slumped slightly, and smiled at him, modeling a release of emotional tension (B Obs 2(1) 20:00). When asked in an interview what self-management of emotions may look like in her classroom, Mary responded:

Well, certainly we as teachers are people and have our own reactions to what can go on in the classroom, and it's really important to, in a sense, to grow up just as people, to also recognize that we do have reactions, and be a bit kind on ourselves, too. We can have bad days and respond with negative anger or, you know, have tears. We are affected by our students if we're good teachers, we do connect with them. . . . [B]ut . . . if a kid treats you with disrespect and there's a bit of I guess anger . . . just count to ten. I mean, to let that calm down inside ourselves before we really respond to things. (B Int 3 p. 4)

Like Mary, Nathaniel acknowledges that his self-management of emotions while teaching has matured:

. . . I had to learn, . . . turning off the emotion or turning off a way of dealing with it . . . but you learn to stay neutral, you learn to control your, I'm always controlling my emotions. . . . But yeah, we're always trying to put . . . things on hold or in neutral as situations occur. It's hard. (A Int 3 p. 2-3)

Still, faced with disciplining an argumentative student one day, Nathaniel solved the problem by sending the student to the office. After the student left, Nathaniel faced yet another problem of addressing the class and

relieving the tension felt in the classroom after the confrontation. He managed his own emotions by holding his head in his hands for a brief time, then identifying his own emotions to the students, "I'm a little disappointed with what happened," followed by a discussion with them about the incident (A Obs 2(3) 17:23). James explained how he manages his own emotions on bad days due to out-of-school personal concerns, and how he is aware of his responsibility for the emotional climate of the music experience, even when groups of students may behave very differently:

... as far as managing my own emotions, I have to be careful if I'm having a bad day because that can lead to me being overly sensitive to [student] behavior, and myself acting out in ways that are not helpful for the progress of the class ... I need to ... keep myself in the right perspective. Okay, this is a class coming in, we want to give them the best experience and set aside whatever was going on in my life personally or even if it was a class before ... [that] did something that upset me, try and, you know, not to just carry that over ... [S]ome days I do fine, I'm just rolling with it, you know, staying calm and ... everything in a fine perspective. And other days if one of the classes ... if I'm irritated with their behavior, then I can easily become more irritated with the next class, and more irritated with the next class, and that's, again, to manage that, I do have to, I guess, pause and reframe my mind and realize, okay, this is another class and we're just going to set aside everything outside. (BR Int 3 p. 2)

Another dimension of the emotional intelligence branch of managing emotions has to do with acceptance of one's own emotions, emotional self-management, and emotional self-efficacy. Bea explains what she does on emotionally bad days:

Sometimes I call in sick. (laughs) I have done that once or twice in my life. Uh, but mostly, I just, you know, you just do. It's therapy by doing. You know. It's, you get up and you do what

you have to do, and you know, it's the best thing in the world really. Work sometimes is my salvation. It can really perk up what could have been an awful day. (T Int 3 p. 7)

Bea manages her negative emotions by “doing” and she accepts that as the “best thing in the world” for her. She feels this strategy accomplishes what she wants it to emotionally.

Mary explains her strategy for managing her emotions:

... I make a real effort to be really on top of things ... but ... if I find after a class or two that, “Boy, I was really having a tough time,” [I] kind of just count to 10 again and [am] watchful. (B Int 3 p. 7)

She continues to explain that after a class she may think about how she handled her emotions, and “if there’s a bit of a ‘Oh, well!’ [I will] take a deep breath and ... move forward ...” (B Int 3 p. 7). Mary demonstrates emotional self-efficacy by articulating both her own emotional management strategies and her ability to learn from situations in which she feels either successful or less so.

Recalling an incident in which he sent a student to the office, Nathaniel shows how emotional self-management can be challenging for teachers:

... kids come in and they have a history of their behavior ... And some of them improve, and some of them just keep this, “I’m going to be a problem” ... So, um, yeah I was pretty upset because of (boy’s) history, and he did it again. ... I should have [written] a referral, but I also wanted the class to continue. ... I thought in my head, “I’ll write the referral later,” because you know you’re in the moment and it was going pretty well until I saw that. So one solution was to just send him out, and uh, would I have done it differently? See, a lot [of times], I don’t want one kid to stop the class. (A Int 3 p. 9)

Nathaniel is aware of his emotions (“I was pretty upset”) and decides that instead of continuing the confrontation, which was the cause of his own negative emotions, to remove the child and continue teaching. Although he is torn, in some respects Nathaniel felt his choice accomplished what he wanted (self-efficacy), as he says, “Would I have done it differently? See, a lot [of times], I don’t want one kid to stop the class.”

James demonstrates his acceptance of his own emotions and actions when he says, “I know when class went bad and it was probably my fault” (BR Int 3 p. 8). This comment illustrates James’ ability to recognize his emotions and demonstrates his emotional self-efficacy in that James knows when his emotional management is successful and when it is not, he accepts responsibility. Teachers’ emotional knowledge and skills are related to their actions pedagogically and in interactions with students. Implicitly or explicitly, verbally or non-verbally, teachers model interactions with their students and interaction with music through display rules.

Display rules

Saarni (1999) asserts that children learn appropriate emotional expression within social contexts. She defines “display rules” as “predictable social customs for how we express our feelings appropriately” (p. 188). Evidence from this study suggests that within the social context of a classroom, the teacher may establish explicit display rules; however, implicit display rules linked to the teacher’s emotional competence skills also convey

what emotional expressions the teacher allows and what kinds of or how much expression is acceptable. From the perspective of a child, display rules play a part in making each classroom environment unique. For example, an emotional display considered acceptable in Nathaniel's classroom (lots of movement and independence of expression to music) would not be considered acceptable in Mary's classroom (assigned seating in rows and very controlled).

Classrooms are complex environments involving numerous interactions between teacher and students, and, in the case of music classrooms, the music. When teachers respond to students' emotions and actions related to emotions, display rules are being taught. When a student says, "Some people get in trouble 'cause they get too [excited]," he or she has learned that, for this particular teacher, over-excited behavior is inappropriate (T St 2). Likewise, when another student comments, "Some people [get excited and] . . . start goofing around. So, that spoils it" (B St 3), the student has learned that "goofing around" is not an appropriate expression of excitement in that context. In the examples above, the teachers have taught their students, either directly or indirectly, their display rules related to the emotion of excitement.

When occasions for learning emotional display rules occur in Mary's classroom, such as over-excitement (hand-stands, hand gestures, talking), Mary's strategy is typically to move children. She does this because she recognizes that some children are "excited to be [in music] but almost too

much” and others are very sensitive or just haven’t “learned yet . . . how to express” themselves (B Obs 2(1)). When Mary moves children, they are learning what is acceptable expression in this environment, in other words, Mary’s display rules.

A discussion of display rules in a classroom context is complicated and difficult because emotional displays are manifest in behavior. Either implicitly, or explicitly, teachers show children how to interact with each other and how to be in the classroom. Because of the nature of schools, children come in contact with several adults, usually teachers, and one of the things that the children are learning in a school context is that not everyone reacts the same. This is why Saarni (1999) makes the point that emotional learning, and specifically display rules, is related to social context.

Summary

The teacher is the guide through this educational experience called general music. Emotional intelligence and emotional competence contribute to the teacher’s ability to guide. Their ability to guide takes into account several interacting aspects, such as: selecting the music, responding to student responses (feedback loop), navigating the emotional climate of the classroom (ebb and flow), and managing their own emotional responses. Emotional competence makes for smooth guidance.

Teachers navigate the emotional climate (ebb and flow) of a classroom through music/activity choices, their personalities, and interactions with students (feedback loop). Some teachers may like to guide

the boat toward calm patches and try to avoid the rapids. Other teachers may try to balance the rapids with calm patches. And other teachers may guide the boat through as many rapids as they can and only some calm patches (display rules). When rocks (distressing circumstances) disrupt the ebb and flow of the ride (energy or focus within a lesson), a teacher needs to make a choice (adaptive coping style). The choices they typically make during such situations will influence the overall experience.

Chapter 9

Discussion and Implications

The purpose of this study is to examine the lived experiences of four elementary general music teachers for the purposes of exploring emotional competence as related to perceptions and practices in the classroom. Teachers play a role in children's learning in which children learn not only subject matter content of the curriculum but also social and emotional ways of being in their particular social and cultural contexts, including the classroom. Williams et al. (2008) state, "teaching [is] an emotionally charged situation" (p. 2) and Hargreaves (2000) describes teachers as "emotional practitioners" for their students (p. 812). Researchers such as Saarni (1999), Ahn (2005a, 2005b), and Denham (2003) assert that children's emotional learning occurs through socialization and is related to context. Thus a classroom provides a social context in which a teacher's emotional competence may influence the emotional development of children as well as the learning environment as a whole. The emotional competence of teachers is important because it plays a central part in teacher/student interactions, and in music classrooms, where curriculum content is related to human emotion.

With this in mind, the research questions for this study include: Is it possible to observe a music teacher's emotional competence in action? In other words, can emotional competence in teaching practice be observed? If it can be observed, what is the relationship between emotional competence

and teaching practices, including a teacher's decisions about music, interactions with children, and his or her own emotional self-management? What is the relationship between a music teacher's self-perceived emotional competence and observed emotional competence in teaching practices? In this chapter I will address the research questions, connect the findings to the literature, share implications for current teacher practice, and provide suggestions for future research related to emotional competence and teaching in an elementary general music classroom.

Elementary Music Teachers and Emotional Competence

Four elementary general music teachers participated in this study. I observed them teaching children, interviewed them, and interviewed their administrators and three children from each teacher's classes. The teachers also completed three self-report inventories in which they indicated the ways they believed they would respond to emotional or emotion-eliciting interactions with children or to children who display certain kinds of emotions. I analyzed these data through three theoretical lenses: emotional competence skills (Saarni, 1999), emotional intelligence branches (Mayer & Salovey, 2002), and adaptive coping styles (Gottman, 1997).

The first research question for the study asks: Is it possible to observe teacher's emotional competence in action? In other words, can emotional competence in music teaching practice be observed? Each of the three theoretical lenses for this study provided a view of the teachers' emotional competencies in action. As demonstrated in the previous

chapters, each teacher's classroom (or the experience in their classrooms) had an emotional ebb and flow that involved the teacher, students, and the music, and the teacher's emotional competencies (Saarni, 1999) played a vital role in shaping that ebb and flow. Whether explicitly stated by the teachers or implied in their actions, the teachers were aware of and made decisions based on their own emotions, the children's emotions, and the emotional content of the music, including interactions and exchanges of emotion that might be described as feedback loops (Saarni, 1999). When the emotional ebb and flow of the experience was disrupted by an emotional display that seemed inconsistent with the environment, the teachers in this study used various adaptive coping styles (Gottman, 1997) suitable for the circumstances. Each of the teachers desired, encouraged (or discouraged), and even delighted in children's emotional responses to and expression through music. They also conveyed to the students, either directly or indirectly, their own emotional display rules (Saarni, 1999) regarding interactions with other people and ways of being in the classroom. This was accomplished while managing their own emotions, which they associated with maturity and professionalism—signs of their emotional intelligence (Mayer & Salovey, 2002). The individual emotional competencies of each teacher became evident in the emotional climate of the classroom.

While the summary above looks across cases, each teacher in this study was unique. The three theoretical lenses were useful for examining emotional competencies, however, they also revealed how each teacher had a

different combination of stronger or weaker emotional intelligence branches, prominent or less prominent emotional competence skills, and different preferences of or tendencies toward adaptive coping styles. For example, while all four teachers used all four adaptive coping styles described by Gottman (1997), their individual adaptive coping style might be described as the frequency and tendency to choose one style over the others, which appeared to be related to their own emotional intelligence profiles (Perry & Ball, 2004) and emotional competence skills (Saarni, 1999). In other words, there is a logical connection between the three theoretical frames (Figure 56), and as noted above, all the emotional intelligences, emotional competence skills, and adaptive coping styles work together to make each teacher unique.



Figure 56. Illustration of the relationship between emotional competence, emotional intelligence, and adaptive coping styles.

Teachers’ decisions regarding music and emotion. Hargreaves (2000) found that elementary “classrooms were . . . emotionally intense in both respects [positive and negative]” (p. 818). Like Hargreaves, I found that elementary general music classrooms are emotional places, and the connections between music and human emotion contributes to the emotional climate of the elementary general music classroom. Hargreaves (2000) defines emotional practices as those that “arouse and color feelings in ourselves and in those around us” (p. 812). In this study the musical repertoire used by the music teachers aroused feelings in themselves and their students, pointing to one facet of emotional practices of elementary general music teachers.

The second research question asks: If emotional competence can be observed, what is the relationship between emotional competence and teaching practices, including a teacher's decisions about music . . .? One way in which teachers' emotional competence skills were manifest was through their musical repertoire choices. In this study the data showed that the teachers' emotional competence did influence the musical content of the instruction they delivered and consequently their teaching practices.

All four teachers in this study recognized the emotional responses of their students to music, indicating their ability to discern and understand others' emotions (EC skill 2; identifying and understanding EI branches). Adachi, Trehub, and Abe (2004) found that children can identify or perceive intended emotion in music and that children can accurately express emotion. In Chapter Eight I discussed my findings that music elicits responses from children and they express the emotion they interpret from the music. The teachers' knowledge of this response was often used in their classrooms to affect the emotional climate (for example, Nathaniel's movement activity in which the students reacted to the different moods of the music he played at the piano). According to Campbell (2007), children usually respond positively to music. This study confirms this observation; children in this study laughed, moved, giggled, smiled, acted, and expressed joy during their engagements with music. Even when songs were more quiet or the music more reflective, the overall affect I observed was positive in emotional tone. However, some positive responses (rolling on the floor, jumping like a frog,

singing like an opera star) can come across as “too silly” sometimes, leading to problems. Thus as Ahn and Stifter (2006) found, teachers may need to “discourage . . . overly excited feelings” (p. 264), in this case caused by the subject of music.

Music elicits emotional responses in children, requiring teachers’ emotional competence skills when working with those emotions in the classroom. Part of the emotional competence skill of a music teacher is to recognize behavior or emotional responses as emotional in nature and to work with the display as such (EC skill 6, adaptive coping with aversive emotions and distressing circumstances). The teachers in this study showed evidence of their ability to discern the emotional responses the children had to music, and to understand the emotions of children (EC skill 2).

With the knowledge that music elicits emotional responses from children, the teachers in this study sometimes chose music that they believed would elicit a certain response from their students. This *using* of emotion (EI branch) was found to be in the form of empathy (EC skill 4), as Bea did when matching the mood of her students on a rainy day close to Halloween; or in the emotional communication within relationships (EC skill 7) such as when Mary explains how she will use the emotion through the music to motivate her students in a positive direction; or through adaptive coping or prevention of distressing circumstances (EC skill 6) for instance when Nathaniel and James mention that when selecting music one of their first thoughts is whether the music is “fun.”

This study showed that the teachers' choice of musical repertoire sometimes included musical lyrics and/or musical activities that required imitation or role-playing of an emotion (e.g. Mary's Thanksgiving Turkey song, Razzamatazzama in Bea's classroom). These types of musical choices and activities required teachers' ability to use the vocabulary of emotion and expression (EC skill 3) through the emotional language in musical lyrics; and the ability for dissemblance (EC skill 5) through role-playing.

In addition, the teachers sometimes used children's literature when teaching songs to the children (e.g. Mary, There was an Old Lady Who Swallowed a Pie). Mayer and Salovey (1997) point to the importance of stories to emotional learning for children. Music, particularly songs with stories and characters, may have the same potential emotional teaching function as referenced by Mayer and Salovey. Teachers' choices to include such activities point to the modeling of emotional display rules (Saarni, 1999) regarding interactions with other people, interactions with music or emotional responses to music, and ways of being in the classroom, thus calling upon the teachers' own emotional competencies.

Another repertoire choice of the teachers in the study included singing games (Turkey and the Farmer) and other movement related activities (Marching in the Light of God, Oh My Aunt Came Back, Oh Soldier, Soldier Will You Marry Me). Asher and Rose (1997) highlight the importance of the game context for children in which they can learn about the "emotional side of their lives" (p. 216). Similarly, Campbell (2007) notes the importance

of singing games and movement related to children's songs. She states that "movement appears to be inseparable from the songs and singing games that children prize . . . Children do not isolate song from movement" (p. 891). The teachers in this study appear to understand this connection between emotions, games, and movement, as there were several movement and game activities incorporated into their music teaching.

By selecting musical repertoire that enhances the emotional learning of children, teachers, either explicitly or implicitly exhibited emotional competencies, which may serve as a model for children. Thus, teachers' emotional competence skills were evident in their musical selections for instruction, thus demonstrating a relationship between the emotional competence of teachers and the musical content for instruction.

Teachers' decisions regarding interactions with children. The second research question continues to ask: If emotional competence can be observed, what is the relationship between emotional competence and teaching practices, including a teacher's decisions about . . . interactions with children . . .? Teaching involves an emotional interaction between teacher and students in which each reacts emotionally to the other. Saarni (1999) describes this social/emotional interaction as a feedback loop or a "weaving back and forth of two individuals' reciprocal inferences about the emotions of the other, which in turn are integrated with one's own emotional reactions" (p. 108). Fabes et al. (2001) similarly describe a "bi-directional relation" (p. 917) within asymmetric relationships such as parent/child or

teacher/student. They explain that how the adults react affects what the child does (e.g. intense negative emotional displays), which in turn affects how the adults react. The findings indicate that both teachers and students initiated feedback loops, and they did so in various ways (for example, when Bea says it's terrible news that it's time to leave, and the students begin to pretend cry; and when Scotty's excited body percussion initiates a reaction from Mary to move students). This social interaction between teacher and student was observed in the elementary general music classrooms in this study showing the teachers' awareness of emotional communication within asymmetric relationships (EC skill 7).

The emotional climate of an elementary general music classroom consists of an emotional ebb and flow, a rise and fall of energy or focus, which keeps the momentum of the class going. The teacher, one or more students, or the music was the catalyst for a shift in energy, focus, or emotion at different moments and in different ways. Further, the interactions of teacher, students, and music shifted the emotional climate (energy intensity) and focus in complex ways. Meyer (1967) describes music's ability to symbolize human inner life with its tensions and resolutions. This study shows that music, and the teacher's choice of musical repertoire, contributes to the emotional ebb and flow of the classroom climate. Ahn and Stifter (2006) suggest that teachers "manag[e] the emotional climate in which children learn about emotions" (p. 254), thus requiring emotional competence. The teachers in this study often accomplished this through

musical repertoire choices (e.g. Mary's students singing There was an Old Lady Who Swallowed a Pie and Mary asking questions in between the verses) and their personality (e.g. Bea making a joke and then whispering instructions) both entailing teacher emotional competence.

Hargreaves (2000) refers to *psychic rewards* in teaching, and states, "teachers feel rewarded when students show affection towards and regard for them and when students demonstrate that they are enjoying (or have enjoyed) their learning" (p. 817). In the elementary school this appears to come from "emotional bonds and emotional understanding established here and now with entire groups" (p. 818). This means that for elementary music teachers, the social interactions that take place within a feedback loop in the classroom may provide the teacher with the psychic rewards that can lead to feelings of self-efficacy (EC skill 8). The teachers in this study confirm this notion from their comments pointing to feelings of self-efficacy after social/emotional interactions with their students showing some evidence of emotional competence skill 1 (awareness of one's own emotions) and emotional competence skill 8 (self-efficacy). For example, James indicated that when a child is angry he feels he is able to help them "redirect their attitude" (BR Int 2 p.5); and Nathaniel commented about being on "Cloud Nine" after a concert when the students and parents felt proud and provided feedback. Nathaniel explained, "that's why I do what I do. So even in the moment . . . I'm diggin' it" (A Int 2 p. 4). In an elementary general music classroom an apparent ebb and flow occurs. Teacher/student interactions

may result in a feedback loop, and those interactions can lead to a teacher's feelings of self-efficacy, all requiring a teacher's emotional competencies.

Teachers' decisions regarding their own emotional self-management. Williams et al. (2008) explain, "teachers . . . juggle their own emotions while trying to contend with their students' needs and attend to other administrative duties . . . These interactions, internal and external, make teaching an emotionally charged situation" (p. 2). The second research question continues to ask: If emotional competence can be observed, what is the relationship between emotional competence and teaching practices, including a teacher's decisions about . . . his or her own emotional self-management . . . ?

There appears to be a strong relationship between emotional self-management (or self-regulation) and several of the emotional competence skills (Saarni, 1999). Emotional self-management requires an awareness of one's own emotions (EC skill 1) and is utilized when coping with aversive emotions or distressing circumstances (EC skill 6). When emotional dissemblance (EC skill 5) occurs, a regulating of the emotions must also simultaneously occur. In other words, in order to conceal one's inner feelings from another person, one must self-regulate. In addition, subsequent to emotional self-management is the possible feeling of self-efficacy (EC skill 8), or the sense of accomplishment when one is successful in regulating one's own emotions. Self-efficacy is complicated. It is the acceptance of our emotional experience (Saarni, 1999, p. 278) and feeling in

control of that experience (Saarni, 1999, p. 279). In addition, Saarni (1999) explains, “Individuals with . . . emotional self-efficacy know how to cope with aversive emotions by regulating their intensity, duration, and frequency through appropriate and adaptive action” (p. 279).

I found that all the teachers in this study had the ability to self-regulate their emotions when they were at school teaching. Bea describes “therapy by doing” (T Int 3 p. 3); Nathaniel comments, “somehow I’m able to reach down and . . . go forward” (A Int 3 p. 6); Mary, using her sense of humor explains, I “try to do no harm . . . Managing my own emotions, [I] try to just go, ‘I better not do anything too extreme today cause I could just do some damage that’s not worth it.’” (B Int 3 p. 7); and James said, “I do have to, I guess, pause and reframe my mind and realize, okay, this is another class and we’re just going to set aside everything outside” (BR Int 3 p. 2). These comments show the teachers’ awareness of their own emotions (EC skill 1) and that they had a solution for dealing with such circumstances (EC skill 6). This finding relates to Ciarrochi and Scott (2006) when they state, “when people do *not* know what they are feeling, they are *less* able to resolve their emotional problems in constructive ways” (p. 233, emphasis added).

Poulou and Norwich (2002) suggest that even though teachers’ negative feelings influence their readiness to help students “it might be unnatural to expect teachers to freeze their feelings. It would be more desirable for them to learn to control these negative feelings and not allow them to influence their teaching role of supporting children in need” (p. 128).

This study shows that the teachers in the study had learned to manage negative feelings. Saarni (1999) explains that concealing one's feelings may be accomplished when individuals manipulate expressive behavior by doing one of three things: *Exaggeration* in order "to gain someone's attention" (p. 194); *Minimization* which "consists of dampening the intensity of emotional expressive behavior despite feeling otherwise"; and *Substitution* of "another expression that differs from what we genuinely feel" (p. 195).

The teachers in this study showed evidence of these three strategies. Mary exaggerates her excitement in order to refocus the students in her class. While Mary is reading a book, the children chatter with excitement. Mary pulls them back with "Let's see what's next." As she turns the page, the children are still chattering a little bit so she says a little louder, "Oh! What's this?" creating interest for the class and unifying them. (B Obs 1(1) 9:23). Nathaniel explains his minimization of his emotional expression in a professional role, "you learn to stay neutral, you learn to control your, I'm always controlling my emotions" (A Int 3 p. 3) And Bea describes how she emotionally substitutes, "[if you're having a bad day, it's] that actress thing . . . you act as if you are [fine]" (T Int 3 p. 8). In addition, Ahn (2005a) describes how teachers influence children's emotional learning by providing "a model of emotional expression and regulation" (p. 50). When teachers self-regulate during class, it may provide a positive model for their students who are able to observe an adult's strategies for dealing with emotion.

Jagers (2001) and Richardson et al. (2009) acknowledge the importance of teachers and their role as an emotional model for their students. Jagers explains, “it is . . . important that [the teacher] model the moral competencies children need to acquire” (p. 65). And Richardson et al. state, “teachers must model the skills they wish their students to acquire and use a variety of modeling strategies” (p. 73). In order to be a model of emotional skills, the teachers need to possess the skills themselves. Saarni (1999) has clearly outlined eight emotional competence skills, and Caldarella et al. (2009) similarly describe fundamental social/emotional skills which appear to correlate to Saarni’s skills: Ability to recognize and manage emotions (EC skills 1 and 3); possess feelings of caring and concern for others (EC skills 2 and 4); responsible decision making, (EC skill 6); establish positive relationships, (EC skill 7); and ability to handle challenging situations effectively (EC skill 6 and 8) (p. 52). This study shows that the teachers in the study possess and use all of the emotional competence skills in their teaching practice, including their ability to manage their own emotions, thus providing a possible emotional model for their students.

Hargreaves (2000) refers to teaching and learning as “emotional practices” and teachers as “emotional practitioners” (p. 812). These terms imply action. He continues to suggest that emotional competence does not just involve an individual, rather it is “embedded and expressed in human interactions and relationships” (p. 824). Part of the emotional competence of

a teacher is the ability to manage one's own emotions or to self regulate, and teachers manage their emotions during interactions in the classroom.

Teacher's Self-Perceived Versus Observed Emotional Competence

The third research question asks: What is the relationship between a teacher's self-perceived emotional competence and observed emotional competence in teaching practices? According to the findings of this study, a teacher's self-perception on how they implement their emotional knowledge and skills may actually be different from their observed practice. When a comparison is drawn between the teachers' self-perceived emotional intelligence scores (Figure 57) and their observed frequencies (Figure 58), a large difference is found. This discrepancy points to the teachers' viewing themselves in a better light than their practices may indicate.

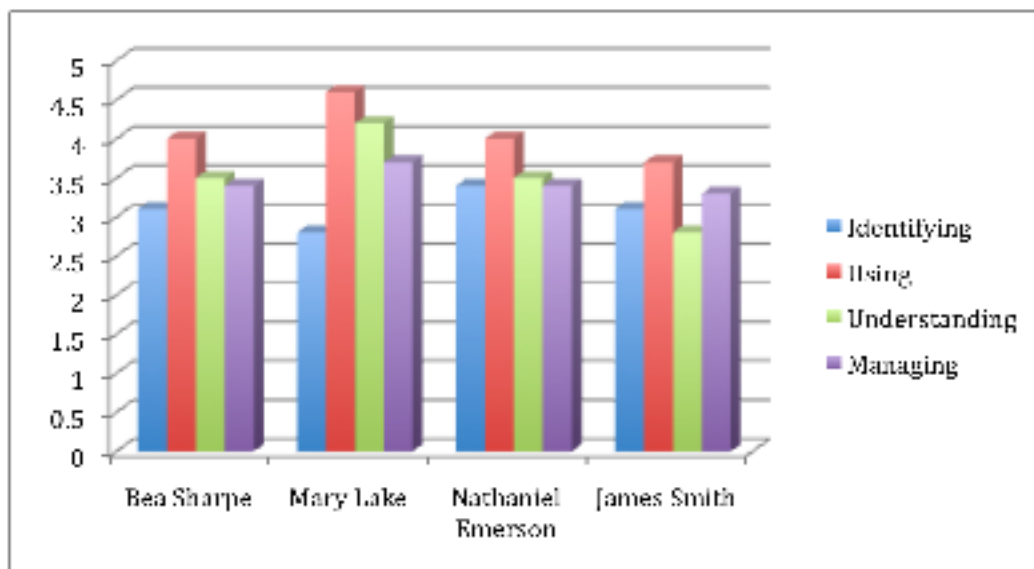


Figure 57. Teachers' self-perceived emotional intelligence inventory mean scores

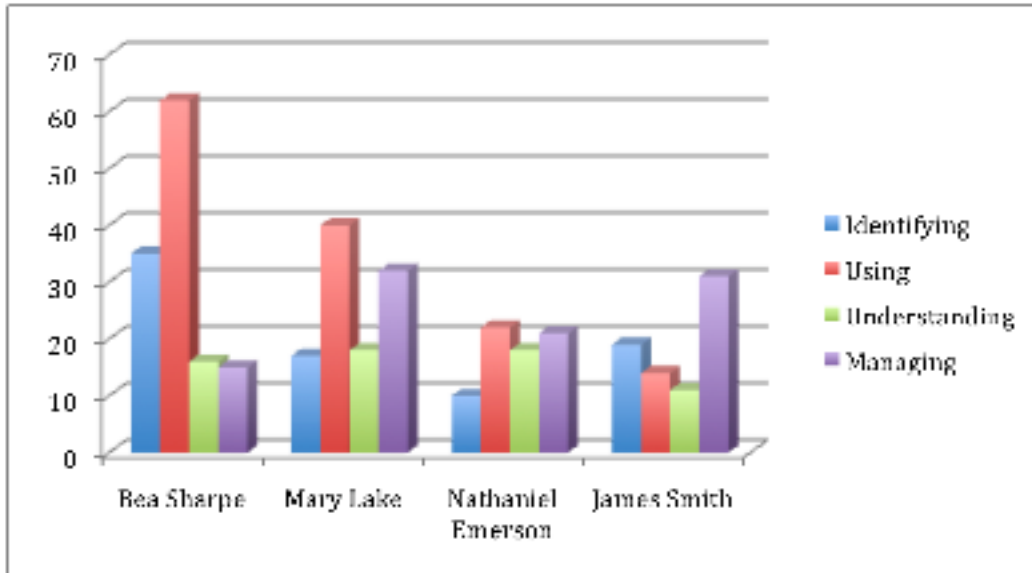


Figure 58. Frequency of use of emotional intelligence branches observed by the researcher.

Also when a comparison is drawn between the teachers' adaptive coping style scores (Figure 59) and their observed frequencies (Figure 60), the same discrepancy is observed. Chapter eight explored extensively the details of these findings. Three of the four teachers perceived themselves as emotion coaches (considered the ideal, but not always appropriate for every emotional interaction, as discussed in chapter eight) whereas only one teacher's observed score indicated that their preferred style in practice was emotion coaching. These findings suggest that teachers may have a perception of an idealized self, whereas in actual teaching practice, the ideal is not always achieved.

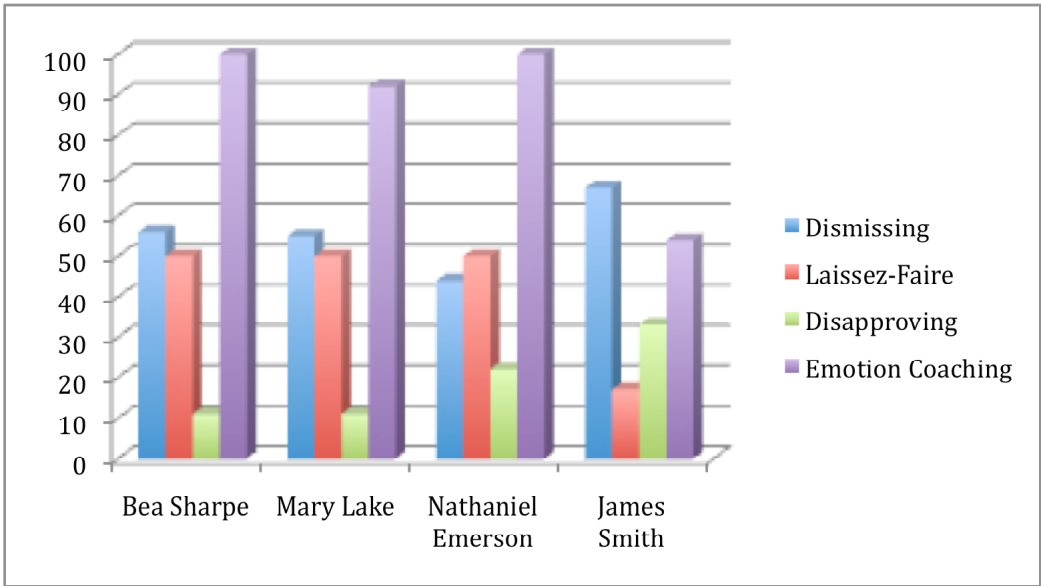


Figure 59. Teachers' self-perceived adaptive coping inventory scores. Self-perceived scores are represented by the percentage of the questions chosen as true for each coping style.

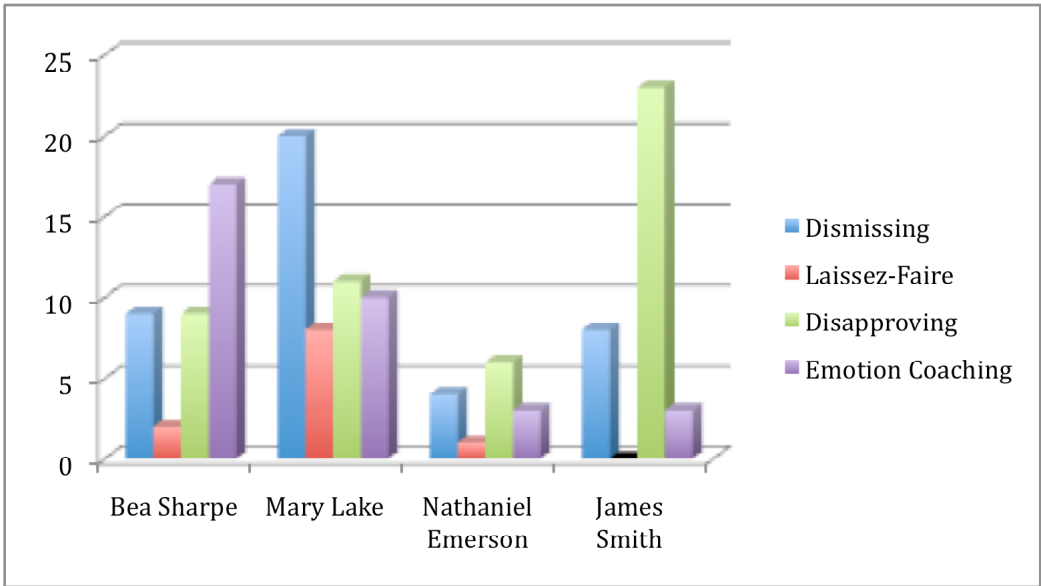


Figure 60. Frequency of teachers' observed adaptive coping styles.

Adaptive Coping Styles and Display Rules

Elementary general music classrooms are emotional places; as such emotional challenges (both positive and negative) occur during teaching. When a negative emotion, or even an excessive positive emotion, is displayed from a student, the teacher needs to make a decision calling upon their emotional competencies. According to Gottman (1997) this choice could be reflected in one of four styles: dismissing, laissez-faire, disapproving, or emotion coaching. The teachers in this study utilized all four adaptive coping styles depending on the situation.

In this study, I found that a teacher's school policies might influence their choices when faced with adverse circumstances, possibly inhibiting emotionally competent choices. Hargreaves (2000) explains that the emotional practices of individuals may be influenced by how one's professional "organization structures human interactions" (p. 824). This study showed this influence when James gave a "card turn," and when Nathaniel told a child they had a "referral." This study also found that a music teacher's limited time (30 minutes per class) might determine how they handle emotionally distressing situations (e.g. Mary delaying discussion of serious issues to a later time; or Bea sometimes transferring responsibility to the classroom teacher). Although this may appear to refer to classroom management, it is important to reiterate that the adaptive coping styles are related to the emotional displays of children, keeping in mind that emotional displays are manifest in behavior. However, what is referred to here, is the

teacher's ability to deal with emotional displays, and emotional interactions, in other words, the emotions behind the behavior. This ability takes into account several of the emotional competence skills and emotional intelligence branches especially when referring to emotion coaching (Figure 61).

Emotion Coaching Steps	Emotional Competence Skills	Emotional Intelligence Branches
1. Become aware of the child's emotion.	2. Ability to discern and understand others' emotions	Identifying
2. Recognize the emotion as an opportunity for intimacy and teaching.	7. Awareness of emotional communication within relationships	Using
3. Listen empathetically, validating the child's feelings	4. Capacity for empathic involvement	Using; Understanding
4. Help the child find words to label the emotion he is having.	3. Ability to use the vocabulary of emotion and expression	Identifying
5. Set limits while exploring strategies to solve the problem at hand.	6. Capacity for adaptive coping with aversive emotions and distressing circumstances	Understanding; Managing

Figure 61. Areas of confluence between emotional intelligence, emotional competence and emotion coaching adaptive style.

In order to handle adverse situations, the teachers in this study appeared to use all the adaptive coping styles, depending on the circumstance. Likewise Williams et al. (2008) and Ahn and Stifter (2006) found similar teacher responses to emotional events in the classroom. Williams et al. discuss six responses: detached, put this on the back burner, no more tears, handle with care, shifting directions, and totally engrossed

(*flow*). Ahn and Stifter further categorized teacher's responses for negative emotion and positive emotion. They coded teachers' responses to children's *negative* emotion into eight categories: ignoring, physical comforting, negative response, teaching constructive means of emotion regulation, intervening in the cause of negative emotion, showing empathy, distraction, and other. And teachers' responses to children's *positive* emotion expressions were coded into five categories: ignoring, matching the emotion, encouragement of emotion display, discouragement of emotion display, and other. Connections can be drawn between the above teacher responses and Gottman's adaptive coping styles (dismissing, laissez-faire, disapproving, and emotion coaching).

In this study an apparent progression emerged in which the teachers utilized all the adaptive coping styles. It appears that some teachers will first *dismiss* an emotional display followed by an acknowledgment but offer no guidance (*laissez-faire*). This can then lead to a punishment (disapproving), usually in a "time-out" scenario, that may or may not be followed through with *emotion coaching*. Although a progression was observed from the dismissing style to emotion coaching, the teachers in this study also demonstrated an apparent preferred adaptive coping style; one they utilized most often.

This study found that sometimes a teacher might want to ignore (dismiss) certain emotional displays so that attention is not drawn to the student in a group setting or know that if left alone, some situations work

themselves out. Some displays require correcting; thus a more disapproving style may be necessary in order to teach appropriate expression within a classroom setting. Often, teachers do not have enough time to go through all the emotion coaching steps, so just showing sympathy (*laissez-faire*) without offering limits is often all that is required. Offering limits or solutions may be too time consuming for a teacher to do for every incident within a classroom. Emotion coaching could take place when a child is sent to “timeout” (when other students in the classroom are occupied), or accomplished later when the teacher has more time to deal with the situation (e.g. after class). The teachers in this study (Bea and Nathaniel in particular), however, have shown the ability to move through the emotion coaching steps efficiently within the context of an elementary general music classroom.

When a teacher is faced with adverse circumstances and they make a choice in their preferred adaptive coping style, their students begin to learn what is considered appropriate emotional displays for that particular teacher within the context of the classroom. Saarni (1999) calls these learned patterns display rules. According to Saarni, children incorporate what they have learned from emotion-eliciting situations “into their own emotional ‘map’ of when to feel, what to feel, how to express feelings, and whom to express them to” (Saarni, 1999, pp. 63-64). Children learn that what is considered acceptable behavior in one context may not be acceptable within a different context. Bea explains this concept when she describes a classroom teacher’s possible reaction upon entering Bea’s classroom:

A lot of teachers, regular classroom teachers, especially . . . the ones that really run their classroom, I don't want to say strictly, but no nonsense . . . kind of all business. They're sort of horrified sometimes when they come to the music classroom in the middle of an activity . . . [where] I'm gonna give 'em a chance to act silly . . . So there's a certain bit of mayhem I allow, you know, because I just know that it's not gonna hurt anything. (T Int 2 p. 7)

Here, the children learn that in music they are allowed to express emotions a certain way that would not be considered acceptable with their classroom teacher. Similarly, comparing the observable “display rules” of the four teachers in this study, it became apparent that the emotional expressions considered “appropriate” in Nathaniel’s music classroom, for example, would probably not be “appropriate” in Mary’s music classroom, and vice versa. This confirms Saarni’s notion that display rules are context specific, in this case, a specific music teacher’s classroom.

Ahn (2005a) explains how teachers influence children’s emotional learning:

“First, teachers provide a model of emotional expression and regulation . . . Second, teachers may increase children’s understanding about emotions by verbally explaining the meaning of emotion on specific occasions . . . [finally] caregivers’ appropriate behavioral and emotional reactions . . . provide opportunities for children to learn what behaviors are appropriate for expressing emotions” (p. 50).

Therefore, according to Ahn, children learn display rules from a teacher’s responses, which in turn are influenced by the teacher’s emotional knowledge (EI) and skills (EC).

Within the context of an elementary general music classroom, my data showed that children often displayed excessive positive emotions, usually

caused by the music or the musical activity. Ahn and Stifter (2006) point out that teachers sometimes need to discourage “overly excited feelings” (p. 264) of their students. Similarly, I found in this study that the teachers often found it necessary to discourage or subdue overly excited emotional displays of their students if they became disruptive to the class. It is interesting to note that through teachers’ emotional responses, or modeling, children may learn to control or manage their feelings in the same three ways that teachers manage their own emotions as described by Saarni (1999): *Exaggeration* in order “to gain someone’s attention” (p. 194) (e.g. “Scotty” excitedly raises his hand and yells out “I know, I know, I know” (B Obs 2(1) 15:22); *Minimization* which “consists of dampening the intensity of emotional expressive behavior despite feeling otherwise” (e.g. The class laughs, but James says, “please don’t add sound effects to your smile,” (BR Obs 1(2) 3:43) thus the students learn to dampen their emotional expression); and *Substitution* of “another expression that differs from what we genuinely feel” (p. 195) (cannot be observed and was not included in the interviews of the students). Thus, the teacher again becomes the model for their students of “emotional expression and regulation” (Ahn, 2005a, p. 50).

Ethical Conundrums

While conducting this study, a few ethical questions arose; one regarding the research process, and two associated with teaching practice.

Through observation of James it became apparent that his star system was getting in the way of his teaching. He spent a large portion of his time in his

classes discussing stars rather than making music. And in the end, the students' focus on stars actually became a distraction and caused some behavior issues. During interviews, on more than one occasion, he commented to me that he often felt tired and even "burnt-out." I wanted to tell him that I thought I knew why he might be feeling this way and offer a suggestion. I could not however, because telling James that he might want to rethink his star system was an ethical conundrum in the context of my research. As a researcher I was observing typical teaching situations and the emotional interactions that took place in an elementary general music classroom. I chose not to offer suggestions that could have influenced his practice, thus possibly changing the classroom climate. In addition, I was not there to "judge" or "offer guidance", my role as researcher was that of observer only. After the study, however, I decided to get in touch with him and will talk with him about the observations.

As a researcher I faced constant ethical challenges especially during analysis. As discussed in chapter 3 I had to be careful when labeling the data. I wanted to ensure the proper representation of the participants while at the same time representing the theoretical models accurately. Within the analysis process I struggled with the difference between a child's behavior and emotional displays. I needed to be careful in keeping the distinction clear in my mind while labeling and applying the theoretical models.

In addition, when I discovered a connection between the three theoretical models I was cautious that I did not force them together in ways

that would not be accurate. Emotions are a nuanced area and it is difficult to know what someone is feeling. Consequently I sometimes found it necessary to change my mind on certain applications of the models. The analysis process was not always smooth and I needed to realize that that was a part of the process and that it was all right if the models did not always fit.

Through the research process of this study, I have come to the idea that teachers are emotional models for children. This poses another ethical challenge related to teaching. Through our choices of curriculum, teaching strategies, and emotional responses, we as teachers model emotional competence for children, making the act of teaching even more complex. The emotional competence of music teachers is related to how we respond to music and each other as human beings. This points to the need for teachers not only to be experts in their content areas, but also to have an increased awareness of their emotional competencies and how they may impact children. Although beyond the scope of this study, I raise this idea here, because I feel it is important to note. Some of the ethical questions raised by this finding include, how do we as teachers increase our awareness of our own emotional competencies? What emotional decisions do we make, knowing that what we do may influence students? And how do we raise these issues with pre-service teachers, who are just beginning to be aware of and able to handle their own emotions during teaching situations, let alone interpret the emotions displayed by their students?

Another ethical issue/conundrum is related to teachers' use of the words *discipline* and *management*. Both of these terms imply a teacher trying to control or direct students. While teaching, teachers make choices related to balancing the needs of individual students with keeping the ebb and flow of the classroom climate moving. Emotional displays by children are manifest in behavior; however, the words *management* and *discipline* imply a relationship that seems to deny the emotion behind the behavior and a healthy teacher/student interaction. As a profession we may want to reconsider using the words discipline and management as related to children's behavior. Often, as discussed in this study, children's behavior is an expression of emotion. In other words, outward behavior is often evidence of something else emotionally going on with a child. Saying that we as teachers want to control children's emotions instead of acknowledging them, is troubling since it seems to deny the humanness of children. Instead, I suggest that teachers through emotional intelligence and emotional competence skills should approach emotional displays of children, or children's behavior, from the perspective of working with children's emotions and supporting their emotional development. In the end our goal as educators should be the well-being of children.

Implications

If elementary general music teachers know that teaching involves an emotional ebb and flow, then they can anticipate and even plan for the swells and the lows, and consider how they will respond when the waters get rough

or when unanticipated responses, reactions, or behaviors interrupt the journey. In other words, they can make curriculum and lesson plan choices in musical repertoire that will support an emotional climate in the classroom that is both productive and positive. Knowledge about the feedback loop can help teachers be aware of the emotional effect they may have on their students and the effect their students have on them, and they can respond accordingly. If elementary general music teachers have emotional competence skills regarding the students, themselves, and the music, then, as models, they may be better able to support their students at a critical age for their emotional development (Saarni, 1999; Richardson et al., 2009; Katz et al., 2007; Gottman, 1997).

This study shows that the teacher's choice of music plays a key role in the emotional climate of the elementary general music classroom. Williams et al. (2008) emphasize that "different [academic] subjects tend to elicit different types and levels [of] emotional experiences . . . [Therefore teachers in] specific subject areas should be educated on how to handle emotions that are commonly felt within their domain" (p. 20). Knowledge of both emotional competencies and the role of music in the emotional climate of the classroom may not be limited to elementary general music teachers. If elementary education majors could learn about the feeling of music, its importance in children's experiences and development, and the emotional competencies needed to deal with emotional displays by children, they may be more likely to use music in their future classrooms. This emotional

quality of music may be more accessible to adult students who may not have the musical training background expected of a music specialist.

The findings for this study may also transfer to other music classrooms (e.g. ensembles, junior/senior high level). The connection between music and emotion is clear, but the emotional responses displayed in a general music classroom may be different from those displayed in an ensemble context, for example. A teacher's emotional competencies may remain the same, but be manifest in different ways through their teaching practices. In addition, differing grade levels may require different emotional models or teacher choices regarding the emotional ebb and flow of the classroom.

Knowledge of the adaptive coping styles may provide teachers with tools for dealing with adverse situations that help students emotionally, not just behaviorally. Although emotion coaching may not be an appropriate choice for every adverse situation, it may be a recommended adaptive coping style because it utilizes all of the emotional intelligence branches and most emotional competence skills, thus calling upon the emotional knowledge and skills of the teacher and providing a model for the student. Gottman (1997) found benefits of the emotion coaching style for children (e.g. better academic performance, social competence, emotional well-being, and physical health), and Ciarrochi and Scott (2006) found benefits for teachers (e.g. less depression, anxiety and stress, and more positive moods). If teachers could learn to use the emotion coaching steps efficiently in the

classroom, they may utilize it more often, providing a benefit for both the students and the teacher.

If emotional competency makes a difference for teachers and students, then knowledge of emotional intelligences and emotional competencies should be included in the curriculum for pre-service teachers and should be made available to in-service teachers. Awareness of the emotional intelligence branches, emotional competence skills, and adaptive coping styles could help teaching be more enjoyable for some teachers (Adachi, Trehub, and Abe, 2004; Ciarrochi & Scott, 2006). The stresses of teaching can cause burnout (Brissie, Hoover-Dempsey, & Bassler, 1988; Jennings & Greenberg, 2009; Kertz-Welzel, 2009; Montgomery & Rupp, 2005; Sandene, 1995). Dealing with those stresses takes emotional competence, and if teachers learned emotional competence skills through teacher preparation classes or teacher development workshops, they may be able to help themselves prevent teacher burnout. Also, struggling teachers could be having trouble because of an emotional disconnect. Therefore, seminars for practicing teachers to help them think through the skills could help struggling teachers become better, and possibly retain teachers longer in the profession.

Potential Questions and Recommendations for Future Research

This study examined the emotional competencies of elementary general music teachers. Other researchers have found that the emotional competence of adults impacts the emotional development of children (Ahn &

Stifter, 2006; Ahn, 2005a; Ahn, 2005b; Fabes et al., 2001; Goodman et al., 1993; Gottman, 1997; Hargreaves, 2000; Katz et al., 2007; Poulou & Norwich, 2002; Rambow, 2000; Williams et al., 2008). Although the focus of this study was on the teachers and their interactions with the children, and children were secondary participants, future research may focus on the impact of elementary general music teachers' emotional knowledge and skills on the emotional development of children.

In this study differences in gender arose. The two male teachers in this study tended to choose a more disapproving adaptive coping style more often than did the two female teachers in the study. In the literature other researchers have noted gender differences related to emotional intelligence, management, and teacher responses (Ahn & Stifter, 2006; Perry, 2004; Saarni, 1999). Researchers may want to explore teacher gender and its role in the emotional knowledge and skills of the elementary general music teacher.

Additionally, teacher's emotional responses could be related to student gender. Ahn and Stifter (2006) found "evidence that adults have different expectations with regard to boys' and girls' emotional expressions, and that adults actually may reinforce these emotional expressions as a function of gender" (p. 267). Although beyond the scope of this study, other researchers could explore music teachers' choices related to adaptive coping styles and student gender.

In this study I found a difference between the emotional competence and teaching practices of veteran teachers and early career teachers. Veteran teachers commented on doing things differently now, compared to when they first taught (Mary and Nathaniel) and self-perceived scores compared to observed scores showed a difference between the veteran teachers (Bea, Mary, and Nathaniel) and the early career teacher (James). Future researchers may explore further this question related to differences between the musical and emotional choices made by veteran and early career music teachers.

This study points to the need for teacher preparation programs to include topics on emotional intelligence, emotional competence, and adaptive coping styles related to teaching music. Researchers may want to explore the impact teacher preparation or teacher development in the emotional intelligence branches, emotional competence skills, adaptive coping styles, and music and emotion may have on emotional teaching practices.

Personal Reflection

Through this inquiry I have gained new understandings related to the complexity of emotions in an elementary general music classroom and among elementary general music teachers. This newfound understanding has been discussed above and in the previous chapters. In the following discussion I will address the new understandings I have gained related to my

own teaching practices (as a teacher of children and a teacher of teachers), research, and personal emotional awareness.

In my current position as a university music education faculty member, I have the opportunity to work with both children and pre-service teachers. A partnership I created between the university and a local elementary school affords opportunities for pre-service teachers and me to provide musical experiences for select kindergarten through third-grade classes. As a result, I am able to continue working with children as a music teacher while providing model lessons for the pre-service teachers. This journey has started me thinking about how I can use my knowledge of emotional competencies to change my own teaching practices. I am more aware of how I address emotional interactions with university students as well as with children. For example I allow the rises in the emotional ebb and flow to occur in the classroom, not trying to subdue it (both with university students and children).

As I reflected upon this idea from my research another image came to mind. While white water rafting and you come upon the swells in the water, the guide does not keep paddling forward. They will usually stop and allow the raft to go over the swells of water. Once the raft is over the swell that is when the guide will continue to paddle forward. The same can be applied to teaching. When the emotional climate is in a swell or lots of energy, the teacher can stop and allow the swell to occur. Once the energy is re-focused that is when the teacher can move the lesson forward. In addition, I feel I

have become more aware of how I play a role in the shaping of that energy and focus and I allow myself to go along with the ride.

As a teacher of children, when faced with situations where emotion coaching is appropriate, I now consciously try to label the child's emotions. I found that, like the participants in this study, I too would skip this step in the emotion coaching process. Since I am now aware of this tendency, I make a conscious effort to do this with the children.

Currently, when a situation arises in which a child displays a negative emotion (i.e. anger or sadness), I will occupy the rest of the class with an activity and take the child off to the side (steps 1 and 2). I will get down so I am eye level with the child and ask them what is wrong allowing them the opportunity to explain their feelings (step 3). At this point I consciously have tried to help the child label their emotion (step 4) by saying comments such as: "I know that must make you sad" or "Does that make you angry?" For the last step I help *them* to problem solve asking questions such as: "what can we do to make this better?" or "What do you think . . ." additionally offering suggestions if they need it, or guide what they suggest. I found that the process took a short amount of time (e.g. one to two minutes) with the child quickly returning to the group and continuing with the music activities.

As a teacher of pre-service teachers I have become aware of how pre-service teachers approach emotional situations in the music classroom with children. From this awareness a need emerged, and I have added a topic to my syllabus regarding children's emotional responses to music and

emotional interactions in the classroom. For example, in my methods class I set aside some time (one class) in which I presented the three theoretical lenses in this study and facilitated a discussion on their application in the classroom. I would like to refine this presentation to include more of a summary of my findings and to include more interaction (e.g. students take the inventories) over several classes.

I am also aware of the personal emotions of the pre-service teachers and how that affects the emotional climate of the elementary classroom. I discovered that some pre-service teachers are very sensitive when they begin teaching and it can become emotional for some of them. I found myself in situations requiring emotion coaching. The words I used were different when talking with the adult learner versus a child and I found no need to label emotions when working with adults. The steps (1, 2, 3 and 5 of Gottman's model), however, remained the same, and the skill of helping the *student* problem solve also remained the same.

As a researcher, my journey has been much like my analogy for teaching. An ebb and flow occurred during the process, an occasional disturbance disrupted the flow, and I found my own emotional knowledge and skills were required along the way. While analyzing the observations for teachers' emotional competence skills, I discovered that I was using my own emotional competence skills, which allowed me the opportunity for self-reflection on my own competencies and teaching practices. As I was organizing the data, I discovered that tables and figures help me visualize

and organize my thoughts. I also discovered that I am a detailed thinker. At times detailed thinking felt like a hindrance, however, I found it to be like a digital picture: the more pixels (details) you have to begin with, the clearer the whole picture will be in the end. At times I found it difficult to switch my thinking from details to a wider view, and I needed to allow my brain the time to shift. After working hard at thinking about a particular area, I found it beneficial to do something different (like grading student assignments). And once I allowed my brain the time to relax and “marinate,” the thoughts and ideas would flow. Although I was able to do a great deal of the work on my own, the need for peer review in qualitative research became very apparent. It is imperative that we qualitative researchers have another researcher read our work in progress to help clarify our thinking and determine that we are conveying what we wish to convey.

Personally, through this experience I have grown as a researcher, as a teacher, and as an individual. I am more aware of my own emotional responses in any emotional interaction. I have become aware of my responses related to emotional feedback loops and my part in those interactions. When observing and responding to pre-service teachers I have discovered that my discourse has changed related to the terms “management” and “discipline.” I have become more aware of times that I may use dissemblance, or times that I should dissemble. And finally, I am able to recognize my own emotional skills in action, leading to my own feelings of emotional self-efficacy.

Teaching is an emotional practice. Elementary general music classrooms are emotional places. The emotional interactions that occur in them are complex. The unique qualities of music to touch human emotion add another facet of that complexity. Teachers in the elementary music classroom need not only the musical knowledge and skills to teach their students the subject of music, but also the emotional knowledge and skills to model and help their students during the important developmental years of childhood. Music has the power to touch human emotion and it can be a unifying agent. Elementary music teachers, as emotional practitioners, have the opportunity to guide their students down the river of musical experience, directing the ebb and flow of the emotional climate, and providing a safe environment for musical and emotional growth and learning.

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APPENDIX A
RECRUITING SCRIPTS

Recruiting Script (e-mail I)

Hello,

My name is Michelle McConkey. I am the new music education faculty member at CSU Chico. I am interested in meeting the elem. music teachers in the area & was wondering if we could set up a time to visit; maybe over ice cream or lemonade? I am also working on my dissertation which involves observing in a couple of different schools. I was hoping, if you were interested, to maybe come out and visit your general music classroom in the fall. Thank you, and I hope to be able to meet you soon.

Sincerely,

Michelle S McConkey
Assistant Professor
Music Education
California State University, Chico
Chico, CA 95929-0550
(530) 898-4639
mmcconkey@csuchico.edu

Recruiting Script (e-mail II)

(Orff chapter president mass E-mail and researcher addition)

Hello Music Educators,

I trust your Summer is getting off to a nice, relaxing start.

Michelle McConkey, (the new Mus Ed Prof at CSU, Chico) is looking for some music educators whom she can observe and possibly interview in the Fall. She says it won't be too time consuming or involved. Her contact info is below. Please contact her to let her know you are interested. I believe this is part of her dissertation. What a great way to get to know our new Music Ed person at Chico State. Hope you will take the step to let her know you are available.

On Michelle's behalf, Thank you,

(Orff Chapter President)

p.s. See below for more information directly from Michelle.

Hello everyone,

A big thank you to (Orff chapter president) & all the teachers who have responded already. I hope to meet everyone at some point. I would like to add a little detail to (Orff chapter president's) request. For my dissertation project, I am looking to observe and interview teachers who work with Elementary aged students. My topic is observing the emotional teaching style of elem. music teachers. So, if you are interested, I would love to hear from you. And thank you again. I hope to meet many of you at the workshop in October. Have a great summer.

Michelle S McConkey
Assistant Professor
Music Education
California State University, Chico
Chico, CA 95929-0550
(530) 898-4639
mmcconkey@csuchico.edu

Recruiting Script (Distributed at Orff Workshop)

An Examination of the Emotional Teaching Style of Elementary Music Teachers: A Multiple Case Study

Hello again,

I am working on my dissertation that is about the emotional teaching style of elementary music teachers. I am looking for interested teachers who have taught for 5 years, been at their current school for at least 1 year and teach grades 2-4 general music, to be a part of the study. To do my study, I would need to observe one of your classes 4 times, interview you 3 times, and have you fill out 2-3 survey-type forms.

If you decide you want to do this, you can choose the class that you want me to observe and I will observe and videotape that class 4 times. I would also like to interview one administrator who you would get to choose and 3 students who we would choose together. If you are interested please contact me at the e-mail below.

Thank you,

Michelle McConkey

mmconkey@csuchico.edu

APPENDIX B
INFORMED CONSENT FORMS

Informed consent form for teacher participants and administrators

**INFORMED CONSENT FORM (SOCIAL BEHAVIORAL)
MINIMAL RISK
ARIZONA STATE UNIVERSITY**

CONSENT FORM
**An Examination of the Emotional Teaching Style of
Elementary General Music Teachers: A Multiple Case Study**

INTRODUCTION

The purposes of this form are to provide you (as a prospective research study participant) information that may affect your decision as to whether or not to participate in this research and to record the consent of those who agree to be involved in the study.

RESEARCHERS

Dr. Sandra Stauffer, professor in the School of Music at Arizona State University and Michelle McConkey, professor in the department of music at CSU Chico and doctoral student under the direction of Sandra Stauffer, has invited your participation in a research study.

STUDY PURPOSE

The purpose of the research is to gain insight into the emotional teaching style of elementary music teachers.

DESCRIPTION OF RESEARCH STUDY

If you decide to participate, then you will join a study involving research of a qualitative nature including surveys, observations and interviews. You may request to skip questions during the interview session and you may also request that the recorder be turned off at any time during the observation and/or interview.

If you say YES, then your participation will last for approximately three months (September – December) at your school for a total of seven hours (four hours in observations and three hours in interviews, see below). You will be asked to allow me to observe during your regularly scheduled class times; Complete a survey on your emotional teaching style; Answer some questions in an interview session; And allow me to audio/video tape and make notes of the observations and/or interviews.

Approximately 56 subjects will be participating in this study.

RISKS

There are no known risks from taking part in this study, but in any research, there is some possibility that you may be subject to risks that have not yet been identified.

BENEFITS

Although there may be no direct benefits to you, the possible benefits of your participation in the research are that researchers and music educators will gain greater insight into emotional teaching practice and the possible effects on children's emotional development. In addition, the information gained could potentially reform teaching practice and teacher education.

CONFIDENTIALITY

All information obtained in this study is strictly confidential. The results of this research study may be used in reports, presentations, and publications, but the researchers will not identify you. In order to maintain confidentiality of your records, Michelle McConkey will use a pseudonym (a substitute name) of your choosing. She will also protect you further by removing any identifying characteristics from any written reports or presentation of the research.

Tapes will not be heard or seen by anyone except you, a transcriptionist, and Michelle. No students or administration will have access to the tapes or her notes. The tapes and notes will be stored in a locked drawer in her office at CSU, and will be destroyed after five years. You may request to keep copies of tapes and the observation notes she makes.

You will be able to read transcripts of discussions and notes of observations, and make corrections, additions, or deletions. In anything written about this research project, Michelle will use pseudonyms, not real names, and will disguise all other details that might identify you. Michelle will invite you to read any reports, presentations, or publications that she writes that include direct quotes or analysis of your work and you may request that sections be deleted or changed.

WITHDRAWAL PRIVILEGE

Participation in this study is completely voluntary. It is ok for you to say no. Even if you say yes now, you are free to say no later, and withdraw from the study at any time. If you do decide to withdraw from the study, all tapes and recorded data will be destroyed after one year.

COSTS AND PAYMENTS

There is no payment for your participation in the study.

VOLUNTARY CONSENT

Any questions you have concerning the research study or your participation in the study, Before or after your consent, will be answered by Michelle McConkey, (801) 372-8174, michelle.stephan@asu.edu , mmconkey@csuchico.edu; or Dr. Sandra Stauffer, (402) 965-4374, sandra.stauffer@asu.edu .

If you have 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 Office of Research Integrity and Assurance, at 480-965 6788.

Informed Consent Form
An Examination of the Emotional Teaching Style of
Elementary General Music Teachers: A Multiple Case Study

This form explains the nature, demands, benefits and any risk of the project. By signing this form you agree knowingly to assume any risks involved. Remember, your participation is voluntary. You may choose not to participate or to withdraw your consent and discontinue participation at any time without penalty or loss of benefit. In signing this consent form, you are not waiving any legal claims, rights, or remedies. A copy of this consent form will be given (offered) to you.

Your signature below indicates that you consent to participate in the above study.

Subject's Signature Printed Name Date

____ (initials) Yes, I grant the researcher permission to **audio tape** interview

____ (initials) No, I do not grant the researcher permission to **audio tape** interview

By initialing below, you are granting to the researchers the right to use your likeness, image, appearance and performance - whether recorded on or transferred to videotape, film, slides, and photographs - for presenting or publishing this research (or for whatever use).

____ (initials) Yes, I grant the researcher permission to **video tape** observations and/or interview

____ (initials) No, I do not grant the researcher permission to **video tape** observations and/or interview

INVESTIGATOR'S STATEMENT

"I certify that I have explained to the above individual the nature and purpose, the potential benefits and possible risks associated with participation in this research study, have answered any questions that have been raised, and have witnessed the above signature. These elements of Informed Consent conform to the Assurance given by Arizona State University to the Office for Human Research Protections to protect the rights of human subjects. I have provided (offered) the subject/participant a copy of this signed consent document."

Signature of Investigator _____ Date _____

Informed consent form for parents of student participants

An Examination of the Emotional Teaching Style of Elementary General Music Teachers: A Multiple Case Study

PARENTAL LETTER OF PERMISSION

Dear Parent:

I am a music education professor at CSU Chico and a doctoral student under the direction of Professor Sandra Stauffer in the School of Music at Arizona State University. I am conducting a research study to gain insight into the emotional teaching style of elementary music teachers. In order to gain a more accurate view of the emotional climate within the classroom I would like to gain the perspective of the student.

I am inviting your child's participation, which will involve answering some questions in a half-hour interview session and allow me to audio tape and make notes of the interview. Your child's participation in this study is voluntary. If you choose not to have your child participate or to withdraw your child from the study at any time, there will be no penalty (it will not affect your child's grade, treatment/care, etc). Likewise, if your child chooses not to participate or to withdraw from the study at any time, there will be no penalty. The results of the research study may be published, but your child's name will not be used.

Although there may be no direct benefit to your child, the possible benefit of your child's participation is that researchers and music educators will gain greater insight into emotional teaching practice and the possible effects on children's emotional development. In addition, the information gained could potentially reform teaching practice and teacher education. There are no foreseeable risks or discomforts to your child's participation.

The results of this study may be used in reports, presentations, or publications but your child's name will not be known/used. I will use a pseudonym (a substitute name) of their choosing. I will also protect them further by removing any identifying characteristics from any written reports or presentations of the research.

Tapes will not be heard or seen by anyone except you, your child, a transcriptionist, and me. No other members of the class or music teacher will have access to the tapes or my notes. The tapes and notes will be stored in a locked drawer in my office at CSU, and will be destroyed after five years. You may request to keep copies of tapes and the observation notes I make.

You will be able to read transcripts of our discussion and notes, and make corrections, additions, or deletions. In anything I write about this research project, I will use pseudonyms, not real names, and I will disguise all other details that might identify your child. I will invite you to read any reports, presentations, or publications that I write that include direct quotes or analysis of your child's work and you may request that sections be deleted or changed.

If you have any questions concerning the research study or your child's participation in this study, please call me, Michelle McConkey, (801) 372-8174, michelle.stephan@asu.edu , mmcconkey@csuchico.edu; or Dr. Sandra Stauffer, (402) 965-4374, sandra.stauffer@asu.edu .

Sincerely,
Michelle S. McConkey

**An Examination of the Emotional Teaching Style of Elementary
General Music Teachers: A Multiple Case Study**

By signing below, you are giving consent for your child _____
(Child's name) to participate in the above study.

Signature

Printed Name

Date

____ (initials) Yes, I grant the researcher permission to **audio tape** interview

____ (initials) No, I do not grant the researcher permission to **audio tape**
interview

____ (initials) Yes, I grant the researcher permission to **video tape** interview

____ (initials) No, I do not grant the researcher permission to **video tape**
interview

If you have any questions about you or your child's rights as a subject/participant in this research, or if you feel you or your child have been placed at risk, you can contact the Chair of the Human Subjects Institutional Review Board, through the Office of Research Integrity and Assurance, at (480) 965-6788.

WRITTEN CHILD ASSENT FORM
An Examination of the Emotional Teaching Style of Elementary
Music Teachers: A Multiple Case Study

I have been told that my parents or legal guardian (mom or dad etc.) have given permission (said it's okay) for me to take part in a project about my music class, music teacher, and what it means to me.

I will be asked to answer some questions in an interview. Also, I know I will be audio taped for note taking purposes. And it will take about ½ hour.

I am taking part because I want to. I know that I can stop at any time if I want to and it will be okay if I want to stop.

Sign Your Name Here

Print Your Name Here

Date

APPENDIX C
SELF-REPORT INVENTORIES

Inventories

(Used with permission from Perry, Ball & Stacey, 2004)

An Examination of the Emotional Teaching Style of Elementary Music Teachers: A Multiple Case Study

Reactions to Teaching Situations:

We appreciate your participation in completing this questionnaire. We describe various teaching 'situations'. In making your responses please consider how you would feel and think in each of these situations and then rate, by ticking in the appropriate column, how likely it is that you would respond immediately in the particular way described.

There are no right or wrong answers, rather your responses to the situations should indicate the **likelihood** of the reaction, that is, how you think you would typically deal with these particular emotional aspects of teaching.

Situation 1:

One of your students, whose learning is generally slow and erratic, has just made a breakthrough and has acquired a concept you have been teaching for some time.

	Never likely	Seldom likely	Sometimes likely	Usually likely	Always likely
I would feel pleased knowing that I have strategies that work to help students.					
I would consider my feelings reflected the part I have played in this.					
I would feel validated as a teacher.					
I would wonder about how to make best use of this situation.					

Situation 2:

A parent has lodged a formal complaint about your teaching methods which you feel is totally unjustified and blown out of all proportion. Moreover you are unsure about how 'just' the Principal will be in handling this issue.

	Never likely	Seldom likely	Sometimes likely	Usually likely	Always likely
I would think about what might have made the parent so angry so that I can start to deal with the situation.					
I would think there was too much confusion about teaching methods.					
I would be feeling insecure in this situation.					
I would remember that things like this tend to upset me.					

Situation 3:

Your students are actively involved in their group work, but you sense that a few are taking advantage of you, and becoming noisy and unproductive.

	Never likely	Seldom likely	Sometimes likely	Usually likely	Always likely
I would realise that my feelings will affect what I do next.					
I would feel trapped in such a situation.					
I would introduce another way of doing this in the future.					
I would feel comfortable about being able to handle this.					

Situation 4:

Your level co-ordinator calls you in and says: “Your CSF student assessments have been too generous, and you need to do them all again”.

	Never likely	Seldom likely	Sometimes likely	Usually likely	Always likely
I would be angry but it would be best to accept this and get on with the job.					
Momentarily I would want to wring the co-ordinator’s neck.					
I would focus on the co-ordinators concerns to see if there was any justification in the comment.					
I would remember that my initial reaction may soon change into another feeling.					

Situation 5:

A student, who has the reputation of being difficult to handle, loses it totally on an excursion where you are in charge, and puts on a temper tantrum.

	Never likely	Seldom likely	Sometimes likely	Usually likely	Always likely
I would feel concerned but it would be appropriate to ignore the behaviour at first.					
My feeling of embarrassment would lead me to think about what I’d done in similar situations.					
I would consider that any emotion I feel will soon pass.					
I would feel like a real failure.					

Situation 6:

A student, who has recently made a special effort with a piece of work, says : “You are the best teacher I’ve ever had”.

	Never likely	Seldom likely	Sometimes likely	Usually likely	Always likely
I would enjoy a feeling of pride and know that it would help me through difficult classroom situations in the future.					
I would feel acknowledged.					
I would say that they did well because of their effort not mine.					
I would know that my reaction to this comment is linked to my knowledge of learners.					

Situation 7:

Your initial ideas have been highly valued and adopted in practice by your teaching team.

	Never likely	Seldom likely	Sometimes likely	Usually likely	Always likely
I would know that my pleasure is often linked to feedback from others.					
I would be happy that they understood my contribution.					
I would be proud and want to use this in my performance review.					
I would praise their contributions to these ideas and offer to help provide additional input into their practice.					

Situation 8:

You find that you were not included in a staff group invitation to go for drinks after school.

	Never likely	Seldom likely	Sometimes likely	Usually likely	Always likely
I would understand that it is normal to feel sensitive about such incidents.					
I would feel upset that I had not been included.					
I would remember my hurt response and include all the staff in my next Christmas function.					
I would feel hurt but would make more of an effort to join the social interaction in the staff room.					

Situation 9:

While on yard duty you hear one student making a negative comment about a student from a racial group to which you also belong.

	Never likely	Seldom likely	Sometimes likely	Usually likely	Always likely
I would feel insulted.					
It would be unwise to let it pass and not do something about it.					
I would hold back my reaction and it would trigger the need to talk about harassment in a subsequent lesson.					
I would understand that strong emotions are often triggered by these types of events.					

Situation 10:

In your most recent performance review, your team leader gives you very positive feedback and states your performance has exceeded expectation.

	Never likely	Seldom likely	Sometimes likely	Usually likely	Always likely
I would realise that being recognised is often linked with feelings of satisfaction.					
I would not be afraid to show my feelings of joy.					
I would feel reassured that the effort I had put in had paid off.					
I would be pleased and realise that such valuing can lead to growing as a person.					

**©Chris Perry
Ian Ball
Deakin University**

Gottman adaptive coping style inventory

A Self-Test: What is Your Emotional Teaching Style?
(Adapted from John Gottman's parenting style assessment)

This self-test asks questions about your feelings regarding sadness, fear, and anger – both in yourself and in your [students]. For each item, please circle the choice that best fits how you feel. If you're not sure, go with the answer that seems the closest. [Each teacher applies their emotions in different ways. There are no right or wrong answers rather the questions asked allow us to determine teaching style].

T = True F = False

1. Think that anger is okay as long as it's under control. (2) **T F**
2. A child's anger deserves a time-out. (4) **T F**
3. Anger usually means aggression. (10) **T F**
4. Sadness is something one has to get over, to ride out, not to dwell on. (13)
T F
5. I don't mind dealing with a child's sadness, so long as it doesn't last too long. (14) **T F**
6. When [a student] is sad, it's time to problem-solve. (16) **T F**
7. I help my [students] get over sadness quickly so they can move on to better things. (17) **T F**
8. I set limits on [a] child's anger. (21) **T F**
9. When [a student] acts sad, it's to get attention. (22) **T F**
10. I try to change [a] child's angry moods into cheerful ones. (25) **T F**
11. You should express the anger you feel. (26) **T F**
12. When [a] child is sad, I try to help the child explore what is making him sad. (29) **T F**
13. When [a student] is sad, I show my [student] that I understand. (30)
T F

14. The important thing is to find out why a child is feeling sad. (32) **T F**
15. When [a student] is sad, we sit down to talk over the sadness. (34) **T F**
16. When [a student] is sad, I try to help [him/her] figure out why the feeling is there. (35) **T F**
17. When [a student] is angry, it's an opportunity for getting close. (36) **T F**
18. I think it's good for [children] to feel angry sometimes. (39) **T F**
19. The important thing is to find out why the child is feeling angry. (40) **T F**
20. When [a student] is sad I'm worried [s/he] will develop a negative personality. (42) **T F**
21. I'm not really trying to teach my [students] anything in particular about sadness. (43) **T F**
22. If there's a lesson I have about sadness it's that it's okay to express it. (44) **T F**
23. There's not much you can do for a sad child beyond offering [him/her] comfort. (46) **T F**
24. When [a student] is sad, I'm not quite sure what [s/he] wants me to do. (48) **T F**
25. I'm not really trying to teach my [students] anything in particular about anger. (49) **T F**
26. When my child is angry, I try to be understanding of [his/her] mood. (51) **T F**
27. When [a student] is angry, I try to let [him/her] know that I [care about him/her] no matter what. (52) **T F**
28. [Children] get angry to get their own way. (58) **T F**
29. If you let [children] get angry, they will think they can get their way all the time. (60) **T F**
30. Angry children are being disrespectful (61) **T F**

31. When [a student] is angry, it's time to solve a problem. (64) **T F**
32. When [a student] gets angry, my goal is to get [him/her] to stop. (66)
T F
33. Anger accomplishes nothing. (70) **T F**
34. Children have a right to feel angry. (73) **T F**
35. It's important to help the child find out what caused the child's anger. (75)
T F
36. When [a student] gets angry with me, I think, "I don't want to hear this."
(76) **T F**
37. I don't make a big deal out of my [student's] sadness. (80) **T F**

Researcher designed self emotional inventory

Self Emotional Inventory

(Inspired by Perry's Emotional Intelligence & Teaching Situations: A New Measure)

1. You are teaching a new concept or a new song. Several students are talking and begin to distract others around them. Soon the class becomes noisy.

"I would likely feel _____ and then I would _____."

2. A student who is obviously not engaged in a lesson on a topic you care about comments, "This is dumb!"

"I would likely feel _____ and then I would _____."

3. After a productive class time or concert, a student comes over and gives you a hug/high five.

"I would likely feel _____ and then I would _____."

4. A class gets distracted and despite several efforts at re-directing, they continue to ignore you.

"I would likely feel _____ and then I would _____."

5. At the end of a class the students are excited about their accomplishments and want to play for their classroom teacher.

"I would likely feel _____ and then I would _____."

6. During a small group activity students are engaged in their work and are applying skills taught in class.

"I would likely feel _____ and then I would _____."

7. A student who has exhibited disrespect repeatedly in the past makes inappropriate remarks & becomes disruptive.

"I would likely feel _____ and then I would _____."

8. You have planned for a special guest artist to come visit. You are getting ready to tell your students.

"I would likely feel _____ and then I would _____."

9. A student needs to be sent to "time out" for disruptive behavior.

"I would likely feel _____ and then I would _____."

10. A student who has been asked to go to "time out" has a temper tantrum and begins yelling at you.

"I would likely feel _____ and then I would _____."

11. In the middle of class, a student (seemingly out of nowhere) comments: "I love music!"

"I would likely feel _____ and then I would _____."

12. While playing a singing game you step back and allow your students to play (on their own) without any guidance from you.

"I would likely feel _____ and then I would _____."

APPENDIX D
INVENTORY SCORING PROCESSES

Guide for scoring Perry inventory

Situation 1:

One of your students, whose learning is generally slow and erratic, has just made a breakthrough and has acquired a concept you have been teaching for some time.

1A I would feel pleased knowing that I have strategies that work to help students. (Using)

1B I would consider my feelings reflected the part I have played in this. (Understanding)

1C I would feel validated as a teacher. (Identifying)

1D I would wonder about how to make best use of this situation. (Managing)

Situation 2:

A parent has lodged a formal complaint about your teaching methods which you feel is totally unjustified and blown out of all proportion. Moreover you are unsure about how just the Principal will be in handling this issue.

2A I would think about what might have made the parent so angry so that I can start to deal with the situation. (Using)

2B I would think there was too much confusion about teaching methods. (Managing)

2C I would be feeling insecure in this situation. (Identifying)

2D I would remember that things like this tend to upset me. (Understanding)

Situation 3:

Your students are actively involved in their group work, but you sense that a few are taking advantage of you, and becoming noisy and unproductive.

3A I would realise that my feelings will affect what I do next. (Understanding)

3B I would feel trapped in such a situation. (Identifying)

3C I would introduce another way of doing this in the future. (Managing)

3D I would feel comfortable about being able to handle this. (Using)

Situation 4:

Your level co-ordinator calls you in and says: “Your CSF student assessments have been too generous, and you need to do them all again”.

4A I would be angry but it would be best to accept this and get on with the job. (Managing)

4B Momentarily I would want to wring the co-ordinator’s neck. (Identifying)

4C I would focus on the co-ordinators concerns to see if there was any justification in the their comments. (Using)

4D I would remember that my initial reaction may soon change into another feeling. (Understanding)

Situation 5:

A student, who has the reputation of being difficult to handle, loses it totally on an excursion where you are in charge, and puts on a temper tantrum.

5A I would feel concerned but it would be appropriate to ignore the behaviour at first. (Managing)

5B My feeling of embarrassment would lead me to think about what I’d done in similar situations. (Using)

5C I would consider that any emotion I feel will soon pass. (Understanding)

5D I would feel a real failure. (Identifying)

Situation 6:

A student, who has recently made a special effort with a piece of work, says : “You are the best teacher I’ve ever had”.

6A I would enjoy a feeling of pride and know that it would help me through difficult classroom situations in the future. (Managing)

6B I would feel acknowledged. (Identifying)

6C I would say that they did well because of their effort not mine. (Using)

6D I would know that my reaction to this comment is linked with my knowledge of learners. (Understanding)

Situation 7:

Your initial ideas have been highly valued and adopted in practice by your teaching team.

7A I would know that my pleasure is often linked to feedback from others.

(Understanding)

7B I would be happy that they understood my contribution. (Identifying)

7C I would be proud and want to use this in my performance review.

(Managing)

7D I would praise their contributions to these ideas and offer to help provide additional help in their practice. (Using)

Situation 8:

You find that you were not included in a staff group invitation to go for drinks after school.

8A I would understand that it is normal to feel sensitive about such incidents. (Understanding)

8B I would feel upset that I had not been included. (Identifying)

8C I would remember my hurt response and include all the staff in my Christmas function. (Using)

8D I would feel hurt but would make more of an effort to join the social interaction in the staff room. (Managing)

Situation 9:

While on yard duty you hear one student making a negative comment about a student from a racial group to which you also belong.

9A I would feel insulted. (Identifying)

9B It would be unwise to let it pass and not do something about it. (Using)

9C I would hold back my reaction and it would trigger the need to talk about harassment in a subsequent lesson. (Managing)

9D I would understand that strong emotions are often triggered by these types of events. (Understanding)

Situation 10:

In your most recent performance review, your team leader gives you very positive feedback and states your performance has exceeded expectation.

10A I would realise that being recognised is often linked with feelings of satisfaction. (Understanding)

10B I would not be afraid to show my feelings of joy. (Identifying)

10C I would feel reassured that the effort I had put in had paid off. (Using)

10D I would be pleased and realise that such valuing can lead to growing as a person. (Managing)

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Deakin University

Guide for scoring Gottman inventory

Scoring Key:

“The higher you scored in any one area, the more you tend toward that style of” teaching (Gottman, p. 48).

Dismissing:

Add up the number of times you said “true” for the following items:

1, 2, 6, 7, 9, 12, 13, 14, 15, 17, 18, 19, 24, 25, 28, 33, 43, 62, 66, 67, 68, 76, 77, 78, 80.

Divide the total by 25. This is your *Dismissing* score.

Disapproving:

Add up the number of times you said “true” for the following items:

3, 4, 5, 8, 10, 11, 20, 21, 22, 41, 42, 54, 55, 56, 57, 58, 59, 60, 61, 63, 65, 69, 70.

Divide the total by 23. This is your *Disapproving* score.

Laissez-Faire:

Add up the number of times you said “true” for the following items:

26, 44, 45, 46, 47, 48, 49, 50, 52, 53.

Divide the total by 10. This is your *Laissez-Faire* score.

Emotion-Coaching:

Add up the number of times you said “true” for the following items:

16, 23, 27, 29, 30, 31, 32, 34, 35, 36, 37, 38, 39, 40, 51, 64, 71, 72, 73, 74, 75, 79, 81.

Divide the total by 23. This is your *Emotion-Coaching* score.

APPENDIX E
TEACHER VISITS

Schedule for teacher visits Fall 2010 semester

	<u>Monday</u>	<u>Tuesday</u>	<u>Wednesday</u>	<u>Thursday</u>	<u>Friday</u>
8:00					
8:30					
9:00					8:45 Travel -
9:30		T E		T E	9:20 (Interview) -
10:00	10:10 Nathaniel (Town) 3rd Grade	A C		A C	-
10:30		H		H	10:30 James (Town) 3rd Grade
11:00	10:50 Nathaniel (Town) 4th Grade (Interview) 10/25 11/8	T E A C	10:55 Bea (Town)(B)-2nd Grade (Interview) 10/6 10/20 11/3 11/17	T E A C	11:00 James (Town) 2nd Grade
12:00		H		H	
12:30					12:35 Bea (Town)(A)-3rd Grade 10/29 11/12
1:00					
1:30					
2:00		T E		T E	
2:30	2:20 Mary (Town) 3rd Grade (Interview) 11/10 12/6	A C H	2:20 Mary (1st) (Town) 1st Grade 11/10 11/17	A C H	

Schedule for teacher visits Spring 2011 semester

	<u>Monday</u>	<u>Tuesday</u>	<u>Wednesday</u>	<u>Thursday</u>	<u>Friday</u>
8:00					
8:30					
9:00	9:00-9:50 Teach				8:45 Travel - -
9:30					9:20 (Interview) -
10:00	10:10 Nathaniel (Town) 3rd Grade				- -
10:30					10:30 James (Town) 3rd Grade
11:00	10:50 Nathaniel (Town) 4th Grade (Interview)	T E	10:55 Bea (Town)(B)- 2nd Grade (Interview)	T E	11:00 James (Town) 2nd Grade
11:30	10/25 11/8 1/24 2/21	A C	10/6 10/20 11/3 11/17	A C	1/28 2/11 3/11 3/18
12:00	3/7 N St. Interviews 3/25 N interview 3	H	2/26 B interview 3 (done on a Sat.)	H	3/18 11:45 James Admin. 3/4 12:25 B St. Interviews
12:30					12:35 Bea (Town) (A)- 3rd Grade 10/29 11/12 1/28 2/11
1:00		2/22 1:00 Nathaniel Admin.			
1:30			2/23 1:30 Mary Admin.		
2:00	2:30 Teach				2/25 2:00 Bea Admin.
2:30	2:20 Mary (Town) 3rd Grade (Interview)		2:20 Mary (1st) (Town) 1st Grade 11/10 11/17		2:30 Teach
	11/10 12/6 1/24 2/28 4/4 M St. Interview (1)	3:30 Teach	2/9 2/23 3/30 M St. Interviews (2)		

APPENDIX F
INTERVIEW QUESTIONS

Teacher interview 1 questions

1. How long have you been teaching?
2. What made you decide to be a teacher? Why music?
3. What grades/subjects have you taught?
4. Describe your current teaching responsibilities.
5. Which grade is your favorite grade to teach?
6. What do you enjoy about teaching music?
7. What are the challenges you face?
8. As you think about a typical school day/week, how would an ideal day/week go?
9. For you, what would your hardest day/week look like?
10. What activities are you planning for your classes to do this week?
How did you choose those activities?
11. How do you reflect on your own teaching? (How do you think about your own teaching?)

Teacher interview 2 questions

1. Talk about how you relate to your students in the classroom.
2. Think about teacher/student interactions. What would be a best-case scenario? What would be a worst-case scenario?
3. Describe an occasion during this year when you were aware of your students' emotions, either positive or negative in the classroom? What was that like for you? Did you talk to anyone about this event?
4. Describe instances where students in your class were bored or unengaged? How about a time when students were enthusiastic and engaged? How about excited? How about angry?
5. How do you think students' emotions are related to their learning?
6. Other questions related to observations and inventories (specific to each teacher).

Teacher interview 3 questions

(Hand them a copy of the definitions of the emotional intelligence branches)
The inventory you filled out scores you on these 4 areas.

Discuss ea. one:

- What would this look like in your classroom?
- If you were to try to explain this area to another teacher, what example would you use? **Or** If you were asked to give advice about applying this in the classroom, what would you say? (maybe on the one they scored the highest in)
- How do you use this with your students?

You generally scored high in all the areas. If you had to pick one as your strongest, which would it be? Weakest? Why?

(Use an example of something I saw, or saw another teacher do)
What would you say about that?

Do you think about the emotional content of your music choices? Please describe.

We all have had days when we got up, something happened at home etc. and we just didn't want to be at school that day. What do you do on those days? And do you think it shows in your teaching?

(Stimulated recall: Show a video clip of when things are going well/not so well)

During these times are you conscious of _____? And do you ever share that with your students?

Describe an occasion when you became aware of your own positive emotions during a lesson. How did you feel? Why? Did you share that with your students?]

(Saarni 1,3)

Describe an occasion when you became aware of your own negative emotions during a lesson. How did you feel? Why? Did you share that with your students?

(Saarni 1,3)

This study is about classroom climate. How do *you* see the connection between climate and learning?

If you were to mentor a beginning teacher, what would you tell them about the emotional climate of the general music classroom?

(We are done w/ stage 1, Data collection. Entering stage 2, cross-case analysis, I may have more questions. I may need to contact you with other questions I/or my advisor may have. Would that be okay?)

Definitions of emotional intelligence branches
(Caruso, Mayer & Salovey (2002))

The first branch of the ability model is Identifying Emotions. It includes skills such as the ability to identify feelings, express emotions accurately and differentiate between real and phony emotional expressions.

The second branch, Emotional Facilitation of Thought (Using Emotions), includes skills such as the ability to use emotions to redirect attention to important events; to generate emotions that facilitate decision making; to use mood swings as a means to consider multiple points of view, and to harness different emotions to encourage different approaches to problem solving.

The third branch, Understanding Emotions, is the ability to understand complex, emotions and emotional "chains", how emotions transition from one stage to another, the ability to recognise the causes of emotions, and the ability to understand relations among emotions.

The fourth branch of the ability model is Managing Emotions. This includes the ability to stay aware of one's emotions, even those that are unpleasant; the ability to determine whether an emotion is clear or typical; and the ability to solve emotion-laden problems without necessarily suppressing negative emotions. (p. 307).

Administrator interview questions

1. If you were to describe (teacher's name) strongest quality to a fellow administrator, which would it be? Weakest? Why?
2. If you were going to send another teacher to watch (teacher's name) what would it be for? In other words, you might say to a new teacher "go watch the music teacher because you will see"
3. This study is about classroom climate. How do you see the connection between climate and learning? How would you describe that connection to parents?
4. How would you describe (teacher's name) demeanor in the classroom?
5. How would a student describe him/her to a new or transfer student who has not had him/her yet or to the parents of a new student?
6. How would you describe (teacher's name) interaction with his/her students?
7. Referring to student discipline, can you describe a time when (teacher's name) had to deal with a disciplinary incident?
8. Have you ever witnessed (teacher's name) happy? Sad? Angry or upset? How would you describe their personal emotional regulation?
9. (Give them a copy of the definitions of the emotional intelligence branches)
(Explain what I've been doing . . . I'm a doc. St. these def. have come up. I have shown these to the teacher and asked her how she views herself, how would you . . . The inventory (teacher's name) filled out scores him/her on these 4 areas.) (Make sure they know that I am asking the teachers the same thing)
How would you describe (teacher's name) using these terms?

Student interview questions

1. Have you ever gotten really excited in music class? What made you excited? What did you do? What did (teacher) do?
2. When your class gets too excited & maybe a little silly, how does (teacher) react? What would cause your class to get excited?
3. Describe a time when your class made (teacher) really mad? What did your class do? What did (teacher) do?
4. Describe a time when your class made (teacher) sad? What did your class do? What did (teacher) do?
5. If you, or a classmate did something wrong in music, what would happen?
6. Does (teacher) ever talk to you about your feelings? When? Why?
7. Does (teacher) ever talk about feelings in the music itself?
8. Have your feelings ever changed in music class? How did they change? Why?
9. How would you describe (teacher) to another student who hasn't met him/her yet?
10. What is something your class could do that would make your teacher really happy?

APPENDIX G
OPEN-ENDED INVENTORY RESPONSES

Bea Open-Ended Inventory Responses

Self Emotional Inventory

(Inspired by Perry's Emotional Intelligence & Teaching Situations: A New Measure)

1. You are teaching a new concept or a new song. Several students are talking and begin to distract others around them. Soon the class becomes noisy.

"I would likely feel unsettled and then I would
change strategies to engage whole class.

2. A student who is obviously not engaged in a lesson on a topic you care about comments, "This is dumb!"

"I would likely feel distracted and then I would
ignore them and go on."

3. After a productive class time or concert, a student comes over and gives you a hug/high five.

"I would likely feel happy and then I would
get busy."

4. A class gets distracted and despite several efforts at re-directing, they continue to ignore you.

"I would likely feel unsuccessful and then I would
change the lesson focus."

5. At the end of a class the students are excited about their accomplishments and want to play for their classroom teacher.

"I would likely feel content and then I would
agree."

6. During a small group activity students are engaged in their work and are applying skills taught in class.

"I would likely feel content and then I would
look for ways to build on their success."

7. A student who has exhibited disrespect repeatedly in the past makes inappropriate remarks & becomes disruptive.

"I would likely feel sad and then I would give a CYB - "check your behavior."

8. You have planned for a special guest artist to come visit. You are getting ready to tell your students.

"I would likely feel excited and then I would set the situation for optimal participation.

9. A student needs to be sent to "time out" for disruptive behavior.

"I would likely feel sure of myself and then I would calmly remind him(her) of the CYB rule

10. A student who has been asked to go to "time out" has a temper tantrum and begins yelling at you.

"I would likely feel agitated and then I would call office or classroom teacher

11. In the middle of class, a student (seemingly out of nowhere) comments: "I love music!"

"I would likely feel happy and then I would thank them."

12. While playing a singing game you step back and allow your students to play (on their own) without any guidance from you.

"I would likely feel proud and then I would offer guidance where merited.
✓ for praise.

Mary's Open-Ended Inventory Responses

Self Emotional Inventory

(Inspired by Perry's Emotional Intelligence & Teaching Situations: A New Measure)

1. You are teaching a new concept or a new song. Several students are talking and begin to distract others around them. Soon the class becomes noisy.

"I would likely feel frustrated but try not to take it personally and then I would wait until they are ready "flow forward" (there are days students just aren't able to focus. Next time, I'd try to "organize" the lesson better.

2. A student who is obviously not engaged in a lesson on a topic you care about comments, "This is dumb!"

"I would likely feel try not to take it personally and then I would ask/allow the child to get out until he/she is ready to participate. (Either participate with a positive attitude or sit on the side and let the others know the activity.)

3. After a productive class time or concert, a student comes over and gives you a hug/high five.

"I would likely feel pleased and then I would thank the student for his contribution."

4. A class gets distracted and despite several efforts at re-directing, they continue to ignore you.

"I would likely feel stressed (inside) and then I would change the activity out a logical point. I wouldn't reward negative behavior but rather go with the flow & make a change.

5. At the end of a class the students are excited about their accomplishments and want to play for their classroom teacher.

"I would likely feel pleased and then I would ask the classroom teacher to listen to them.

6. During a small group activity students are engaged in their work and are applying skills taught in class.

"I would likely feel pleased and then I would stay out of the way - let them continue; Have them share with each other.

7. A student who has exhibited disrespect repeatedly in the past makes inappropriate remarks & becomes disruptive.

"I would likely feel frustrated/annoyed - try not to take it personally. and then I would require the student to come in later & fill out a fix-it form (love & logic)

8. You have planned for a special guest artist to come visit. You are getting ready to tell your students.

"I would likely feel excited & a little nervous and then I would tell them of the upcoming visit - ask them for their full attention."

9. A student needs to be sent to "time out" for disruptive behavior.

"I would likely feel calm most of the time and then I would remove the child from the class activity for follow up at a later time when I'm not teaching."

10. A student who has been asked to go to "time out" has a temper tantrum and begins yelling at you.

"I would likely feel concerned and then I would get assistance from another adult so the problem can be dealt with when the child has calmed down."

11. In the middle of class, a student (seemingly out of nowhere) comments: "I love music!"

"I would likely feel pleased and then I would respond "Yes, isn't music amazing."

12. While playing a singing game you step back and allow your students to play (on their own) without any guidance from you.

"I would likely feel pleased and then I would allow them to continue and then congratulate them on their accomplishment."

Nathaniel's Open-Ended Inventory Responses

Self Emotional Inventory

(Inspired by Perry's Emotional Intelligence & Teaching Situations: A New Measure)

1. You are teaching a new concept or a new song. Several students are talking and begin to distract others around them. Soon the class becomes noisy.

"I would likely feel disappointed and then I would
call the class to order."

2. A student who is obviously not engaged in a lesson on a topic you care about comments, "This is dumb!"

"I would likely feel disappointed and then I would
ask the student why they said the comment"

3. After a productive class time or concert, a student comes over and gives you a hug/high five.

"I would likely feel great and then I would
ask what was the best part."

4. A class gets distracted and despite several efforts at re-directing, they continue to ignore you.

"I would likely feel disappointed and then I would
call the class to order."

5. At the end of a class the students are excited about their accomplishments and want to play for their classroom teacher.

"I would likely feel great and then I would
enjoy the moment."

6. During a small group activity students are engaged in their work and are applying skills taught in class.

"I would likely feel wonderful and then I would
enjoy the moment."

7. A student who has exhibited disrespect repeatedly in the past makes inappropriate remarks & becomes disruptive.

"I would likely feel disappointed and then I would
talk the student - ONE ON ONE."

8. You have planned for a special guest artist to come visit. You are getting ready to tell your students.

"I would likely feel excited and then I would
prepare the students for the special guest"

9. A student needs to be sent to "time out" for disruptive behavior.

"I would likely feel neutral and then I would
send the student to "time out"."

10. A student who has been asked to go to "time out" has a temper tantrum and begins yelling at you.

"I would likely feel disappointed and then I would
write a referral, call parents."

11. In the middle of class, a student (seemingly out of nowhere) comments: "I love music!"

"I would likely feel great and then I would
ask why they said that comment."

12. While playing a singing game you step back and allow your students to play (on their own) without any guidance from you.

"I would likely feel great and then I would
enjoy the moment."

James's Open-Ended Inventory Responses

Self Emotional Inventory

(Inspired by Perry's Emotional Intelligence & Teaching Situations: A New Measure)

1. You are teaching a new concept or a new song. Several students are talking and begin to distract others around them. Soon the class becomes noisy.

"I would likely feel annoyed and then I would stop teaching (temporarily) and take down (erase) some stars from the board (reward system for behavior)...Once quiet again, continue teaching."

2. A student who is obviously not engaged in a lesson on a topic you care about comments, "This is dumb!"

"I would likely feel confident and then I would make a comment about attitude and move on.
If needed, I would give that student a couple of options for what they could do next and what I might do about it."

3. After a productive class time or concert, a student comes over and gives you a hug/high five.

"I would likely feel happy/content and then I would probably give a word of encouragement."

4. A class gets distracted and despite several efforts at re-directing, they continue to ignore you.

"I would likely feel irritated and then I would raise my voice and make a stink about it."

5. At the end of a class the students are excited about their accomplishments and want to play for their classroom teacher.

"I would likely feel honored/proud^{of them} and then I would encourage them to do so or allow time for it.
(if appropriate, according to our schedules)"

6. During a small group activity students are engaged in their work and are applying skills taught in class.

"I would likely feel pleased and then I would encourage and/or survey the classroom to see where.
I might best assist/praise their efforts."

7. A student who has exhibited disrespect repeatedly in the past makes inappropriate remarks & becomes disruptive.

"I would likely feel urgency to stop their disruptive behavior and then I would act quickly to take care of the situation."

8. You have planned for a special guest artist to come visit. You are getting ready to tell your students.

"I would likely feel excited and then I would share my excitement with the students to encourage excitement among the students."

9. A student needs to be sent to "time out" for disruptive behavior.

"I would likely feel urgency to address the situation (and possibly, irritation) and then I would send the student to "time out" and quickly move on with the rest of the class in a joyful manner."

10. A student who has been asked to go to "time out" has a temper tantrum and begins yelling at you.

"I would likely feel surprised, yet confident and then I would give the student some options for increased consequences based on compliance or lack thereof."

11. In the middle of class, a student (seemingly out of nowhere) comments: "I love music!"

"I would likely feel surprised & excited and then I would ask them what caused them to say that right then, possibly starting a short discussion about the joy of music."

12. While playing a singing game you step back and allow your students to play (on their own) without any guidance from you.

"I would likely feel satisfied and then I would after the game was over, praise them for their independence and knowledge/abilities."

APPENDIX H

DATA COLLECTION AND ANALYSIS CHECK-SHEET

Data collection and analysis check-sheet







Teacher	Obs. 1			Obs. 2			Obs. 3		
	Done	Notes	Analyze	Done	Notes	Analyze	Done	Notes	Analyze
Teacher #1 (T)	3 2	3 2	3 2	3 2	3 2	3 2	3 2	3 2	3 2
Teacher #2 (B)	3 1	3 1	3 1	3 1	3 1	3 1	3 1	3 1	3 1
Teacher #3 (A)	3 4	3 4	3 4	3 4	3 4	3 4	3 4	3 4	3 4
Teacher #4 (BR)	3 2	3 2	3 2	3 2	3 2	3 2	3 2	3 2	3 2

	Obs. 4		
	Done	Notes	Analyze
Teacher #1 (T)	3 2	3 2	3 2
Teacher #2 (B)	3 1	3 1	3 1
Teacher #3 (A)	3 4	3 4	3 4
Teacher #4 (BR)	3 2	3 2	3 2

	Interview 1			Interview 2			Interview 3		
	Done	Trans.	Analyze	Done	Trans.	Analyze	Done	Trans.	Analyze
Teacher #1 (T)	x	x	x	x	x	x	x	x	x
Teacher #2 (B)	x	x	x	x	X	x	x	x	x
Teacher #3 (A)	x	X	x	x	x	x	x	x	x
Teacher #4 (BR)	x	x	x	x	x	x	x	x	x

	Admin. Interview		
	Done	Trans.	Analyze
Teacher #1 (T)	x	X	x
Teacher #2 (B)	x	x	x
Teacher #3 (A)	x	x	x
Teacher #4 (BR)	x	X	x

	St. 1 Interview			St. 2 Interview			St. 3 Interview		
	Done	Trans.	Analyze	Done	Trans.	Analyze	Done	Trans.	Analyze
Teacher #1 (T)	x	x	x	x	X	x	x	x	x
Teacher #2 (B)	x	x	x	x	x	x	x	x	x
Teacher #3 (A)	x	x	x	x	x	x	x	x	x
Teacher #4 (BR)	x	x	x	x	x	x	x	x	x

	Transcribing		
	Needs to do		
	Analyze step 1	Lit.	Perry/Saarni/Gottman
	Analyze step 2	Q1	Management
	Analyze step 3	Q2	Perceived/observed
	Analyze step 4	Q3	Music

APPENDIX I

DEFINITIONS OF EMOTIONAL INTELLIGENCE BRANCHES, EMOTIONAL COMPETENCE SKILLS, AND ADAPTIVE COPING STYLES

Definitions of emotional intelligence branches (Perry)

The first branch of the ability model is Identifying Emotions. It includes skills such as the ability to identify feelings, express emotions accurately and differentiate between real and phony emotional expressions.

The second branch, Emotional Facilitation of Thought (Using Emotions), includes skills such as the ability to use emotions to redirect attention to important events; to generate emotions that facilitate decision making; to use mood swings as a means to consider multiple points of view, and to harness different emotions to encourage different approaches to problem solving.

The third branch, Understanding Emotions, is the ability to understand complex, emotions and emotional "chains", how emotions transition from one stage to another, the ability to recognize the causes of emotions, and the ability to understand relations among emotions.

The fourth branch of the ability model is Managing Emotions. This includes the ability to stay aware of one's emotions, even those that are unpleasant; the ability to determine whether an emotion is clear or typical; and the ability to solve emotion-laden problems without necessarily suppressing negative emotions (Caruso, Mayer, and Salovey, 2002, p. 307).

Definitions of emotional competence skills (Saarni)

1. Awareness of one's own emotions
2. Ability to discern and understand others' emotions
3. Ability to use the vocabulary of emotion & expression
4. Capacity for empathic involvement
5. Ability to differentiate internal subjective emotional experience from external emotional expression
6. Capacity for adaptive coping with aversive emotions and distressing circumstances
7. Awareness of emotional communication within relationships
8. Capacity for emotional self-efficacy

Emotional Competence Skill 1: Awareness of One's Own Emotions.

The first step to personal awareness of one's own emotions is to learn the difference between emotional bodily changes and other bodily changes (i.e. heart burn). Later we develop an awareness of multiple emotions and even sometimes an unawareness of or inattention to emotions. Awareness involves emotional responses and emotional expression. Our emotional *responses* give us information and emotional *expression* involves the reading of social cues.

Emotional Competence Skill 2: The Ability to Discern and Understand Others' Emotions. Learning to read others' "emotional-expressive behavior" (Saarni, 1999, p. 108) occurs prior to the understanding of one's own emotions (e.g. *social referencing*). During social interaction, however, a complex process of emotional communication occurs. This process involves a "weaving back and forth of two individuals' reciprocal inferences about the emotions of the other, which in turn are integrated with one's own emotional

reactions” (Saarni, 1999, p. 108). Therefore, in terms of emotional competence the ability to infer others’ emotions is imperative.

Emotional Competence Skill 3: The Ability to Use the Vocabulary of Emotion and Expression. Acquisition of emotion vocabulary permits children to communicate with others and in turn affects their social relationships. Through conversations with their caregivers, children learn emotion words and how they may be used in different contexts to achieve “social emotional goals” (Saarni, 1999, p. 160). Adult interaction involving the talking about emotions/feelings is pivotal for children’s emotional growth. Saarni points out that children relate well to emotional experiences of characters within stories. As a consequence, children use *scripts* or narratives to describe their own emotion experiences.

Emotional Competence Skill 4: The Capacity for Empathic Involvement. Saarni defines empathy and sympathy as follows: “Empathy, *feeling with* others, and sympathy, *feeling for* others, are emotional responses that connect us with others” (Saarni, 1999, p. 162). Empathy leads to sympathy which involves pro-social behavior (helping someone else) which in turn promotes social bonding. These skills are important for emotional competence and feelings of self-efficacy in emotion eliciting situations. Deficits, however, may lead to depression and/or aggression. For example, when feeling personally distressed because of another’s situation, one may focus attention on alleviating their own feelings rather than help the other person.

Emotional Competence Skill 5: The Ability to Differentiate Internal Subjective Emotional Experience from External Emotional Expression.

“Emotional dissemblance” is a term which involves deliberately expressing an emotion on the outside that does not match the emotion felt on the inside. Proper expression, according to Saarni, is controlled by “display rules,” be they *cultural* or *personal*. The intent of emotional dissemblance is to mislead or conceal from another person your inner feelings.

Emotional Competence Skill 6: The Capacity for Adaptive Coping with Aversive Emotions and Distressing Circumstances. Coping (or regulation)

according to Saarni, “involves the self, our emotional experience, and the physical and social environment” (Saarni, 1999, p. 219). If one’s perception of any of these is distorted it will affect their efficacy. Infants learn regulation strategies from their parent’s reactions to their emotional distress and children continue to learn regulation strategies so that “by 10 years old most children have a fairly well developed coping repertoire” (Saarni, 1999, p. 235). How one views their amount of control over a situation and “how a person responds *emotionally* to change” (Saarni, 1999, p. 226) (or temperament) may influence coping efficacy. Gender also plays a role in that certain coping strategies are viewed (in Western culture) as more acceptable than others for particular genders.

Emotional Competence Skill 7: Awareness of Emotional Communication within Relationships. Skill seven involves the “growing

awareness of how emotions are communicated differently, depending on the

nature of [a] relationship” (Saarni, 1999, p. 249). Children demonstrate different emotional communication within asymmetric relationships (parent/child or teacher/student) than they do within symmetric relationships (between peers). Problem solving within a relationship becomes very relevant when discussing emotional competence. A problem implies a goal and the way a problem is perceived (e.g. the problem is shared vs. one-sided) will effect the emotional communication utilized to achieve that goal.

Emotional Competence Skill 8: The Capacity for Emotional Self-Efficacy. Emotional self-efficacy “means that we accept our emotional experience[s]” (Saarni, 1999, p. 278), including the ups and downs of said experiences. It involves the “recognition of *what* we feel and *why* we feel this way” (Saarni, 1999, p. 283). This acceptance reflects the individual’s view that they feel the way they think they should feel which is influenced by “the individual’s beliefs about what constitutes desirable emotional ‘balance’” (Saarni, 1999, p. 278). “We demonstrate emotional competence when we emerge from an emotion-eliciting encounter with a sense of having accomplished what we set out to do. *Self-efficacy* is the psychological concept that refers to this sense of accomplishment” (Saarni, 1999, p. 3).

Definitions of the adaptive coping styles (Gottman)

1. Dismissing – Disregard, ignore, or trivialize children’s negative emotions.
2. Disapproving – Critical of children’s displays of negative feelings and may reprimand or punish them for emotional expression.
3. Laissez-Faire – Accept children’s emotions and empathize with them, but fail to offer guidance or set limits on children’s behavior.

The process for *Emotion Coaching* (five steps):

1. Become aware of the child’s emotion.
2. Recognize the emotion as an opportunity for intimacy and teaching.
3. Listen empathetically, validating the child’s feelings.
4. Help the child find words to label the emotion he is having.
5. Set limits while exploring strategies to solve the problem at hand

APPENDIX J

INSTITUTIONAL REVIEW BOARD EXEMPTION LETTER

To: Sandra Stauffer
MUSIC

for **From:** Mark Roosa, Chair *SR*
Soc Beh IRB

Date: 09/07/2010

Committee Action: Exemption Granted

IRB Action Date: 09/07/2010

IRB Protocol #: 1007005360

Study Title: An Examination of Emotional teaching style of elementary general music teachers: A Multiple c

The above-referenced protocol is considered exempt after review by the Institutional Review Board pursuant to Federal regulations, 45 CFR Part 46.101(b)(1).

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.

