

MUSIC TEACHER PREPARATION FOR THE URBAN CLASSROOM:
A QUALITATIVE STUDY

by

Amorette Briana Languell

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As members of the Dissertation Committee, we certify that we have read the dissertation prepared by Amorette B. Languell, titled *Music Teacher Preparation for the Urban Classroom: A Qualitative Study* and recommend that it be accepted as fulfilling the dissertation requirement for the Degree of Doctor of Philosophy.

Tami J. Draves

Tami J. Draves Date: 04/23/2018

Shelly Cooper

Shelly Cooper Date: 04/23/2018

Dawn J. Corso

Dawn Corso Date: 04/23/2018

Final approval and acceptance of this dissertation is contingent upon the candidate's submission of the final copies of the dissertation to the Graduate College.

I hereby certify that I have read this dissertation prepared under my direction and recommend that it be accepted as fulfilling the dissertation requirement.

Tami J. Draves

Date: 04/23/2018
Dissertation Co-Director: Tami J. Draves

Dawn J. Corso

Date: 04/23/2018
Dissertation Co-Director: Dawn Corso

STATEMENT BY AUTHOR

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SIGNED: Amorette B. Languell

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ABSTRACT

With the intent of improving pre-service music teacher preparation for successful teaching in urban classrooms, the purpose of this research study was to explore beginning music teachers' perceptions of preparedness for teaching in urban settings. Though much research exists on urban teacher preparation in general education, few researchers have investigated the adjustments necessary for successful urban music teaching. I explored specific questions related to perceptions of overall preparedness, perceptions of preparedness based on the university curriculum, and external experiences that may have aided urban teaching preparation.

Participants were four beginning urban music teachers from three geographic locations within the United States. Criteria used to identify potential participants were a completed undergraduate degree in music education or a graduate certification in music education, representation of diverse geographic locations within the United States, representation of male and female subjects, representation of various instrumental and vocal backgrounds, beginning teachers with less than five years of teaching experience, and representation of various school settings. Data collected for this instrumental case study included a background survey, three individual interviews per participant, two days of participant observation, and five participant journals. Trustworthiness was ensured through data triangulation, peer review, and participant checks.

The research questions were used as a priori codes for the following three themes: (a) necessity, (b) perceptions of pre-service experiences, and (c) perceptions of preparedness. Three themes emerged from the data: (a) willingness to adapt, (b) varying

relationships, and (c) challenges and rewards within urban settings. Implications for music teacher educators and pre-service curriculum adjustments are included.

Chapter I

INTRODUCTION

Memory from my first year of teaching: January 2008

Once a month I would bring in a different instrument to demonstrate for all of my general music classes that week. On this particular occasion, I had brought in the marching baritone that I played with the local All-Age Drum and Bugle Corps. As my seventh-grade students were leaving one student came up to me and said, “Yo Miss, you’re a Blood?!” I had no idea what he was talking about. When I asked for clarification, he responded, “You have a red flag.” I looked toward where he was pointing, and sure enough, I had a red bandana tied to the handle of my baritone case like I had for the past three years. My purpose for the bandana was for easy identification of my instrument on our equipment truck or under a coach bus, and yet my students viewed it as a gang symbol. Needless to say, I immediately removed the bandana and hid it in my desk for the remainder of the school day. Due to my suburban upbringing, it had never crossed my mind that I might be representing one of the local gangs by having that bandana tied to my case, but to my students the representation of colors through a bandana was an everyday fact of life.

Throughout my career, I taught in one of the largest cities in New England. My undergraduate education left me well prepared to enter a suburban classroom, but I was woefully unprepared for many of the social and cultural experiences that waited in my future urban classroom. Though my university was located within a large city, rich with

culture and the challenges of teaching in an urban school, all my music education field experiences were in suburban school districts that surrounded the campus. The only field work that occurred within city limits was a 15-hour requirement, where I was placed in a freshman pre-algebra class.

As I prepared graduate school applications, I perused several volumes of *Music Educators Journal* and *Teaching Music*, looking for articles I should read and possibly keep. I noticed a significant lack of articles applicable to teaching in urban settings and related to my own teaching. I became interested in how university curriculum could be adjusted to improve and better prepare pre-service teachers to successfully enter the urban classroom. This became the focus of my research during my doctoral degree.

In a pilot study (Languell, 2016) completed in November 2015, I surveyed Connecticut music teachers regarding their perceived preparedness for urban, suburban, and rural teaching. The music teachers identified the school setting they attended as K-12 students; school settings for field experience opportunities and student teaching experiences; and the school setting in which they currently taught. Even though a majority of respondents had opportunities for field experiences in multiple settings—including those different from what they attended as students—these educators were assigned most field experiences and student teaching placements in suburban settings similar to where they attended school. Ultimately, many respondents had their first job or were currently teaching in urban settings, a location they had neither field experiences nor experience as students.

Through an open-ended response, teachers identified areas they believed their respective universities left a void in their education. Classroom management and

addressing behavior issues; specific desires for additional and more diverse field experience; an understanding of the overall logistics of running a music program; and specific additional course work were the most common responses. They suggested additional coursework including special education, methods courses (i.e. specific instruments, elementary), and middle school general music. These teachers felt prepared for the “ideal” teaching situation rather than reality (Fiese & DeCarbo, 1995).

Rationale for Study

In the following section, I briefly discuss the mismatch between teacher and student backgrounds in urban settings, the costs of teacher turnover to the urban student population, and teacher preparation programs. Most teachers are Caucasian females with a limited understanding of urban education and the communities that surrounding the schools (Catapano & Huisman, 2010; Padak, Stadulis, Barton, Meadows Jr., & Padak, 1994; Schultz, Jones-Walker, & Chikkatur, 2008), yet researchers have shown that knowledge of students’ culture is vital for effective teaching and learning (Ladson-Billings, 2009; Lee, Eckrick, Lackey, & Showalter, 2010; Whipp, 2013).

Teachers of racial and ethnic minorities are declining within education and pre-service teachers’ backgrounds rarely reflect the cultures of the students they teach (Catapano & Huisman, 2010). With the number of minority students increasing in the public schools, combined with a lack of teachers who reflect the cultures present in urban schools, challenging teaching and learning environments result (Catapano & Huisman, 2010; Padak et al., 1994; Schultz et al., 2008). Compounding the disparities between urban and suburban school populations is the disconnect between a majority population of racial minority students in urban environments and the majority population of teachers

entering the field of different backgrounds than their students (Doyle, 2012). Further, beginning teachers are less likely to have lived in high-poverty environments, which can increase the difficulty of providing students an effective and positive education (Doyle, 2012).

It is recognized that the current classification system utilized by the U.S. Census Bureau is problematic. The level of accuracy with the current racial categories may be questionable (Cohn, 2015). Because it is the present standard of measuring demographic data, however, it will be utilized throughout this document. Nationally, data from 2014 reported the demographics of public school students as 49.5% White, 25.4% Hispanic, 15.5% African-American, 5.3% Asian/Pacific Islander, 3.2% Multiracial, and 1% American Indian/Native Alaskan (National Center for Education Statistics, 2017). However, the most recent data for public school teachers reported the following percentages: 81.9% White, 7.8% Hispanic, 6.8% African-American, 1.9% Asian/Pacific Islander, 1% Multiracial, and 0.5% American Indian/Native Alaskan (National Center for Education Statistics, 2015). Within music specifically, the mismatch between teachers' backgrounds and students' backgrounds is greater, with the music teacher population as 90% White, 6% African-American, 2.6% Hispanic, and 0.9% Asian (Elpus, 2015, p. 325; Gardner, 2010, p. 114).

The experience of being a White, middle-class teacher in a school populated by minority students—members of the non-dominant race, ethnicity, or culture—has become increasingly prevalent, as the numbers of minority students have climbed steadily over the past several decades. Benham (2003) noted, from examining numerous studies, that "most teachers are White, female, grew up in a suburban or rural setting, and have

had few cross-cultural experiences" (p. 23). The student population demographics continue to diversify while the teacher population remains the static; addressing the needs of an increasingly diverse population of American students calls for change in the music education field.

Enhanced student learning takes place when it occurs in socioculturally, linguistically, and cognitively relevant ways (Weiner, 2000). Teachers cannot transplant their cultures and learned practices into a new environment (Lee et al., 2010). They must recognize the diversity present in their classrooms and alter instruction accordingly (Catapano & Huisman, 2010; Lee et al., 2010; Schultz et al., 2008; Whipp, 2013). Teachers should be practicing "pedagogical conscientization," where teaching practices are guided by a critical understanding of the sociocultural context of their students' lives (Balderrama, 2001, p. 262). Teachers need to attend to racial, economic, historical, and cultural identities as displayed by their students (Hammerness & Matsko, 2012; Schultz et al., 2008).

Teachers can overcome encountered obstacles when teaching in an unfamiliar area by gaining knowledge regarding their students' cultures and historical backgrounds through relationship building. Contacting families is one way to achieve this relationship building (Pugach, Longwell-Grice, Ford, & Surma, 2008). It is also beneficial for teachers to reside within the city or town in which they teach for the first few years of their career to acquire a more complete perspective on their students' lives (Bogges, 2010). Building relationships with the surrounding community and student families remains key to urban teacher success (Catapano & Huisman 2010; Schultz et al., 2008). Unfortunately, beginning teachers often leave teaching or change schools before

developing the in-depth relationships necessary to succeed with a diverse student body (Hammerness & Matsko, 2012).

Researchers suggested that more than 25% of new teachers hires leave the classroom within their first three to five years of employment, and in urban areas the number of teachers leaving increased to almost 50% within the first five years (Smith & Smith, 2009). Thus, urban schools lose approximately 50% of the teaching force before those individuals reach their peak effectiveness (Bogges, 2010; Matus, 1999; Singer, Catapano, & Huisman, 2010; Smith & Smith, 2009). High rates of teacher turnover and attrition can have an adverse effect on the school environment and student performance (Ingersoll & Smith, 2003). Further, urban districts respond to teacher shortages in a variety of ways; filling vacancies with teachers that do not have the appropriate certification, hiring long-term substitutes, or increasing class sizes; all of which may be detrimental to the success of the student body (Jacob, 2007).

Teacher Preparation

The traditional teacher education program is inadequate at preparing pre-service teachers for diverse settings and students, and student teachers quickly realize they need additional training and specialization to be successful (Balderrama, 2001; Leonhard, 2003; Matus, 1999; Padak et al., 1994; Tidwell & Thompson, 2008). “The present context of teacher preparation, with its emphasis on techniques and standards, tends to mis-prepare teachers in addressing the needs of an increasing immigrant student population” (Balderrama, 2001, p. 265). For learning to be meaningful, cultural context must be taken into account (Parr, 1999).

Individuals aspiring to become urban teachers need numerous internship opportunities in urban schools to adequately develop teaching skills in these settings (Catapano & Huisman, 2010; Lee et al., 2010; Parr, 1999; Singer et al., 2010; Whipp, 2013). Many pre-service teachers, even when their degree programs were located in a large urban setting, did not choose to teach in urban contexts due to lack of preparation and experience in the setting (Tredway, 1999). It is imperative that university preparation programs located in urban areas offer ample field experiences in the surrounding communities (Catapano & Huisman, 2010; Lee et al., 2010; Singer et al., 2010; Smith & Smith, 2008; Tidwell & Thompson, 2008; Tredway, 1999). Participation in coursework focused on urban education seemingly enhanced pre-service teachers' intentions to teach in an urban setting and affected their perceptions of urban education and attitudes toward diversity and multiculturalism (Lee et al., 2010; Mason, 1997).

Ample literature exists regarding teacher preparation in general education and urban teacher preparation, but a sparsity of research exists on urban music teacher preparation. With a majority of teachers likely to work in an urban setting at some point in their career (Catapano & Huisman, 2010, Padak et al., 1994), it is the responsibility of music teacher educators to adequately prepare them. This study fills a gap in the scholarly literature by adding to our knowledge of the experiences and perceptions of urban music teachers' preparedness for working in urban settings. Therefore, I will investigate music teacher preparation for working in urban settings.

The literature review for this dissertation begins with a review of research in urban teacher education and music teacher education focusing on field experiences, teacher perceptions, faculty comfort in the urban environment, and partnerships. A

section on culturally relevant pedagogy (CRP), followed by the definitions of key terms as they relate to this dissertation, follows. The chapter concludes with the purpose and problems of the current study.

Urban Teacher Preparation

Field Experience and Teacher Perceptions

Researchers have argued that the most effective way to prepare pre-service teachers for success in an urban setting was to increase field time spent in urban schools (Catapano & Huisman, 2010; Lee et al., 2010; Singer et al., 2010; Tidwell & Thompson, 2008). Field experience in urban schools may expand and challenge new teachers' attitudes; personal and professional habits; and increase their interest in teaching in urban settings (Lee et al., 2010). Beginning teachers are likely to misunderstand their diversity experiences and quickly become cognizant that the classroom-based instruction received in their university program may not reflect the realities of an urban PK-12 classroom. The earlier in their program that pre-service teachers experience urban schools, the more successful they will become if their first position is in such an environment (Catapano & Huisman, 2010; Lee et al., 2010).

Groulx (2001) conducted a longitudinal study of students enrolled in an educational psychology class during their pre-service preparation. Participants ($N = 112$) took the initial survey and 29 participants took a second survey upon completion of their student teaching semester. Survey results indicated that field experiences located in urban schools positively affected most participant's perceptions, interests, and comfort levels with teaching in urban schools with high African-American or Hispanic populations.

Smith and Smith (2009) surveyed teachers ($N = 116$) in two urban school districts about their perceptions of preparedness for teaching in low-income urban schools and the “best and worst” components of their jobs. Seventy-eight percent of respondents selected “not at all” prepared or “only somewhat” prepared for teaching in an urban district and that “most” universities do not adequately prepare teachers (Smith & Smith, 2009, p. 341). Teachers reported parents, student attitudes, and discipline issues as negative aspects and making a positive difference, being needed, and the district’s diversity as positive.

Results from the survey allowed the researchers to develop an outline of steps that universities might follow to prepare pre-service teachers more effectively for urban settings (Smith & Smith, 2009). Recommendations for university teacher preparation programs included enhanced or expanded training in classroom management, discipline, and student interactions, specifically accomplished by “real world” experience and observations in urban schools. Respondents also suggested the inclusion of social-inequality and cultural diversity courses as part of the pre-service curriculum and workshops/trainings offered to in-service teachers as a way to comprehend concealed struggles of urban students. Further, enhanced training on how to address and manage the negative aspects accompanying teaching in urban schools and devising methods to emphasize the positive aspects of working in an urban setting were recommended (Smith & Smith, 2009).

Urban field experiences have been shown to increase pre-service teachers’ interests in teaching in an urban setting and are an effective way to prepare pre-service teachers for such an environment (Groulx, 2001; Mason, 1997). These early experiences

may help address common misunderstandings about urban teaching. The earlier within pre-service training programs that teachers spend time in an urban school and the more time they spend in such an environment, increases the likelihood of success. While Smith and Smith (2009) offer recommendations for urban teacher preparation programs, the outcomes of these recommendations and how they affect urban teacher retention, have yet to be seen.

Faculty Comfort

Several university faculties cited lack of experience, comfort, and knowledge of urban settings as one reason for the lack of diverse experiences in many pre-service programs. Grant (1989) took issue with the presumption that faculty, with limited to no experience teaching in urban schools, should suggest they know what urban teachers need to know or accurately understand experiences in that environment. Pugach et al. (2008) support Grant's research findings and offered a recommendation for university faculty to engage in professional development to learn effective urban teaching strategies. Every class of pre-service teachers should encourage discussion regarding urban teaching, equity, and diversity. Further, faculty should be willing to discuss discomfort levels regarding specific topics; therefore modeling how to seek support and answers for those issues, as well as grasp every teachable moment regardless of comfortability (Pugach et al., 2008).

Koerner and Abdul-Tawwab (2006) discussed the teacher education program's attempt to better connect with the surrounding community in order to influence faculty preparedness to teach about the urban context. The researchers saw the urban community as a context for university faculty to further develop relevant curriculum for teacher

education courses based on urban students' lives. Additionally, they recognized the need to heighten faculty awareness of the role family and community serve in urban children's education. Faculty members need to become more knowledgeable about the surrounding communities where pre-service teachers would be placed for field experiences and possible future employment. University faculty members were encouraged to model community involvement for pre-service teachers. Recommendations for change to the teacher education program included the use of the surrounding neighborhood as the focus for content learning, coursework that examines how school policies and practices effect urban schools, and preparing faculty supervisors to examine the university student teachers' use of family and community as resources (Koerner & Abdul-Tawwab, 2006).

Partnerships

The goal of partnerships should be to develop strong urban teachers who are also expert jugglers, who can simultaneously meet the demands of teaching, demonstrate effective practice, resist burnout, and dramatically influence the achievement of urban students while participating in the change process within the larger context of schooling. (Tredway, 1999, p. 383)

Partnerships between urban schools and local university programs provided students with opportunities to try teaching practices in an urban classroom and observe a cultural context likely to be unfamiliar to a majority of pre-service teacher candidates. The combination of extensive coaching from university faculty and classroom teachers

may assist pre-service teachers in bridging the gap between their home culture and that of their students (Catapano & Huisman, 2010).

Matsko and Hammerness (2014) described a context-specific approach to preparing urban teachers utilized by the University of Chicago Urban Teacher Education Program (UTEP). UTEP is a five-year program that resulted in a Master of Arts in Teaching, with certification for elementary teaching or secondary math or science. The program is comprised of two years of coursework and three years of beginning teacher support. All candidates must have an interest in teaching in Chicago. Through individual and focus group interviews, classroom observations, and syllabi review, the researchers developed a framework for “context-specific teacher preparation,” their terminology to describe teacher preparation that targets a specific school context (Matsko & Hammerness, 2014, p. 130).

The proposed framework contains six contextual layers: federal/state policy, public school, geographic location, sociocultural situation, school district, and classroom and students. The federal/state context refers to broader educational policy within the Chicago Public Schools. Public school context refers to the history of American public schooling and how it affected present perceptions and structures. Geographical context captured Chicago’s specific features in relation to history, demographics, and the cultural and physical landscapes of individual neighborhoods and the city as a whole. Sociocultural context reflected how culture has impacts learning and the importance of building relationships with the community. School district context included the policies, regulations, and mandates within the Chicago Public Schools. Finally, the classroom and student context involves learning the strengths, needs, resources, culture, and educational

background of each student to treat all individuals as unique learners (Matsko & Hammerness, 2014).

The purpose of this preparation program and framework was to tailor teacher education to a particular type of school setting (Matsko & Hammerness, 2014). In the case of this study, pre-service teachers were prepared for the urban school settings within the Chicago city limits. The program included extensive knowledge and understanding of the urban context, extended field experiences in multiple locations within the Chicago Public Schools, and in-depth self-awareness. With specific curriculum and practices in place to prepare highly-qualified urban teachers and to increase urban teacher retention, the ultimate goal of UTEP was to understand the interactions of the classroom, community, and school district and how interactions influenced teaching and learning in each learning environment (Matsko & Hammerness, 2014).

Matus (1999) developed a unique program to help student teachers navigate their experiences in urban schools when they lacked specific pre-service training for that environment. An individual known as an Urban Practicum Advisor (UPA) worked as an additional consultant and support source for seven student teachers teaching in public and private secondary urban schools (Matus, 1999). The program's fundamental goal was urban teacher retention; for student teachers to experience success in an urban school setting so they would consider a career in an urban environment upon graduation. Student teachers were recruited as volunteers and received no additional academic credit for their involvement in the study during their student teaching semester. The UPA worked with each student, the mentor teacher, and university supervisor. Encounters with the UPA included seminars, individual meetings and coaching sessions, and observing student

teachers in the classroom. No student teacher had “formal urban teacher education” (p. 37) in their university coursework prior to their placement in an urban school. Data were collected through field notes and questionnaires completed by students and mentor teachers (Matus, 1999).

Mentor teachers indicated that student teachers were effective with classroom management, and student teachers credited that effectiveness to additional training provided by the UPA (Matus, 1999). Students also realized through seminar participation that their experiences in the urban classroom were not unique to their particular school, but may have been unique to the urban setting. Students quickly realized the additional training provided by the UPA was necessary for success and were upset it was not part of their on-campus pre-service training. Further, student teachers appreciated the fact the UPA was a supplemental addition to their student teaching program and could be viewed as a confidant rather than as a supervisor who was responsible for grading (Matus, 1999).

Community-university partnerships and individualized mentoring offer opportunities to pre-service teachers not available through university coursework alone. The opportunity to interact with children in urban environments and receive specific feedback and guidance from multiple stakeholders is invaluable to urban teachers’ success and retention. The application of learning theories and pedagogies in a context-specific or culturally-relevant setting allowed pre-service teachers to become more familiar with an additional skillset necessary for successful urban teaching (Matsko & Hammerness, 2014; Matus, 1999).

Pre-service teachers who experienced real classroom environments as often as possible, particularly classrooms in an urban setting, were more successful when entering

the field as beginning teachers. While it is not feasible for teacher preparation programs to specifically tailor pre-service students' education for every possible scenario, curricula can certainly include experiences that are outside suburbia and in settings where challenges may be more obvious to visitors to better assist beginning teachers' preparation for the reality of the urban environment.

Culturally Relevant Pedagogy

The demographics of the student population in public schools constantly evolve and diversify (National Center for Education Statistics, 2017), while the characteristics of the public school teaching population remain homogeneous and stable (National Center for Education Statistics, 2015). With disparities between the student and teacher populations, today's teachers must be sensitive to how race, ethnicity, and culture affect student learning (Ladson-Billings, 2009; Lee et al., 2010; Lind & McKoy, 2016; Whipp, 2013). By focusing on student identity—as it relates to race, socioeconomic status (SES), culture, and the surrounding community—teachers can begin to overcome disparities (Hammerness & Matsko, 2012; Schultz et al., 2008).

“The commonness of Whiteness in our society spawns a culture in which the experiences of the White teacher become the normative yardstick by which to measure all experience” (Benedict, 2006, p. 6). Thus, teachers often expect students to behave in a certain way as measured by their cultural expectations. Teachers expect students to come from certain types of home environments and to have specific experiences that will prepare them for the teacher's educational agenda (Benedict, 2006). Teachers must remember that students have various home cultural backgrounds and that the messages students receive in school settings that the value or undermine their backgrounds may

greatly affect future success. By authentically aligning curriculum with student values, teachers can determine effective ways to connect with them.

One way for teachers to connect in-school and out-of-school experiences is by focusing on curricular content (Ladson-Billings, 1995; Lind & McKoy, 2016; Weiner, 2000). Teachers must know and understand the multiple cultures represented in the classroom and include culturally relevant activities as often as possible. A continuing plea exists for reality and practicality within methods courses (Groulx, 2001; Lee et al., 2010; Mason, 1997; Matsko & Hammerness, 2014; Matus, 1999; Singer et al., 2010; Smith & Smith, 2009), indicating that the methods and materials being taught are unsuitable for the current classroom, particularly where disadvantaged children are involved (Taylor, 1970). CRP can serve as a pathway connecting curriculum and student cultures.

As the student population has become increasingly more diverse, cultural assumptions held by the typically White, middle-class, female teacher, do not always represent the majority culture in each classroom. CRP strives to develop a link between classroom experiences and the everyday lives of students. By maintaining student culture, it can be utilized to move beyond the negative effects of the dominant culture on the curriculum (Ladson-Billings, 2009). CRP meets students at their intellectual and social levels, and helps them participate in knowledge construction (Ladson-Billings, 2009). CRP provides a way for students to maintain cultural identity while striving for academic success, thus inserting education into the cultural context rather than culture supplementing education (Ladson-Billings, 1995a, 1995b).

Ladson-Billings (1995b) began the development of a grounded theory of CRP through extended observations and discussions with exemplary teachers of African-American students who “helped their students to be academically successful, culturally competent, and socio-politically critical” (Ladson-Billings, 1995b, p. 477). The three broad tenets of CRP emerged: “the conceptions of self and others held by culturally relevant teachers, the manner in which social relations are structured by culturally relevant teachers, and the conceptions of knowledge held by culturally relevant teachers” (Ladson-Billings, 1995b, p. 478).

Concepts of self and others included high expectations for all students and the belief that all students were capable of success (Ladson-Billings, 2009). Teachers also viewed themselves as community members. Several teachers lived within the community where they taught, while others made a concerted effort to frequent the community for goods and services. Culturally relevant teachers view pedagogy as an art, unpredictable, and always in motion. They believed their teaching to be mining or pulling knowledge from their students rather than imparting wisdom to an empty vessel. Finally, they helped students make connections between their community, the nation, and the world (Ladson-Billings, 1995a, 1995b, 2009).

Culturally relevant classrooms are collaborative learning environments, which encourage a community of learners who are responsible for one another’s learning, rather than a competitive environment. All students were given the opportunity to act in the role of teacher, and students were encouraged to consult with peers for help and accountability purposes. Teachers strove for a sense of connectedness with all students

and maintained fluid student-teacher relationships that extended beyond the classroom and into the community (Ladson-Billings, 1995a, 1995b, 2009).

Culturally relevant teachers realized that knowledge is not static; it is shared, recycled, constructed, and must be viewed critically. Teachers must be passionate about knowledge and learning and must scaffold their teaching to facilitate learning connections. Further, teachers must consider student differences and offer multifaceted assessments to allow for multiple ways of expressing excellence (Ladson-Billings, 1995b, 1995a, 2009).

The overall goal of culturally relevant teaching is collective empowerment for students (Ladson-Billings, 1995a). This empowerment rests upon students experiencing academic success, developing and/or maintaining cultural competence, and developing a critical consciousness as a way of challenging the current social order status quo (Ladson-Billings, 1995a, p. 160).

Brown-Jeffy and Cooper (2011) provided an overview of the conceptual and theoretical literature to develop a framework of CRP teaching behaviors. Five themes emerged: “identity and achievement, equity and excellence, developmental appropriateness, teaching the whole child, and student-teacher relationships” (Brown-Jeffy & Cooper, 2011, p. 71). Each theme was associated with a set of specific concepts. Identity and achievement encompassed identity development, cultural heritage, multiple perspectives, an affirmation of diversity, and public validation of cultural and social capital. Students must have identity awareness and recognize how they fit within the majority culture (Brown-Jeffy & Cooper, 2011). For teachers to be attuned to their students’ identities, they must first be aware of their own and recognize how it might

differ from their students. Equity and excellence meant high expectations for all learners and gave children the specific opportunities for success. Equity is only synonymous with sameness, when all students are exactly the same (Brown-Jeffy & Cooper, 2011).

Providing students with equity in an urban classroom may take the shape of differentiated instruction, acknowledgement of student diversity, and an incorporation of culture in the curriculum. Developmental appropriateness included learning and teaching styles that offered diverse assessment opportunities; how diversity and culture may affect what is developmentally appropriate; and cultural variance in motivation, morale, engagement, and collaboration (Brown-Jeffy & Cooper, 2011).

The home-school-community collaboration was most important when educating the whole child (Brown-Jeffy & Cooper, 2011). Teaching the whole child requires skilled development of learning outcomes, a supportive learning community, and empowerment within the students' cultural context. Teachers must remember that family and community socialization affects each student's academic identity (Brown-Jeffy & Cooper, 2011). Teaching the whole child and student-teacher relationships were interconnected; thus, reinforcing the need for a strong student-teacher relationship to connect learning at home, school, and in the community. Without knowledge of students' home life and culture, it is difficult to be aware of how culture, race, and ethnicity influence student learning (Brown-Jeffy & Cooper, 2011).

The cultural mismatch between pre-service teachers and urban students will continue to grow without modifications to university teacher preparation curricula. While partnerships and immersion programs may offer a glimpse of context-specific teaching, these opportunities are few and more prevalent in general education preparation than

music teacher preparation. Extensive and diverse field experiences were the most effective methods of preparation of pre-service teachers for urban schools (Lee et al., 2010; Mason, 1997; Matsko & Hammerness, 2014; Smith & Smith, 2009). The earlier students experience urban environments and the lengthier, more in-depth the experiences, the more successful teachers will be upon entering the urban setting (Lee et al., 2010). Urban field experiences may also affect teacher attitude and interest in teaching in an urban setting (Mason, 1997; Smith & Smith, 2009). Partnerships between urban schools and the local university can foster experience based teaching and learning, which may aid in bridging the cultural and socioeconomic gaps between teachers and urban students (Matsko & Hammerness, 2014, p. 130).

Methods courses focused on teaching must be based in practicality and have an extended duration in a real classroom. The purpose of such coursework is to prepare pre-service teachers to be successful in all classroom environments. Urban schools tend to be diverse in their composition and pre-service teachers need instruction that promotes cultural respect within their individual classrooms, and the myriad cultures present in the surrounding communities (Ladson-Billings, 1995a, 1995b). A close examination of music teacher preparation practices for urban teaching is imperative.

Definitions

Culture: Banks (2008) defines culture as “the ideation, symbols, behaviors, values, and beliefs that are shared by a human group. Also, symbols, institutions, or other components of human societies that are created by human groups to meet their survival needs” (p. 133)

Diversity: “The condition of having or being composed of differing elements; the inclusion of different types of people (such as people of different races or cultures) in a group or organization” (Merriam-Webster, n.d.). Diversity will refer to settings and experiences that were different from what participants experienced when they were attending school.

Ethnicity: Common cultural characteristics and customs that may be classified by a population’s native language, geographic location, or national, tribal, religious, or linguistic origin rather than physical characteristics (Merriam-Webster, n.d.).

Inner-city: Eros (2009) defines inner-city as “a general term for impoverished areas of large cities. The inner-city is characterized by minimal educational opportunities, high unemployment and crime rates, broken families, and inadequate housing” (p. 19).

Minority: “A part of a population differing from others in some characteristics and often subjected to differential treatment” (Merriam-Webster, n.d.). A minority may also be referred to as a person of color.

Race: The concept of race is often a forced choice and a social construct.

In a strictly biological sense, it does not exist at all. There is no scientific evidence that so-called racial groups differ biologically or genetically in significant ways. Differences that do exist are primarily social; that is, they are based on one’s experiences within a particular cultural group.

(Fitzpatrick-Harnish, 2015, p. 27)

In terms of this study, race is categorized primarily by physical characteristics.

Urban or City: As defined by the National Center for Educational Statistics (2006): *urban/city* refers to a “territory inside an urbanized area and inside a principal city,”

suburban as a “territory outside a principal city and inside an urbanized area,” *town* as a “territory inside an urban cluster, less than or equal to 10 miles outside an urbanized area,” and *rural* as a “territory that is outside an urbanized area and an urbanized cluster.” A city may be further classified as *large*, a population of 250,000 or more, *midsize*, a population for 100,000-250,000, or *small*, a population of less than 100,000.

Urbanized areas and clusters: As defined by the National Center for Educational Statistics (2006) are:

...Densely settled cores of census blocks with adjacent densely settled surrounding areas. When the core contains a population of 50,000 or more it is designated as an *urbanized area*. Core areas with populations between 25,000 and 50,000 are classified as *urban clusters*.

Urban school or Urban setting: “When used to describe schools, urban generally encompasses two different characteristics of a school: the metropolitan location of the school itself and the sociocultural characteristics of the students and the surrounding community” (Fitzpatrick-Harnish, 2015, p. 8). Urban schools are often characterized as “large, high density schools in metropolitan areas that serve a population subject to social, economic, and political disparities because of population mobility, diverse ethnic/cultural identity, low SES, and/or limited language proficiency” (Sachs, 2004, p. 178). I will be utilizing the terms “urban” or “urban school” to encompass this definition and the specific issues that are often found in inner-city schools and neighborhoods.

Purpose and Problems

The purpose of this research was to explore beginning music teachers’ perceptions of their preparedness for teaching in an urban setting. The intent of this study

was to address potential modifications and additions to pre-service education programs for music teachers to better prepare them for teaching in urban schools. The following four research questions guided this investigation:

1. Why did participants decide to teach in an urban setting?
2. What are participants' perceptions of their preparedness to teach in an urban setting?
3. How do participants perceive the experiences their university programs offered as preparation for urban teaching?
4. What other experiences or individuals may have prepared participants for urban teaching?

CHAPTER II

RELATED LITERATURE

While there is ample literature addressing music teacher preparation, research focused on music teacher preparation for urban music settings remains limited. This chapter will focus on common challenges for urban music teachers and will highlight specific research studies that include Fitzpatrick (2011), Bruenger (2010), Kelly (2003), and Baker (2012). The review continues with a discussion of relevant chapters from Frierson-Campbell's *Teaching Music in the Urban Classroom* (2006a, 2006b) including Smith (2006), Jones & Eyrich Jr. (2006), Allsup, Barnett, & Katz (2006), and Emmanuel (2006). The review concludes with a discussion of teaching perceptions in an urban school and the necessary tools for a successful urban music educator.

Common Challenges for Urban Music Teachers

The nature of urban life has created profound challenges for schools throughout America's growing number of urban centers. In the inner cities, these challenges are often intensified. Our urban schools are frequently underfunded, understaffed, and overpopulated. The campuses are often located in economically-depressed areas where hope has become little more than a word and where neglect, indifference, decay, and even hatred—toward others and even toward oneself—are such daily realities that some might consider them to be part of a normal existence. Sometimes these urban areas are little more than incubators of

indifference; they can scarcely be said to be an appropriate environment for children's education. (Hinckley, 1995, p. 32)

In the following section, I will discuss some challenges faced by urban music teachers. These concerns include inadequate field experience, cultural mismatch between teacher and student, and classroom management. Other challenges include high student-teacher ratios; less adequate facilities, instructional and monetary resources; access to technology; and a lack of parental and administrative support (Costa-Giomi, 2008; Doyle, 2012). Teaching challenges included overloaded schedules, students being "pulled" from music class for tutoring to improve standardized test scores, mandated teaching outside of their specialization (reading and math intervention) without assistance, working with English language learners and special needs students, and working with children in poverty (Doyle, 2012; Fitzpatrick, 2011; Fitzpatrick-Harnish, 2015).

Challenges that students face may be physical or emotional; it is essential that these issues be addressed to allow instructional activities to be productive (Eros, 2009). Anger and distrust are substantial issues. Many students cannot practice an instrument at home because they live in an apartment building. Further, they may have difficulty arranging rides or meals for after school commitments. As mentioned previously by Doyle (2012), additional concerns that may be more prevalent in urban schools included inadequate facilities, lack of materials, large class sizes, high teacher turnover rates resulting in low teacher experience, and student dropout rates that can exceed 65% in extreme cases.

Fitzpatrick (2008, 2011) investigated how instrumental music teachers in Chicago navigated the urban setting. This was a mixed-methods study where Fitzpatrick utilized the same research questions for both the qualitative and quantitative approaches as a way to view a specific phenomenon from two perspectives. Fitzpatrick implemented her study in three phases. Phase one was a focus group meeting between seven instrumental music teachers to develop the survey items for use in phase two (Fitzpatrick, 2011). The survey contained 99 questions and was initially sent to all instrumental music teachers within the Chicago Public Schools. There were 153 public school instrumental music teachers at the time of the survey and 90 responded (Fitzpatrick, 2011). Phase three data were collected in a manner that reflected case study research through interviews and classroom observations of four selected participants (Fitzpatrick, 2011).

Results indicated that participants believed “that teaching in the urban context requires a specialized set of skills that differs from the skills necessary to succeed in non-urban contexts” (Fitzpatrick, 2011, p. 234). The term skill was intended to represent understandings and specific dispositions of teachers, in addition to musical skills. These skills included: knowledge of students’ lives outside of school; teaching philosophy; creativity; developing relationships; planning and preparation; motivational skills; and understanding the differences between urban and suburban contexts. Specific dispositions included showing care for students, being creative with resources, selling the music program to the community, and getting students invested in the program.

Four themes emerged across cases: (a) creative solutions to urban challenges, (b) commitment to improving students’ lives, (c) focus on the traditional, and (d) the struggle between frustration and reward (Fitzpatrick, 2011). The need for creative solutions by the

music teachers was not viewed as an excuse for poor performance. Even though the music teachers expressed their frustrations with the school system, they enjoyed inventing creative solutions to common issues and challenges. Some of these solutions included thinking outside the box; knowing the boundaries of the system; and confronting the specific challenges of instruments, funding, social issues, recruitment, scheduling, and district testing (Fitzpatrick, 2008). The commitment to improving students' lives reached beyond the walls of each participant's classroom; they stressed their role as being someone stable in each student's life, as well as being responsible for helping students learn life lessons. This commitment involved belief in students, going above and beyond, personal investment, using the music program as a safe haven for students through a stable environment, and being an active and positive role model for their students (Fitzpatrick, 2008). The four participants did not directly subscribe to the tenets of culturally relevant teaching and focused on the traditional elements of band culture through exposing students to cultures outside of their urban experience through repertoire choice (Fitzpatrick, 2008). Finally, the struggle between frustration and reward encompassed a perceived balance between frustrations and rewards, job satisfaction, and effects of teaching experience on each participant's perspectives of urban teaching (Fitzpatrick, 2008, 2011).

Bruenger (2010) explored why beginning teachers choose or choose not to apply for teaching positions in an urban district following a pre-service preparation program with specific cultural diversity training. Participants ($N= 11$) were asked to complete a brief background survey and one interview. Three participants that applied for jobs in urban schools cited reasons such as "wanting a job, any job, anywhere," wanting to make

a difference in the lives of their students, and location (Bruenger, 2010, p. 32).

Participants who chose not to apply for jobs in urban schools mentioned the following issues: lack of job openings at the time of graduation, location, a mismatch of values and characteristics in the work environment, “horror stories coming from teachers within those districts,” and a lack of administrative support (Bruenger, 2010, p. 33).

Participants’ definitions of success upon graduation influenced the application process. Most measured success based on performance level and the ability to be competitive at festivals, which required more administrative and financial support than may be offered in many urban schools (Bruenger, 2010).

Kelly (2003) explored the effects of family cultural factors, the setting attended as a K-12 student, the type of music program attended as a K-12 student, and the completion of a cultural diversity course on the preference of teaching setting by pre-service music teachers. Results indicated that the majority of participants preferred to teach in schools that were similar to their own cultural backgrounds and similar to the type of music program they experienced during their K-12 education (Kelly, 2003). This strong preference to teach in a setting similar to their own cultural and educational backgrounds, may help explain why urban schools have a shortage of teachers (Kelly, 2003).

Baker (2012) developed a survey to create a profile of an effective urban music educator. The purpose of the survey was to gain insight specifically from current urban music teachers. These data were used to develop strategies for university programs responsible for preparing teachers for urban schools. Baker explored teacher background, university preparation, and recommendations for pre-service music teacher training. Respondents identified the following qualities as most important when maintaining a

career as an urban music teacher: flexibility, compassion, determination, commitment to hard work, love and respect for students, patience, and content knowledge (Baker, 2012). Those who attended urban schools as students often taught longer in the urban schools. Participants suggested specific topics and common challenges to be addressed during university preparation coursework: uninvolved/unsupportive parents, lack of funding, and cultural and economic diversity. Recommendations for future music teacher training included more observations and experiences in urban schools and specific training in discipline and classroom management (Baker, 2012).

Across school districts, urban music teachers were faced with similar issues ranging from high student-teacher ratios; facility issues; and a mismatch of values and other characteristics between music teachers and students (Costa-Giomi, 2008; Doyle, 2012; Hinckley, 1995). Recommendations for improved preparation requirements included extensive opportunities for field experiences in urban settings and the development of the particular skill set that is needed for successful interactions with students of diverse backgrounds (Baker, 2012; Doyle, 2012; Fitzpatrick, 2011). Understanding the external forces on urban students was imperative to the success of urban music teachers.

Teaching Music in the Urban Classroom

During the 2005 Music Educators National Conference (MENC) Eastern Division Conference, Carol Frierson-Campbell and colleagues met to finalize the contents of their book project. As stated in the introduction to Volume I:

While “urban issues” have been at the forefront of the music education conversation for almost 40 years, they have not yet reached the “tipping

point” needed to make MENC’s mission “to advance music education by encouraging the study and making of music by all” a reality in all urban schools. It is the diverse voices, distinct and yet united, that will tip the equation in the direction of change. The purpose of these books was to bring new voices to the conversation of urban music education. (Frierson-Campbell, 2006a, p. xiii)

These books were a collection of research studies, practitioner articles, program and partnership descriptions, and narrative essays from graduate students, practicing urban music teachers and administrators, and music teacher educators. Frierson-Campbell pointed out that while issues within urban music education were not something new, this set of books was one of the first moves towards an extended focus on the topic. Volume I: *A Guide to Survival, Success, and Reform* covered topics such as cultural responsiveness, music teacher stories, teaching strategies, and alternative teaching models (2006a). Volume II: *A Guide to Leadership, Teacher Education, and Reform* covered educational leadership, teacher education, partnerships, and school reform (2006b). The following review will discuss the pertinent research studies and partnerships included in each book and will conclude with a review of critical studies by Doyle (2012) and Fiese & DeCarbo (1995).

Smith (2006) interviewed six novice music teachers who had taught in a large urban city on the East Coast of the United States to discuss the rewards and challenges of teaching music in urban schools. Participants shared a common rationale for teaching in urban schools; it was all about their students and the relationships that could be fostered. Common among participants was how they embraced and valued cultural diversity. They

capitalized on the vibrant cultures in their classrooms, used diversity to cope with ethnic tensions, and valued the necessary creativity to overcome language barriers with parents and other community members (Smith, 2006).

Common challenges of the urban environment included administration and classroom management (Smith, 2006). Participants expressed the need to educate their administrators about comprehensive music instruction and scheduling. Classroom management issues involved establishing routines, fairness, transient student populations, and inappropriate teaching spaces. Ultimately, all participants expressed the desire for more urban field experiences before student teaching and additional classroom management training (Smith, 2006).

Jones and Eyrich (2006) developed a site-based professional development school (PDS) between University of the Arts and a local urban high school. In this study they focused on one portion of the PDS model: “developing novice professionals, as a collaboration between the university professor, a special area teacher, and pre-service teachers” (p. 82). The purpose of this study was for the pre-service teachers to be able to contribute their expertise, strengths, and input in an urban high school music classroom under the supervision of both the university professor and the practicing public school teacher (Jones & Eyrich Jr., 2006). This partnership allowed for an approach to music teacher education that prepared students for teaching by providing practical, real-world experience to their students. Such a partnership may help eliminate fears and assumptions associated with urban school teaching. The emphasis of the university coursework was to develop relevant pedagogy instead of covering a laundry list of topics related to instructional methods. It also allowed pre-service teachers to prepare and deliver lessons,

receive immediate feedback, engage in guided reflection, and make adjustments for their next teaching cycle (Jones & Eyrich Jr., 2006). The researchers concluded that site-based coursework at a PDS ultimately led to pre-service teachers being better prepared for student teaching. Additionally, being partnered with an urban school aided in alleviating the fear of teaching in urban schools that is often held by pre-service teachers when they are unfamiliar with that environment (Jones & Eyrich Jr., 2006).

Teachers College Columbia University developed The Musical Heritage Project to fill a perceived need in the preparation of pre-service teachers for the urban setting (Allsup et al., 2006). It brought together public school students and their families, music teachers, and pre-service teachers to make and perform music. Pre-service teachers and neighborhood participants gathered once a month to engage in making music together and culminated with a public concert at the end of the school year. Members of the project successfully navigated their likes, dislikes, gaps in terminology and language, and gained each other's trust throughout the course of the school year. Ultimately, local families learned about other community members talents and pre-service teachers were successfully immersed in the diverse culture of the community (Allsup et al., 2006).

Emmanuel (2002) examined how pre-service teachers talked about teaching music in a culturally diverse setting and if there were changes among participant beliefs and attitudes after a short-term immersion experience. Five participants volunteered for this immersion experience. Emmanuel included data from three cases and concluded that the addition of the remaining two participants' reactions and responses would not have added new understandings to her study (Emmanuel, 2002).

Emmanuel's (2006) contribution to the *Teaching Music in the Urban Classroom* series focused on a single participant from her dissertation, Camille. The internship in which Camille participated intended to develop intercultural competencies among pre-service teachers while asking participants to examine their own beliefs and attitudes towards teaching in a culturally diverse setting, and to recognize and understand their own worldviews (Emmanuel, 2006). Camille identified as biracial, Latina/Anglo, and a master's certification student who struggled with the cultural and identity clashes she encountered during the two-week urban immersion internship in Detroit.

Camille attended a weeklong orientation and two weeks of absolute immersion in a diverse cultural setting, which also happened to be located in an urban school. During the immersion experience, Camille noted in her daily journal entries how her assumptions about culture based on having a similar ethnic background were constantly competing with feelings of being considered an outsider by the community because of her pale complexion. Camille's journey towards understanding and accepting her identity as an individual and her identity as an educator can be informative regarding common cultural dilemmas faced in urban schools (Emmanuel, 2006).

Emmanuel (2006) argued that educators tend to fit a specific and narrow profile: White, female, and middle-class. With those demographics come assumptions: preconceived beliefs that urban students and schools are dangerous; low value placed on education by the parents; and that students are loud, unruly, and do not want to learn. These assumptions often have a tremendous impact on the ways teachers engage in teaching, interact with students, and the level of accountability and expectations held for

students. Historically, the university preparation program did not do enough to prepare pre-service music teachers for the complexity of culture (Emmanuel, 2006).

Doyle (2012) surveyed urban music teachers ($N = 71$) to explore their perceptions of teaching in an urban elementary school. The questionnaire measured teacher attitudes toward teaching urban students, perceptions of student-teacher differences, teacher's expectations for urban students, and level of preparation for the urban classroom. Four open-ended responses were included to collect further information regarding preparation, challenges, rewards, and perceived issues in the urban classroom. The background information collected from the teachers in this survey highlighted the mismatch between the teaching force and the student population in urban schools. Only 35% of participants were ethnically matched with the student population, although this high of a percentage was likely due to the location of the study in the southeastern United States. Further, 22.5% of the teachers had matching childhood socioeconomic backgrounds to their students, but those matches were considered lower middle-class. Of the 46 mismatched participants, nearly 50% were separated from their students by two or more socioeconomic categories (Doyle, 2012).

Only 12.5 % of participants had field experiences that occurred in an urban setting, 39% claimed to have no coursework specifically relating to urban teaching, and more than 75% of participants had no urban related professional development since earning their teaching certificate (Doyle, 2012). When responding to what was missing from their preparation, teachers described a lack of instruction on how to meet the unique needs of urban children; learning more realistic and effective classroom management; hands-on experience in the urban classroom; courses addressing how to teach children

with zero background knowledge of classical music; and learning about different cultures and communities (Doyle, 2012; Fiese & DeCarbo, 1995). These teachers felt unprepared for teaching students with varying learning styles and from different backgrounds (Doyle, 2012).

Fiese and DeCarbo (1995) surveyed 20 participants who were identified by their state music educators association as successful urban music teachers. The researchers collected background information on participants' teaching experiences and they responded to several open-ended questions concerning specific aspects of teaching music in urban schools. Teachers had been in the field for seven to thirty-two years, with 13 participants holding 20 or more years of teaching experience. When asked if their pre-service education courses had prepared teachers for the urban setting, only three participants responded positively to the question (Fiese & DeCarbo, 1995). The majority of participants felt unprepared to teach in the urban setting; while several felt "*musically* prepared, they said their pre-service education prepared them for teaching the 'ideal' students and left them unprepared for the reality of urban schools where most of the students do not conform to the ideal" (p. 28, italics in original).

Teachers made suggestions for topic areas to be incorporated into future pre-service education coursework (Fiese & DeCarbo, 1995). These suggestions included how to address the emotional needs of students from different social and economic backgrounds; addressing the specific family situations that more often affect urban students such as single-parent households, students living with relatives rather than a parent, responsibilities of caring for siblings after school, teen pregnancy, and custody

battles; and how to address the effects that these events take on the lives of students (Fiese & DeCarbo, 1995).

When asked to identify specific effective teaching strategies for the urban classroom, teachers stressed the importance of gaining the respect of the students; having control over the learning environment before any teaching could happen; experimentation of which techniques work best in each specific setting; impeccable content knowledge; and finding a way to relate to students and adapting the curriculum according to their interests and needs (Fiese & DeCarbo, 1995). This meant allowing the students to have input in the curriculum such as which artists or instruments to study; to take leadership and peer tutoring roles during class; for teachers to bridge the gap by finding out where students were and building a bridge to where they wanted them to go; and utilizing a wide variety of activities in every class to engage all learners (Fiese & DeCarbo, 1995).

Teachers recognized the following factors as contributing to their success in the urban setting: developing relationships with students and parents, becoming visible within the community, building relationships with fellow staff members and administrators, being supportive of students while maintaining a fair and consistent discipline plan, and having access to appropriate facilities and resources (Fiese & DeCarbo, 1995). Finally, teachers were asked for suggestions on how to improve music education preparation for the urban setting. Responses included the need for specific teacher training in classroom management, repertoire selection, and understanding the psychology of urban students. Further, some teachers suggested becoming familiar with different methods for the inclusion of a multicultural curriculum and programs that were specifically geared toward reaching children of low SES (Fiese & DeCarbo, 1995).

Since the Tanglewood Symposium of 1967, adequate music teacher preparation for urban schools has been a concern, but little has changed in 50 years. At the symposium, a new curriculum was recommended for pre-service teachers that would attract individuals who would be successful in inner-city schools and to provide them with actual inner-city field experiences during pre-service education (Choate, 1968).

Music educators are not properly prepared to cope with the severe problems created by poor housing, unemployment, poverty, and other intolerable conditions that exist in cities throughout the United States. We recommend that teacher-education programs in music be modified or expanded to include the skills and attitudes needed for the specialized tasks required in the inner-city. (Choate, 1968, p. 132)

The urban environment is ever changing with a continued influx of cultures, traditions, and religious practices. Music teacher educators must continue this conversation and continue adapting to the ‘new’ urban environment, issues and concerns from 50 years ago cannot continue to remain unaltered.

As a way of continuing this conversation, the Yale School of Music began hosting the biennial Symposium on Music in Schools in 2007, with the goal of “bringing together leaders to discuss how music education might best become an integral and important part of the curriculum of public schools” (Yale Symposium on Music in the Schools). While themes varied at each symposia meeting, the topic for 2017 was *Music for City Children*, with a focus on discussing the current efforts throughout the United State to address the inequalities among public school music programs. Attendees at the Symposium were hopeful that the document they created for the public would be an important step that

continued to disseminate the ideals first discussed at the Tanglewood Symposium (Yale Symposium on Music in the Schools).

While research into urban music education is increasing, a comparatively small amount of research in regard to urban music teacher preparation exists. Current research indicates that the majority of pre-service preparation programs continue to prepare teachers for the suburban teaching environment, which is in stark contrast to most urban teaching settings (Doyle, 2012; Emmanuel, 2006; Fiese & DeCarbo, 1995; Lee et al., 2010; Smith, 2006). The importance of actual classroom experiences in culturally and ethnically diverse settings is stressed by several experts (Doyle, 2012; Emmanuel, 2006; Fiese & DeCarbo, 1995; Kindall-Smith, 2004; Smith, 2006), yet there is still a lack of consistency from university preparation programs on the inclusion of field experiences in a wide range of settings and situations (Doyle, 2012; Fiese & DeCarbo, 1995; Smith, 2006).

In this dissertation I explore music teacher preparation for the urban classroom. Through participant interviews, journal entries, and observations, rich data were gathered about perceptions of preparedness for success in urban settings. Issues of coursework, field experiences, relationships, and challenges will be explored. In chapter three I will describe case study research and design and briefly introduce my four participants.

Chapter III

DESIGN AND PROCEDURES

The purpose of this multiple instrumental case study research was to explore music teachers' preparedness for teaching in an urban setting. I collected data from September 2016 to January 2017. I addressed the following specific research questions:

1. Why did participants decide to teach in an urban setting?
2. What are participants' perceptions of their preparedness to teach in an urban setting?
3. How do participants perceive the experiences their university programs offered as preparation for urban teaching?
4. What other experiences or individuals may have prepared participants for urban teaching?

Researcher Lens

I spent my seven-year public school teaching career serving urban students in Title I schools in southern Connecticut. My students lived in the largest and poorest city in the state. Upon entering the teaching field, I realized that there were several issues unique to urban schools that were neither addressed nor mentioned during my pre-service training.

My undergraduate university was located in one of the other large cities in Connecticut. Like the city in which I eventually taught, this city also exhibited typical issues that surround urban education: a primarily Hispanic and African-American population, high levels of poverty, a highly transient student body, and gang activity.

However, none of my pre-service observations, fieldwork, or student teaching placements in music were completed in that city; in fact, my entire cohort was sent to the surrounding suburban school systems for all student contact.

Throughout my first few years of teaching, I stumbled through an unfamiliar urban environment. I was unaware of how to address the issues I faced such as students throwing chairs because they did not know how to deal with their emotional needs; students who were gang members; open defiance including disrespect and swearing by the students; and the lack of teaching supplies, teaching space, and communication with administrators and parents. Some of these problems could have been diminished if the challenges of the urban environment had been part of my curriculum. My desire to improve music teacher preparedness for urban settings brought me to this study.

My relationship with participants varied from knowing participants and their teaching environments prior to this study to meeting participants in person at our first interview or observation. I had previously established relationships with two participants through high school band and drum and bugle corps. I was introduced to the other two participants through mutual professional contacts.

Case Study Design

Qualitative research is defined by Creswell (2013) as the study of a social problem which uses an

Emerging qualitative approach to inquiry, the collection of data in a natural setting sensitive to the people and places under study, and data analysis that is both inductive and deductive and establishes patterns or themes. The final written report or presentation includes the voices of

participants, the reflexivity of the researcher, a complex description and interpretation of the problem, and its contribution to the literature or a call for change. (p. 44)

Case study research is a focused, in-depth study and analysis of a single unit, a person, group, or organization, where the emphasis is on the specific case with context being taken into account (Miles, Huberman, & Saldaña, 2014; Saldaña, 2016; Stake, 1995); this “focuses on *naturally occurring, ordinary events in natural settings*, so that we have a strong handle on what ‘real life’ is like” (Miles et al., 2014, p. 11, italics in original) is essential to case study research. Utilizing a variety of data sources, interviews, observations, documents, etc., and spending adequate time in the field allows the researcher to provide “depth” to the case (Creswell, 2013). “We can define *case* as a phenomenon of some sort occurring in a bounded context. The case is, in effect, your unit of analysis. Studies may be of just one case or of several” (Miles et al., 2014, p. 28). The cases in this study were beginning music teachers in urban schools. Consistent with multiple case study research, I focused on several different cases using a variety of data sources.

Multiple cases offer the researcher an even deeper understanding of the problem and adds confidence to findings (Miles et al., 2014). For multiple case studies, “the case records are often presented intact, accompanied by a cross-case analysis” with a focus of finding what is similar or different among cases to broaden interpretations (Stake, 2006, p. 8). I chose multiple cases to strengthen my understanding of teacher preparation programs and how they do or do not address urban school settings in varying locations.

Multiple case study data are analyzed in several phases, utilizing both within-case and cross-case analysis. “The primary goal of within-case analysis is to describe, understand, and explain what has happened in a single, bounded context—the ‘case’ or site” (Miles et al., 2014, p. 100). One advantage of cross-case analysis is that one can “increase generalizability, reassuring yourself that the events and processes in one well-described setting are not wholly idiosyncratic” (Miles et al., 2014, p. 101). Because I completed an in-depth study of multiple cases within a specific issue in music education, an instrumental multiple case study design was appropriate.

Case studies can be either intrinsic or instrumental. An instrumental case study is designed to “understand a specific issue, problem, or concern with the cases selected to best understand the problem” (Stake, 1995, p. 3), thus the exploration of the issue or problem is of the utmost importance. The issue examined in this study is music teacher preparation for urban teaching. Common themes may emerge across cases, allowing for more in-depth interpretation and conclusion. I present within-case and cross-case analysis for each participant. The nature of this qualitative study offers limited generalizability across similar sets of participants, however information provided by participants in this study may be transferable to individuals in similar situations.

Participants

I used purposeful sampling for the identification of participants in this study. Qualitative sampling tends to be “more strategic and purposive because we are focusing on a case’s unique context” (Miles et al., 2014, p. 32). Participants specifically selected to target the understanding of the research problem are imperative to case study research (Creswell, 2013). Therefore, I identified participants based on the following criteria: (a)

completed an undergraduate degree in music education or a graduate certification in music education, (b) representation of diverse geographic locations within the United States, (c) representation of male and female, (d) representation of a variety of instrumental and vocal backgrounds, (e) currently in the first stage of teaching (e.g. less than five years of experience), and (f) representation of a variety of school settings (e.g. elementary, middle school, and high school). These criteria ensured maximum variance among participants thus increasing the likelihood that differences across cases would emerge (Creswell, 2013; Miles et al., 2014). Differences of perspective are ideal when pursuing qualitative research; maximum differences among participants allow for themes and similarities that emerge to hold true among typical and atypical cases (Creswell, 2013; Miles et al., 2014).

Initial recruitment took place among my personal and professional contacts. Once I identified potential participants, I used purposeful sampling to meet the target criteria. I made initial contact via e-mail request or in-person invitation (see Appendix A) and gave interested persons additional information regarding their involvement in the study including procedures for data collection, length of participant involvement, and how the data would be utilized. I met with potential participants via Skype to answer any questions related to the study prior to signing the informed consent form that was approved by the University of Arizona Institutional Review Board (see Appendix B). Consenting participants signed the physical form while we met on Skype, scanned the originally signed document, and sent the scanned copy to me immediately following our conversation.

I identified six possible participants and four agreed to participate. All selection criteria were met. Participants who met the selection criteria can be viewed in Table 1. The diversity among participants and locations allowed for the collection of meaningful data in relation to the research purpose (Stake, 1995).

Table 1
Participant Selection Criteria

Participant	Gender	Location	Degree/Specialization	Year	Level/School
Brandon	Male	Midwest Midsize city 42% poverty	Traditional Undergraduate Percussion	3	Grades 9-12 Public Charter School Music Appreciation Band, Strings
Cori	Female	Southwest Large city 25% poverty	Traditional Undergraduate Voice	2.5	Grades 9-12 Public School Choir, Drama Color guard
Marie	Female	New England Midsize city 24% poverty	Graduate Certificate Clarinet	2	PK-8 Private, Catholic General Music, Art
Shannon	Female	New England Midsize city 24% poverty	Traditional Undergraduate Saxophone	2	Grades 6-8 Public School General Music World Drumming

A brief description of participant characteristics and school district information is presented at the end of this chapter. All information in that section was taken from the National Center for Education Statistics website (National Center for Education Statistics, n.d.), the GreatSchools website (GreatSchools, n.d.), the U.S. Census Bureau QuickFacts website (U.S. Census Bureau, n.d.), and participant background surveys.

Data Collection

Data collection took place from September 2016 to January 2017. Consistent with case study research this included multiple forms of data: a background survey, multiple interviews, participant observations, and participant journals (Creswell, 2013; Miles et al., 2014; Stake, 1995). All data were stored on a password-protected laptop computer, and digital audio recordings of participant interviews were maintained on my computer with a back-up file located in my password-protected Dropbox account. Participants, their schools, and school districts were identified by pseudonyms, which were used in all study data and analyses.

Background Survey

The first data source was a background survey to gain contextual knowledge about each participant's hometown, teaching, and university experience. Information included demographics of each participant's hometown and current school district; music education opportunities within their hometown; university specialization, fieldwork, and student teaching experiences; and specific details of their current teaching situation. The background survey is presented in Appendix C. Information from the background survey ensured that each participant satisfied all selection criteria, assisted in formulating interview questions, and provided contextual information about each participant's PK-12 background prior to the first interview.

Interviews

The second data source was a series of three semi-structured interviews. I modified Seidman's (2013) three interview approach described as follows:

The first interview establishes the context of the participants' experiences. The second allows participants to reconstruct the details of their experiences within the context it occurs. And the third encourages the participants to reflect on the meaning their experiences hold for them. (p. 21)

In the first interview I focused on each participant's pre-service history such as undergraduate coursework and opportunities in urban, suburban, and rural educational environments. Success in the urban teaching environment, relationships within the school and the surrounding community, and perceptions of preparedness for the urban environment were the topics of discussion for our second interview. Finally, I focused on what participants perceived was missing from their pre-service education and their choices to return to the urban environment each school year during our third interview. Interviews occurred throughout the length of data collection and were spaced approximately four to seven weeks apart. The date that each interview took place can be found in Appendix D.

Each interview was based on the same formal interview questions, but occurred in a conversational manner with varied follow-up questions based on participant responses. For example, during our first interview I asked clarifying questions about specific fieldwork opportunities or course offerings at each university. Participants received a copy of the formal interview questions approximately one week prior to each interview (see Appendix E). Interviews took place via Skype, phone call, or at a location of the participant's choice, which included their school classroom or office. Interviews were

audio recorded on a Sony digital voice recorder and transcribed by me using the Express Scribe software program. Interviews ranged from 17 to 58 minutes.

Field Notes

The third data source was field notes from direct observations of the participants. I spent two full teaching days observing each participant by shadowing them throughout their official contracted schedule. During these observations I typically was a nonparticipant observer, remaining outside of the group, watching and taking field notes without direct involvement with the participant or their classroom (Creswell, 2013). During observations I was looking for evidence of how participants were able to manage the challenges of working in an urban environment. Specifically, their interactions and relationships with students, issues regarding classroom management and use of resources, and informal conversations with participants and other staff members throughout the day that might shed light on the reality of teaching in an urban school. At one site I became an experiential observer at the request of the students in class (Emerson, Fretz, & Shaw, 2011). The students wanted to teach me the chord progression for the song they had just finished composing on ukulele. Another instance involved one student approaching me to discuss why I was there and share his comments about the quality of his music teacher. In these two specific situations, and others throughout the school day that did not allow the use of my laptop computer, I took “jottings” in the notes application on my cell phone or “head notes” to be written up at a more appropriate time (Emerson et al., 2011).

Informal debriefing conversations with participants followed each day of observation. The intent of these conversations was to follow up on the events of the day and to gain further understanding or information regarding what I observed (Emerson et

al., 2011). I asked questions for clarification on classroom activities, events, or actions exhibited by a particular student. Often, teachers spoke about the class that just ended, or about their day, without prompting. I took head notes, or mental notes for later inclusion in full field notes during these debriefings and wrote them up as jottings, or shorthand notes, in my car prior to leaving the school site (Emerson et al., 2011).

Participant Journals

The fourth data source was participant journals, which were completed over a 10-week period, with new journal prompts occurring bi-weekly. All journal communication occurred via email with participants receiving individual prompts with a two-week window for return. Journal prompts (see Appendix F) were derived from the related literature and my research questions. Participants discussed the challenges and rewards of teaching in an urban setting, personal motivation, and instructional practices. I collected a total of 20 journal responses, five from each participant.

Data Analysis

I analyzed interview transcripts, field notes, and completed journal entries inductively and deductively searching for themes within each case and across cases. Single-case analysis was conducted by immersing myself in each individual case and searching for ideas, themes, and understandings within each participant's story (Emerson et al., 2011). Cross-case analysis was conducted in a similar manner to enhance transferability of ideas, themes, and understandings to other contexts (Miles et al., 2014). I began within-case analysis with open coding by reading each participant's set of interview transcripts, field notes, and journal entries as a single data set. Reading each

data set allowed me to gain a holistic understanding of the participant's perceptions and interpretations (Emerson et al., 2011; Saldaña, 2016). Open coding breaks down the data into discrete parts, which allowed for examination of similarities and differences (Saldaña, 2016). This was followed by focused coding, which identified emergent themes and laid the groundwork for cross-case analysis (Miles et al., 2014). During focused coding, I took note of recurring codes and began to drop less important codes.

During the process of data collection and analysis, I also recorded analytic memos to keep record of my internal thoughts, questions, and initial interpretations. "Analytic memos are somewhat comparable to researcher journal entries or blogs—a place to 'dump your brain' about the participants, phenomenon, or process under investigation by thinking and thus writing and thus thinking even more about them" (Saldaña, 2016, p. 44). Analytic memo writing allowed me to document my reflections on my coding processes and code choices; how the process of inquiry and analysis was taking shape; and the emergent patterns, categories and subcategories, themes, and concepts from the data (Emerson et al., 2011; Saldaña, 2016). My initial, second round, and final codes can be found in Appendices G, H, and I.

I coded data deductively with a predetermined list of researcher-generated, or etic, codes, which were generated from previous research, the research questions, a pilot study, and the researcher's previous knowledge and experiences (Creswell, 2013; Miles et al., 2014; Saldaña, 2016; Stake, 1995). I also coded inductively, allowing codes to emerge from the data as they were collected and analyzed, and utilized in-vivo codes to maintain uniqueness of each participant (Creswell, 2013; Miles et al., 2014; Saldaña, 2016; Stake, 1995). My preconceived ideas were derived from my research questions and

consisted of coursework, fieldwork experiences, and perceptions of what was missing from participants' pre-service education. Emic codes surfaced through continued analysis and examples consisted of real world experience, expectations versus reality, and awareness of race.

Within-case analysis is a detailed description of each case and the themes within the case (Creswell, 2013; Stake, 2006). The main goal of within-case analysis is “to describe, understand, and explain what has happened in a single, bounded context” (Miles et al., 2014, p. 100). Following single case analysis, I examined themes across cases with the intent of preserving the uniqueness of each participant's views. Cross-case analysis allows the researcher to examine more than one case and affords thematic analysis for commonalities and differences across cases to deepen understanding of the central issue (Creswell, 2013; Miles et al., 2014; Stake, 2006). The themes resulting from cross-case analysis included varied relationships, challenges and rewards of the urban setting, and a willingness to adapt to the needs of the urban classroom.

Trustworthiness was ensured through data triangulation, peer review, and participant checks (Creswell, 2013). Data collected from varying sources encourage confirming and disconfirming evidence for emerging themes (Stake, 1995).

Triangulation is a way to get to the findings in the first place—by seeing or hearing multiple instances of it from different sources by using different methods and by squaring the findings with others it needs to be squared with. (Miles et al., 2014, p. 300)

Through participant interviews, journal entries, and observations, data were confirmed across sources. I used journal entries and field notes to triangulate data from interviews

by searching for confirming and disconfirming evidence; no disconfirming evidence was found.

Peer review is also known as “investigator triangulation,” where other researchers take a look at the same data to confirm or disconfirm our original interpretations (Stake, 1995, p. 113). Two outside readers with experience in qualitative and case study research methods performed peer reviews of coded interviews. Each reviewer received four coded interviews, one from each participant, with initial and second round codes. Reviewers also received my full initial and second round code lists. While comments from my reviewers did not directly influence my analysis, their comments brought about new direction and ideas in terms of my discussion and implications. An idea from reviewer number one inspired a deeper look at how the needs of students of color and lower socioeconomic backgrounds may be missing from pre-service training.

Participant checks of descriptions, summaries of findings, and interview transcripts ensured accuracy of information and interpretation (Miles et al., 2014; Saldaña, 2016; Stake, 1995). Each participant received full transcripts for each interview to make any changes or clarifications. Additionally, code lists were included to confirm accuracy in my interpretations; participants made no corrections.

In the following section I provide brief participant profiles, including participants’ hometown demographics, degree information, demographics of participants’ current school districts, and individual school demographics.

Participant Profiles

Participants, their schools, and school districts were identified by pseudonyms in all study data and analysis. Each participant chose the name by which they would be identified. Cori Smith chose to use her given first name during the study.

Brandon Gray

I have 24 students in my first hour, 11 of which are special needs. I have dealt with everything: kids walking out in the middle of class and slamming my door; kids talking about suicide; breaking up two fights in the hallways before class even begins, and more. Along with just trying to teach music, I am teaching kids how to behave like students so that they may become successful in all classes or walks of life. Successful meaning, being able to exist in a classroom or this world, so that they might be able to start the learning process and progress to the next step in life, whatever that may be for them as individuals.

Brandon Gray identifies as White, non-Hispanic, lower-class and grew up in a small Midwestern town with a population of approximately 6,000, with 93% of the population identifying as White. The seven schools located in the town served 3,405 students, with 13% of the town at or below the federal poverty line. I was introduced to Brandon through a mutual professional contact; we first met in-person when I arrived at Henderson Charter High School for my first day of observation. Brandon earned a Bachelor of Music Education from a local university about thirty minutes from his hometown. He has been teaching high school band and general music at Henderson Charter High School for three years.

The Henderson Charter School system contains two schools, an elementary (PreK-8) and a high school (9-12), with a total of 550 students. The charter system is a tuition-free public school academy that serves the Henderson Valley community and expects all students to adhere to high standards of academic excellence and rigor; have positive engagement in all subject areas and character development; to develop life-long learning habits; and are encouraged to practice service to others (hendersoncharter.org). Acceptance into the charter schools is by application and enrollment is rolling on a first come, first serve basis. Henderson Charter does not deny enrollment to students with disabilities and requires parental contact via phone call, email, or in-person meetings once per month.

The charter school is located in the city where Brandon attended university. The city of Henderson Valley has a population of approximately 102,000, with 22 schools serving 7,110 students. The demographics of the city are 57% African-American, 36% White, 4% Hispanic/Latino, and 3% other, with 42% of the city at or below the federal poverty line. The population of the Henderson Charter School system is representative of the city population with the exception of students living at or below the federal poverty line: 46% African-American, 35% White, 10% Hispanic/Latino, and 9% multiracial. Eighty-nine percent of students are considered low-income and are eligible for free or reduced lunch, which is more than twice the city average.

Cori Smith

Honestly, it's been a hard few weeks, pretty discouraging in many regards. One positive thing came from when one of my students had been using her cell phone to the point that she had to be punished. I gave her a lunch detention and called her father

about the use of her phone during class. This girl has me for two choirs. So, during the last choir of the day, she said "I was having a great day until I got a phone call from my dad at lunch today!" She was mad and denied her excessive phone use, to which I disagreed. At the conclusion of class, she came up to me sheepishly and gave me a hug. She knows I care about her and she understood that I had to follow the rules and she does too.

Cori Smith identifies as White, non-Hispanic, upper-middle class and grew up in a small Southwestern city with a population of approximately 47,000, with 84% identifying as White. The twelve schools located in the city where she grew up served 6,469 students and 13% of the city was at or below the federal poverty line. I was introduced to Cori through a mutual professional contact; we first met in-person when I arrived at Union Public High School to conduct my first interview. Cori was a non-traditional student; she initially attended university in her home state for three semesters after high school. Twenty years later, she returned to school to earn a Bachelor of Music in Music Education from a large university located in the city where she now teaches. Cori has been teaching grades 9-12 choir and beginning drama for two and a half years in Union Public High School.

The Union Public School system is located in the town where Cori lives. The city of Union has a population of over 520,000, with 104 schools serving 49,308 students. The demographics of the city are 47% White, 42% Hispanic/Latino, 5% African American, 3% Asian, and 3% American Indian, with 25% of the city at or below the federal poverty line. The population of the Union Public High School is mostly reflective of the city population with the exception of students living at or below the federal poverty

line: 51% Hispanic/Latino, 26% White, 13% African-American, 6% multiracial, 2% American Indian, 2% Asian, and 1% Pacific Islander. Sixty-eight percent of students are considered low-income and are eligible for free or reduced lunch, much higher than the city average.

Marie Jacobs

The sixth graders struggle with general directions said to the whole class, and they have struggled with it since I met them two years ago. (Ex. “Put your pencils down” isn’t as effective as “Jennie, put your pencil down” but they haven’t learned that directions shouldn’t be said to each individual 28 times in a row) Conversely, repeating directions frustrates me. In hindsight, I could have made a better sample or described the art project in a different way. At the time, I was very frustrated from a difficult day, beginning with cleaning vomit in kindergarten, and was upset by how hard it felt to get and keep their attention. It was reflected in their work as well, since most accomplished almost nothing.

Marie Jacobs identifies as White, non-Hispanic, middle-class and grew up in a small city in southern New England with a population of approximately 36,000, with 85% identifying as White. The seven schools located in the city served 4,265 students, with 11% of the city at or below the federal poverty line. Marie and I grew up in the same hometown, but I did not attend school with her. I attended public school, while Marie attended a private Catholic school until high school. Though Marie and I did not attend high school together, I knew her because I was in high school band with one of her older siblings and Marie was in band with my younger brothers. Further, prior to Marie’s hire, I

taught in the public school system in the city where she currently teaches. She earned a Bachelor of Arts in Music Performance in clarinet from a large university in her home state and a certificate of advanced study in music education from a small college in a neighboring state. Marie has taught PreK-8 music and art for two years in a private Catholic school within the boundaries of the New Athens School District.

The New Athens School District is located in Marie's home state approximately one hour south of her hometown. The city of New Athens has a population of over 144,000, with 41 schools serving 20,753 students. The demographics of the city are 38% Hispanic/Latino, 35% African-American, 23% White, and 4% other (Asian, Pacific Islander, or American Indian), with 24% of the city at or below the federal poverty line. The population of the Catholic school is less reflective of the city population: 35% White, 32% African-American, 17% Hispanic/Latino, 14% multiracial, and 3% Asian or Pacific Islander. No data was publicly available for the number of students who were eligible for free or reduced lunch at the private school, but in most public schools in the New Athens School district 95-100% of students are considered low income and eligible for free or reduced lunch.

Shannon O'Connor

I have a better idea of what kinds of things to expect from my students, both behaviorally and academically. I learned that I was pushing my students too hard to grasp the material I presented on some occasions. I was so set in my ways and in my plan of what I wanted my students to accomplish that I was not willing to navigate away from the path I laid down. There is still that hint of stubbornness in my teaching (I know

that my students can achieve at a high level!), but the way in which I present the material to students has changed slightly.

Shannon O'Connor identifies as White, non-Hispanic, middle-class and grew up in a small town in southern New England with a population of approximately 16,000, where 90% identify as White. The four schools located in the town served 2,764 students, with less than 3% of the town at or below the federal poverty line. Shannon and I spent one summer marching together in the same drum and bugle corps, and I was an instructor for her hometown high school marching band for two years after she graduated. Shannon earned a Bachelor of Arts in Music Education with an emphasis in saxophone from a small college in a neighboring state. She has approximately two years of teaching experience as a long-term music substitute in multiple suburban cities, and has been teaching grades 6-8 world drumming and general music full-time for two years in the Oak Ridge Public Schools.

The Oak Ridge Public School System is located in Shannon's home state approximately thirty minutes northeast of her hometown. The city of Oak Ridge has a population of over 110,000, with 32 schools serving 18,614 students. The demographics of the city are 45% White, 31% Hispanic/Latino, 20% African-American and 4% other, with 24% of the city at or below the federal poverty line. The population of the Oak Ridge Middle School is not reflective of the city population: 56% Hispanic/Latino, 20% White, 20% African-American, 2% Asian, 2% multiracial, and 1% American Indian. Eighty-one percent of students are considered low-income and are eligible for free or reduced lunch, more than three times the city average.

In chapter four, I will fully introduce each participant through vignettes derived from case oriented analysis. Etic and emic themes resulting from cross-case analysis are presented in chapters five and six. The themes presented in chapter five were derived from the research questions and included: necessity, perceptions of pre-service experiences, and perceptions of preparedness. In chapter six, I present the emergent themes of a willingness to adapt, varied relationships, and challenges and rewards of the urban setting. Discussion, implications for practice, and conclusions are presented in chapter seven.

CHAPTER IV

PARTICIPANT CASE DESCRIPTIONS

In this chapter I present a description of each participant that opens with a vignette constructed from interviews, field notes, and journal entries (Miles et al., 2014). Each portrayal includes background information about each individual and their retellings of past experiences, which describe their preparation for urban music teaching. The participants were eager to share experiences from their pre-service teacher education programs. Throughout the interview process, their passion for teaching music remained clear even when expressing the challenges and frustrations with teaching music in an urban setting.

Brandon

During first period music appreciation, I hear chatter among students that reminds me of my eight years teaching music in urban schools:

Student 1: "I've got some bad news, I can't do music lessons until after Christmas, but I can do choir."

Student 2: "Ain't nobody talking to you, you're dumb as hell."

Student 3: "Hey, don't play with me, Donald Trump don't want you here anyway."

That is where Brandon draws the line with the typical banter between the students and chimes in with "Hey, none of that racist crap!"

Students in the ensemble-based classes that Brandon teaches for the remainder of the day approach me to show off their newly learned skills or rave about their teacher. Two

young ladies in second period strings class teach me to play the chord progression to the song they have composed for their ukulele final. Telling me letter names and showing me fingering for the chords that I do not already know. Brandon's support of popular music learning and popular music making styles is evident during all of his classes. Students are constantly working collaboratively, learning by ear, and through trial and error. There is no conducting occurring during fifth period band and students are moving, looking at each other, and communicating while they rehearse. At one point during fifth period, Brandon is teaching the piano players a new part and one of the marimba players approaches me:

Student: Where are you from and what are you doing here?

Amorette: Scoping out how to teach music teachers better.

Student: This is the guy to watch...I didn't believe in myself, but this guy made me believe.

Watching Brandon interact with his students all day, I believe this student; Brandon shows his students that he cares about them all day long.

Brandon's socioeconomic background growing up was similar to the students he currently teaches. He grew up in a predominantly White town where the majority of families were middle-class. However, Brandon described his home life as being "an extremely poor financial and family situation" (Background Survey). He further acknowledged that he was a troublemaker in middle and high school, so he knew all the tricks in the book. He commented on his upbringing, "I wasn't a goody, goody kid, I was a trouble maker and dealt with [pause] things [that were similar to what my students currently encounter]" (Interview 3). At 14 years old, he lived on his own in a trailer and

worked several part-time jobs to make ends meet, one of which was performing live music.

Brandon earned a Bachelor of Music Education, with an emphasis in percussion from a local university about thirty minutes from his hometown. Brandon originally enrolled in the university directly following high school. He attended for three semesters and then took three years off to tour with a number of locally and nationally recognized bands. Upon returning to the university, Brandon graduated in 2012, though he did not start teaching until 2014. During those two years his main source of income was from being an active musician and he typically performed every night of the week; he continues to perform in six different bands. He also worked part-time as a substitute teacher and served as a long-term sub for the music teacher at Henderson Charter School a little over a year prior to his hire.

Brandon recalled his pre-service field experiences as being observation based and without the opportunity for practice teaching until his student teaching semester. He described the setting for these observations as useless for his current position, having stated, “They were never, literally never, in any urban areas. They were always in very rich, predominantly White schools. So there was no help there” (Interview 1). Brandon’s student teaching placements also occurred in predominantly White schools. He claimed to learn a lot about classroom management from his K-8 placement and gained practical experience from his untraditional high school placement. In place of the planned observations and slowly taking over teaching responsibilities of the high school band, Brandon was utilized as the new/interim choir teacher who had recently been laid off.

Brandon credits two individuals from his pre-service experiences for his success that in his current position, the jazz band professor and the recently hired music education professor.

I always say this, if there were two teachers that weren't at my college, I would be clueless, absolutely clueless. If I hadn't been in jazz band and if I hadn't student taught with [professor] by my side, I really feel like I would have been in big trouble. (Interview 1)

Jazz band offered a space for practical applications of music theory and arranging, which are skills that Brandon uses daily. Student arrangements were common and necessary due to the eclectic instrumentation of the ensemble. The new music education professor arrived on campus for his senior year and supervised his student teaching. He credits her with beginning to bring the department “out of the stone age and making it more relevant” (Interview 1).

Brandon is in his third year of his current position and teaches grades 9-12 music appreciation, strings/guitar, and band. His classroom is furnished primarily with instruments that he owns since there is only a small budget at the school. Brandon prides himself on the special relationships he has with his students. They often pop their heads in the door just to say “hello” at various times during the day, something that does not occur in most other classrooms (Field Notes 1). He embraced the way that his students learn, teaching his “concert band” primarily by rote and arranging popular music for the ability levels of every student in the ensemble. Brandon's band is a non-traditional ensemble. It consists of a full marching drumline, several drum sets, mallet percussion,

pianos, bass guitar, and electric guitar. Students also have the option to choose a different instrument for each song.

Brandon readily embraces the urban teaching environment making the necessary adjustments to his teaching techniques in order to reach all of his students. He strives to make his curriculum relevant to the lives of his students. Brandon's socioeconomic background and living situation as a high school student makes relating to his students effortless.

Cori

Throughout our time together, Cori would tell me stories about some of her teaching experiences and follow these stories up with the phrase "Wow, they didn't teach you that in school!" These experiences ranged from how to address students that have an attitude problem or a chip on their shoulder to catching students having sex next to the parking lot.

Cori and her band colleague were returning to school after running an errand for the marching band during their planning period. The parking lot is about three feet above the sidewalk level to enter the school and the sidewalk is surrounded by a concrete wall. As they were driving through the parking lot, Cori noticed a head bobbing up and down just on the other side of the wall. She got out of the car and caught two students having sex, proceeded to scold them, and tell them to "stand up and pull your pants up," then she waited with them while her colleague notified the resource officer and the students were disciplined.

Cori's background is very different from that of her students. She identified as White, upper-middle class and was heavily involved in church activities (Background Survey). Cori also recalled access to band, choir, and orchestra during all of her public school years. Her students are predominately Hispanic and attend a Title I school where 68% of the population receives free or reduced lunch.

Cori was a non-traditional student. She initially attended university in her home state for three semesters after high school. Twenty years later, she returned to school to earn a Bachelor of Music in Music Education with a specialization in voice from a large university located in the city where she now teaches. Prior to being hired by the Union Public Schools, Cori was a stay-at-home mom with her five children and her husband worked as the athletic director for the Union Public Schools. Cori was familiar with the school at which she now works because of her husband's job. She would often wait in the athletic trainer's room before singing the National Anthem at volleyball and basketball games. She claimed that these informal interactions gave her a better idea of the student population and what to expect when she was hired (Interview 3).

Cori recalled her pre-service field experiences prior to student teaching being called observation blasts. Once per semester, students would be excused from all classes to observe in the public schools for the day in groups of three or four. These observations took place in schools located within city limits where her university was located and students were placed in a variety of subject areas and grade levels during each day of observation blast. Cori was not able to specifically recall the school settings where she completed these observations but was able to describe her coursework as suburban focused (Interview 1).

During her student teaching placement, Cori experienced a split placement where she and her cooperating teacher traveled to two middle schools each day to teach grades 6-8 choir and drama. She was initially disappointed to be placed in a middle school setting but called the opportunity to see the inner workings of two different school settings with the same cooperating teacher invaluable (Interview 1). Coincidentally, one of the schools that she student taught at is a direct feeder school to her current high school position, so she was able to reap the benefits of prior contact with students while recruiting for her choirs.

Cori is currently in her third year of teaching high school choir, with the addition of beginning drama for the present school year. She teaches four different levels of choir: honors/select choir, concert choir, beginning choir, and women's choir. She also acts as the color guard instructor for the marching band and plays flute with the concert band when needed. Cori and the band teacher accepted their assignments of beginning and advanced drama under the condition that they would have a common planning period during lunch block, which they often use to run errands necessary for the marching band. Cori and her band colleague strive for a family atmosphere within the music department and the students often refer to them as "an old married couple" or "mom and dad" (Interview 2).

Cori spoke enthusiastically about the different relationships she had. She is a mother of five and she prides herself on being a maternal figure/role model for the students that need her. Students often referred to her as mom, and she wholeheartedly embraces that role stating that it breaks her heart that she needs to fill the roll of mom for many of her students, but she is happy to oblige (Interview 1). Cori genuinely cares about

her students, checking in on them when they enter the room and offering to help students with anything they need. Cori's students are active stakeholders in her choirs and make connections to their music because their opinions and input matter both in repertoire choice and in musical decisions (Field Notes 1).

Cori's focus on her relationships with her music department colleague and with her students is a primary reason for her success. She has achieved a distinction between what she wanted to bring to the classroom immediately after graduation and what her students needed from her. Cori's past life experience of being a mom has certainly played a part in her relationships with students.

Marie

I can see the passion that Marie has for teaching both of her subject areas. Her approach to teaching tries to be student centered.

Everything comes back to the kids, those sweet moments where they're just really happy to be in art and for a lot of the kids it's the first time they've ever held a paintbrush, they don't get to do that at home. (Interview 3)

I could not help but notice the similarities between my first few years of teaching and what I was observing in her classes. Her driving desires to bring "Classical" music into the lives of her students, while struggling to match "her" music with "their" music. Marie is fighting a continuous battle to adjust her instruction to the students that are physically sitting in front of her against the students she originally expected to encounter.

Marie is the youngest of four children and identified herself as White and middle-class. She attended a private Catholic school through grade four and first had access to music classes in fifth grade when she entered the public school system. She felt comfortable in her current teaching position because of her parochial school background as a student.

Marie earned a Bachelor of Arts in Music Performance in clarinet from a large university in her home state and a certificate of advanced study in instrumental music education from a small college in a neighboring state. While Marie enjoyed teaching music and art to her students, the 55 minute commute—when there is no traffic—and the low salary have her looking for other teaching jobs.

Marie recalled her pre-service teaching experiences as not only lacking teaching practice, but diversity as well.

Everything I did was at a suburban high school, so it would have been nice to actually see the troublesome schools, to see how management is different, how interaction with kids is different. That would have been helpful to observe. (Interview 3)

Her education degree is an instrumental specialist degree. The majority of her observations were in instrumental settings, with a single semester of elementary general music coursework. The lack of diversity in her pre-service field experiences left her feeling unprepared for her current job. Marie's student teaching placements were each six weeks in length and in suburban schools. Her elementary placement was grades 4-6 band and her secondary placement was high school band.

Marie's interactions with students were awkward. She joked that she had multiple personalities in order to engage with primary, elementary, and middle school students in both art and music. She could talk pop culture with her 8th grade students, but other grades she was "not as friendly towards because we don't have as much in common" and she often felt like she was a babysitter for her younger students (Interview 2). A lack of connection with students most obviously manifested in behavior and classroom management issues. What I witnessed were techniques such as "catch a bubble" to quiet kindergarten students, constant reminders to appropriate behaviors, threats to be removed from the classroom, and a lot of waiting for quiet (Field Notes 1).

Marie is currently in her third year of teaching PreK-8 general music and art at a private Catholic school. Her school is located next door to one of the public schools in her city, near the public library and a Boys & Girls club, and within a few miles of a popular waterfront restaurant in a cove. Her classroom is located in the basement, directly off the cafeteria. The walls and cabinets have been painted to reflect the Catholic school environment with scriptures, murals, and flowers. Her classroom is more than just physically isolated from the rest of the school; she does not have an intercom or a telephone.

Marie's Catholic school upbringing aided in her ability to attempt to feel comfortable in her current teaching setting, even though her pre-service experiences were focused in suburban instrumental classrooms. She had a hard time making meaningful relationships with her students, as well as relevant connections between her music

curriculum agenda and the music with which students were interested. Classroom management issues would arise due to student disinterest.

Shannon

Shannon's school is situated like a neighborhood school. Just off the interstate at a junction known as the mix-master, it is surrounded by homes and tucked away behind a church. It is one of several middle schools in the city and houses approximately 1,000 students in grades 6-8. Her classroom is located in the bowels of the school and is an obvious portable classroom addition to the original school structure. The storage cabinets are from the 1960s—lime green, pale blue, and salmon. The carpet is old and stained with several seams held together with Duct Tape and the paint is peeling off the walls in several spots. In spite of classroom conditions that are out of Shannon's control, the room is organized to capitalize on the benefits of their daily routines: desks are numbered, student numbers correspond to folder numbers and the pocket chart used for cell phone storage, and student jobs are listed near the word wall.

Shannon grew up in a small, homogeneous town in New England, where the majority of the population was White and middle-class or wealthier. She had a wide array of curricular and extracurricular musical activities in which to participate with multiple offerings at each grade level including general music, guitar, choir, band, jazz band, marching band, chamber ensembles, and music theory.

Shannon attended college at a small university neighboring her home state and received a Bachelor of Arts in Music Education with a concentration in alto saxophone. Her pre-service field experiences included observations and practice teaching in several

suburban locations near her university prior to student teaching. She was allowed to choose the locations for her field experiences from a preapproved list of area teachers and with the exception of an elementary general music requirement, she chose to have a narrow focus and gain field hours in as many band classrooms as possible. During Shannon's semester of student teaching her placement was eight weeks of elementary general music followed by eight weeks of grades 6-12 band and sixth grade general music. While she had practical experiences in a variety of musical subject areas, all of her school settings were suburban. For three years following graduation, Shannon was unable to secure a full-time job and worked as a long-term substitute in various band and orchestra settings. Each long-term position was located in small suburban or rural school districts throughout her home state.

As a saxophone player, Shannon believed that she would be hired as a high school band director in a suburban school immediately following graduation. With this ideal in mind, she focused all of her field experiences in high school band. Now that she is in her second year of teaching middle school general music and world drumming in the Oak Ridge Public Schools, she realizes that she should have taken advantage of the opportunities that were available to her during her pre-service education. Shannon struggles to make connections with her students both musically and as individuals. She feels that their backgrounds are so different that they cannot find any common ground and she often feels like an outsider in her own classroom and is uncomfortable asking students to talk about their cultural backgrounds.

Shannon's classroom was well organized to capitalize on daily routines, though she struggled to make connections and build relationships with her students. Shannon

anticipated that she would be hired for her ideal job directly out of college, in hindsight; she recognizes the observation and teaching opportunities she missed out on as an undergraduate with such a narrow focus for her field experiences.

Summary

Each participant had a unique personality and outlook on teaching based on their life and pre-service experiences. Their relationships and interactions with students varied greatly. Brandon and Cori made intentional connections between music making and their students lives, while Marie and Shannon struggled to make their curriculum relevant.

In chapter five, I present three themes from cross-case analysis: necessity, perceptions of pre-service experiences, and perceptions of preparedness. In chapter six, I present the emergent themes of a willingness to adapt, varied relationships, and challenges and rewards of the urban setting.

CHAPTER V

CROSS-CASE ANALYSIS – ETIC THEMES

In this chapter I present the cross-case themes delineated by my research questions. Data were coded deductively with a predetermined list of researcher-generated terms and topic areas, which were produced from previous research, the research questions, a pilot study, or the researcher's previous knowledge and experiences. For a list of predetermined terms see Appendix J. I examined themes across cases with the intent of preserving the uniqueness of each participant's views. Cross-case analysis allows the researcher to examine more than one case and affords thematic analysis for commonalities and differences across cases to deepen understanding of the central issue (Creswell, 2013; Miles et al., 2014). The three themes were necessity, perceptions of pre-service experiences, and perceptions of preparedness.

Necessity

Each participant had a specific process for becoming an urban music teacher, but they agreed that they did not purposefully seek out employment in an urban setting. The opportunity presented itself and they all accepted a job in an urban school because they needed employment. Shannon and Marie were both hired using a teacher placement agency. The agency places new teachers in designated counties associated with that specific agency. Applicants fill out a single application and submit the accompanying documents (résumé, references, etc.) to the agency. Applicants are contacted with job openings and asked for confirmation to apply to each posting. If the applicant accepts a teaching position with agency assistance, the fee for their services is 7.5% of the

applicant's new salary (Fairfield Teachers Agency). Shannon described the process as follows:

The job chose me, it was a situation of mutual need. I hadn't had a job since I graduated in 2010 despite all my efforts of searching for jobs, applying for jobs, sending out applications, going to interviews, anything like that, I had not had a full-time teaching job before, so this one in a sense fell in my lap. (Interview 3)

Similarly, Marie was hired for her job through the same agency.

I didn't choose New Athens, New Athens chose me. I signed up for a teaching agency and they gave me a lot of interviews all throughout the state. This school told me that they had a part-time art and part-time music [teacher opening] and I went in with pictures of the art that I could do and they hired me full-time for both. (Interview 3)

Cori also described the job as choosing her and being realistic about job opportunities as a first year teacher.

It's just what happened, it's what came open and I wasn't intimidated to come here even though my education was not necessarily geared towards the urban setting. I was already familiar with the students and the school and I feel like I kind of understood how things worked. I felt like it was a good fit for me because I already knew what to expect as far as the demographics go. I didn't necessarily choose it but that's what came open and that's the reality, you go where the job is, you can't just pick and choose because that's not always an option. (Interview 3)

Brandon's story was a bit different because he never intended to become a music teacher.

How I became an urban educator, I actually was not planning on being a teacher, I was playing music for a living and got a call from this place because I subbed here two years prior and they wanted to hire me, so they hired me pretty much on the spot and so that's the real reason why I started working here. I often thought about it. It definitely fits my personality more than other places would I think. (Interview 3)

Although none of the participants specifically sought employment in an urban school district, each accepted their position when it was offered because they wanted or needed a teaching position. Shannon and Marie utilized the services of an employment placement agency. Cori student taught in the district where she now works, while Brandon used his prior substitute experience to be hired for his position. If other teaching opportunities had presented themselves participants may not have accepted their current teaching positions. Employment was more out of necessity than a particular interest in or commitment to urban teaching.

Perceptions of Pre-service Experiences

Participants offered their perceptions of their pre-service experiences regarding coursework and field experiences. Coursework topics included a Western Art music focused curriculum; a lack of creativity required in coursework; a missing connection between content and practice; and the need to address classroom management skills.

Coursework

Participants agreed that their Western Art music curriculum was not relevant to their current teaching settings. Brandon was very specific about the lack of relevancy in his coursework, “You learned a lot of Classical, a lot of wind band, [pause] a lot of that kind of stuff and as an education major, I’ve always felt like that stuff was very irrelevant” (Interview 1). Marie shared a similar sentiment regarding her training in Western Art music, explaining that the content did not connect with her students.

I had it in my mind that I would bring a lot of heavy, important musical content to them, I was really excited, I had a bulletin board “Welcome Bach to Music” and it had Bach chickens all over, none of them [the students] had any idea what it was. They didn’t understand the pun and they didn’t understand who Bach was. (Interview 2)

Shannon mentioned a theoretical focus during her coursework, which did not emphasize a connection between content and practice.

I felt that most of the instruction that we had was really content driven, making sure that you know what it is that you’re teaching. I didn’t really feel like we had a lot of chances to use or implement teaching strategies in our own environment. (Interview 1)

Brandon concurred with Shannon’s proclamation about the lack of application during coursework, “If you’re not in the real world setting and you’re not making real world settings in college, things are never going to be addressed and are never going to be taught.” (Interview 1)

In his current teaching situation, Brandon focused on popular music that is relevant to his students and his students' families, which was not something that he experienced during his undergraduate education. The use of popular music in the classroom is something that Brandon is comfortable with as a result of his performance background. He recognized that since popular music is not something that is typically included in a pre-service teacher curriculum, other teachers might not have the same level of comfort utilizing popular music. He also commented on the lack of creativity and diverse musics in university curriculum and the focus on suburban educational settings.

Getting pushed outside of the box is something that colleges do not do, and as inventive and as creative as some colleges may be, it's weird that they don't involve the urban atmosphere or anything like that. If they included a lot of just other activities of things that we actually do in urban schools, I think it would make a lot of people's lives a lot easier.

(Interview 3)

Each participant had recommendations for coursework and experiences that might be useful for music teacher preparation in general and more specific recommendations for urban music teacher preparation. Cori desired tools such as how to teach sight singing and how to write a lesson plan for a substitute teacher. More specifically for urban music teaching, she desired more classroom management ideas, a special education course, and more direct discussion addressing real-life scenarios. Shannon looked for coursework that addressed the various differences between urban, suburban, and rural school environments. Further, she thought pre-service students would benefit from training in working with English language learners; communication skills with individuals that are

different from yourself; and addressing specific scenarios that might arise in an urban setting.

Marie would like to see the addition of world drumming, popular music pedagogy, and how to teach a rock band to the pre-service curriculum. Brandon suggested hands-on practice with arranging for ensembles with non-traditional or limited instrumentation. Further, he mentioned the need for opportunities to practice teaching and observe in urban environments so beginning teachers have contextual experiences in both urban and suburban schools.

Brandon also had a list of missing coursework and topic areas that would have eased his transition into his urban teaching experience. This list may not be mutually exclusive to urban music teaching. Preparation is huge, and Brandon claimed, “that’s one thing that they never taught me, if you don’t have more to do, or have another plan, then you’re screwed” (Interview 1). Connected with preparation were lesson plans, Brandon confirmed the need to actually write them and use them. The simple act of planning out and writing down what you intended to teach will greatly increase your effectiveness as a teacher. Classroom management strategies that were specific to the music classroom, because you cannot teach if you do not have control of your class. Additionally, most classroom management or discipline approaches that are discussed during pre-service education are not music teacher or specials teacher specific, so they will need to be adjusted to work in your classroom (Interview 1).

Field Experiences

Participants agreed that their pre-service field experiences lacked diversity and were suburban-focused. Brandon recalled the lack of variety in his field experiences and

indicated they were no help for his current situation, “ They were never, literally never, in any urban areas. They were always in very rich, predominately White schools. So there was no help there” (Interview 1). Cori remembered a similar focus when attending observations,

As far as a suburban school setting, I think that’s probably where my education, as far as methods courses, focused. I think they focused more on the suburban setting. I don’t feel like they really delineated or talked about it like this, now in the urban setting you’re going to experience this, or anything like that, in thinking back on my education it was probably mostly suburban that they were focusing on. (Interview 2)

Cori continued reflecting on her field experiences and recalled the benefit of having a split student teaching placement. She was originally upset that she was not placed at her desired grade level, but the opportunity to see the same teacher interact with two different student populations and two sets of administrators proved to be crucial.

Looking back, I wish I could have been at the high school level. At the same time, I thought it was fantastic to be able to see how the same teacher teaches at two very different schools. That would be very valuable for any student teacher, I feel. Perhaps splitting up the semester and do nine weeks with one teacher, and nine weeks with another would allow for more varied experiences. (Journal 4)

Marie also recalled that all of her field experiences were in suburban settings.

Pre-service, everything I did was at a suburban to high-class school, so it would have been nice to actually see the troublesome schools. To see how management is very different, interaction with kids is very different; it

would have been helpful to observe that and I didn't really get those opportunities to be in the rougher areas nearby, we didn't have the contacts to go out and see that kind of thing. So it would have been nice if they had helped us get into the urban schools. (Interview 3)

Shannon expressed regret that she did not take full advantage of the opportunities she had for her varied field experiences. She was determined to become a high school band director in a suburban town, so she selected all of her field experiences in suburban high school band programs.

A: How do you think your fieldwork opportunities specifically prepared you for the job you are in now?

S: I never pictured myself being in an urban setting, it was not something that I wanted to do, so I don't think that I really capitalized on all of my available opportunities. (Interview 1)

Since college, I had zero experience in an urban setting and I think that it was kind of a culture shock for me because I grew up in a fairly suburban area; I didn't have to worry about any of the outside influences. So it was really a rough transition, trying to come into something that was totally out of my comfort zone. (Interview 1)

Each participant offered suggestions for adapting field experiences to be more transferable to the beginning stages of their teaching careers. Brandon stated a desire for a mix of urban and suburban environments. He believed that a semester in an urban setting would benefit all teaching situations. Real-life experiences would be best, the

opportunity to “teach in the urban environment, to actually having some practice putting together groups, putting together different ensembles with limited instrumentation, or limited resources, things like that” (Brandon, Interview 3). Cori also mentioned her desire for more variety across field experiences.

Marie’s field experiences were focused on band and she currently teaches general music. She felt that varied settings and classroom types would be a great advantage. “It would have helped me greatly to see a teacher working in a ‘less than ideal’ setting, or even with a teacher of less than ten years’ experience” (Journal 4). Shannon felt that the opportunity for field experience in an urban setting with the guidance of a mentor teacher for specific feedback and strategies would have helped her immensely with her current situation.

I think that if I had a moment where I was able to put myself in an urban school setting with a cooperating teacher who was able to give me specific strategies that work in that classroom, specific ways of interacting with those students, I think that would have helped me a lot with my current situation, because I’d already have those tricks of the trade to start implementing right away. (Interview 3)

In hindsight, she realized how narrow-minded she was about the realities of the job market after graduation and felt that she might have been better prepared for her current position if she had experienced a placement outside of a suburban middle school or high school band (Interview 3).

Participants appeared to be relatively dissatisfied with their pre-service experiences. Participants deemed the university’s focus on Western Art music as

irrelevant to the urban music classroom. Each participant noted the absence of transferability of curricular content to everyday classroom practice. The desire for the availability of more diverse field experiences and the hindsight to take full-advantage of all opportunities that are offered was prominent as well.

Perceptions of Preparedness

Participants expressed mixed reactions when asked about their perceptions of preparedness for teaching in an urban school. Shannon exclaimed her feelings of preparedness and unfamiliarity with the urban environment without reservation.

A: How prepared were you to teach in an urban school?

S: Not at all! [exclaimed with emphasis] I just felt like a fish out of water, I had to learn through trial and error. I've never been exposed to this kind of environment, not even growing up. I did my best and worked really hard to learn as much as I could, but it was a lot of on my own work, my own research, and my own materials. (Interview 2)

A: So what do you feel really prepared you for an urban school?

S: In all honesty, nothing prepared me in an urban school. It's one of those things where you don't know what to expect until you get there.

(Interview 3)

Shannon also acknowledged that she chose where all of her field experiences took place. She wanted to be a high school band teacher and focused her pre-service teaching experiences in suburban band settings.

Similarly, Marie recognized that her pre-service field experiences with veteran suburban teachers did not prepare her for her current teaching environment.

Given the opportunity to change it, I would have also liked to work with a teacher in a more challenging, urban district. It would have helped me greatly to see a teacher working in a less than ideal setting, or even with a teacher of less than ten years' experience. I think a more challenging, non-ideal student teaching placement would have better prepared me for working in an urban district. (Journal 4)

Additionally, Marie acknowledged that while her private, Catholic school was located in a large city, her school population had smaller class sizes and fewer at-risk students due to the application process and tuition barrier. Marie thought she might not experience the same troubles as teachers in the public schools. Even with these differences, Marie declared "school itself didn't prepare me for anything in urban schools, but I don't necessarily feel very challenged in my current job" (Interview 2).

Cori was unsure of her actual level of preparedness. Similar to other participants, her pre-service education was suburban-focused. She said, "Educationally, I don't know. I think personality wise and with my age, I do fine teaching in an urban school because, I think music is different, we have an advantage in music because the kids that are in music choose to be here" (Interview 2). Cori recognized that her familiarity with this particular school's environment and population might have aided in her success as a teacher.

Brandon perceived himself to be prepared for teaching in the urban schools. He discussed having thought about what he would do if he ever taught in an urban school.

I think I was pretty prepared to tell you the truth. I had all these ideas and I thought about “what if I taught in an urban school?” I thought about it many times before I actually got the job, just thinking about, man it would be really fun to do hip-hop stuff, it’d be really fun to be creative and try out new things. (Interview 2)

This perception may be due to his personal disposition, two select professors, or his prior life experiences rather than a direct result of his pre-service field experiences and teacher/music teacher education coursework. Brandon recalled his observation hours and student teaching that occurred in “very rich, predominately White schools,” as being little to no help to his current teaching situation. He also discussed a music education curriculum rooted in Western Art music that he considered irrelevant. With the hire of new music education faculty his senior year, the relevancy of the curriculum began to change.

Brandon discussed his undergraduate experiences in jazz band as being crucial to his success with his instrumental classes.

Taking all the instruments [currently enrolled in the class] and trying to be creative in the instrumentation setting as you’re writing, trying to make this happen and make it sound like the song. How can you do that other than thinking about what can go where, being creative, using different sounds, synthesizer sounds, writing everything, and putting the groups together? (Interview 2)

Jazz band offered a space for practical experiences and the development of skills that Brandon used every day, arranging for ensembles with non-traditional instrumentation. This is a skill that Brandon continually used as a performer as well. He played in various garage bands during high school, made a living as a performer prior to being hired as a teacher, and currently plays in six bands.

Participants discussed their perceived levels of preparedness for teaching in their current situation, which ranged from feeling prepared and being excited to utilize their previous knowledge, to feeling completely unprepared for the realities of urban music teaching. Shannon and Marie realized how narrow they chose to tailor their educations by focusing their pre-service field experiences in instrumental settings in suburban schools. Brandon also had a suburban focused pre-service education but his foresight to think about teaching in an urban school long before being hired and his performance experiences helped him be more comfortable as a new teacher. Cori took advantage of her life experience and previous interactions with the student population as avenues to success.

Summary

The prominent cross-case themes derived from my research questions were as follows: necessity, perceptions of pre-service experiences, and perceptions of preparedness. Within the theme necessity, participants shared their stories about how they became an urban music teacher. This included utilizing a teacher placement agency, securing employment based on the traditional job application process, and being hired based on prior substitute experiences. When participants discussed their perceptions of their pre-service experiences, all four discussed their coursework, field experiences, and

additional materials that might have been helpful. Participants felt that their coursework was disconnected from real-world experiences and was too focused on Western Art music. Further, participants desired more variety in their field experiences and additional discussion about classroom management.

Participants shared their perceptions of their preparedness upon entering the urban classroom and agreed that a better connection between curricular content and real-world context would have enhanced their preparation for the urban music classroom.

Participants also established that they were not prepared to succeed in the urban classroom the same way they were prepared to succeed in a suburban classroom. In the following chapter, I present the three themes that emerged from the data: a willingness to adapt, varied relationships, and specific challenges and rewards in the urban setting.

CHAPTER VI

CROSS-CASE ANALYSIS – EMIC THEMES

In this chapter I present the cross-case themes that emerged during analysis. I coded inductively, allowing codes to emerge from the data as they were collected and analyzed, and utilized in vivo codes to maintain the uniqueness of each participant's voice. As common themes emerged across cases, this allowed for more in-depth interpretation and conclusion. I categorized the codes into three themes: willingness to adapt, varied relationships, and challenges and rewards of the urban setting.

Willingness to Adapt

Participants displayed varying degrees of prior experiences, comfort levels in the urban environment, and a willingness to focus on student needs. Cori and Brandon enjoyed their jobs, were happy to return to work each day, and were willing to think of themselves as teachers of kids not teachers of music. Shannon and Marie were unhappy, actively looking for new teaching positions, and often struggled relating to their students. Shannon spoke about how teaching was a calling and more specifically that urban teaching was its own calling. Cori and Brandon felt as if urban teaching resonated with them, while Shannon and Marie did not.

Brandon claimed that the urban classroom fit his personality wonderfully and that he had made the necessary mental shift to be successful and relevant in the urban music classroom. His focus was on his students and what was meaningful to them. Brandon also concentrated on what his students could do rather than what they could not. He recounted a conversation that often occurred between him and various students:

A lot of my students tell me, “Mr. Gray, you’re Black. You’re a Black dude in a White skin.” And they always say that kind of stuff, and I would never take it offensively, they don’t mean it offensively, they don’t mean anything other than, I’m a real person, and I think that’s what they look for. A lot of these teachers, they’re not real people and you can tell.

Students see through that immediately. (Interview 2)

His students have accepted Brandon and they do not view him as an outsider in their school. This acceptance had to do with making his teaching accessible and relevant to his students.

Similarly, Cori had made the mental shift to be accepting of her school environment and fill the needs of her students the best she could. Even though it is an additional burden to take on some of the emotional and personal traumas that may be experienced by urban students, Cori willingly did whatever was necessary to support her students.

I think you have to remember at an urban school, it’s human nature, people just want to be loved for the most part, so that’s what I try to do, just be there for the kids and to love them and if they get to sing a fun song and they remember it for the rest of their life, cool. If I made them have a smile on their face for at least a little part of their day, then it was worth it.

(Interview 2)

I do have to say that I love being able to be a support to these kids that may not have that support at home and I think being an older, new teacher

and being a mother and just my personality lends me to being that. But I love being a positive role model in the kids' lives and to be the support.

(Interview 3)

Imperative to successful urban teaching, Cori does not allow the music to take precedence over the students. The need for teachers to fill a personal vacancy in students' lives can be much more apparent in urban schools.

Shannon struggled with viewing herself as not melding into the urban environment and often as an outsider. She recognized that she had very little in common with her students. Many lived in single parent homes, had a parent that worked multiple jobs, and some students had incarcerated siblings or parents. She often referred to her upbringing as “practically being born with a silver spoon in her mouth” (Interview 3). Due to the differences of their adolescent home lives, Shannon also struggled with making connections with her students because she felt like an intruder.

I'm a young White female, so I feel like I'm an intruder in something that could be precious to them, so I don't want to go into a situation and talk street to them and have them be like “dude, White lady, what's your problem?” I want to be able to have that connection, but at the same time I'm concerned that they will think of me still as an outsider and that it'll be them thinking that I'm disrespecting them in some way, shape, or form.

(Interview 3)

This outsider perspective and general unease continued as Shannon brought up trying to learn about the cultures of her students through asking questions,

Part of it is this whole concept of political correctness, I want to know about it but I don't want to straight ask, "What is X?" Because I know that Latin Americans, the people from the Dominican Republic, people from Cuba, people from Puerto Rico, they're all different cultures. I don't want to cross that boundary of "where are you from?" Because I don't really know how to approach that in a way that isn't offensive; because if I don't know enough about that culture, then I don't know how asking that question is going to be received by that student. (Interview 2)

Shannon never intended to become an urban general music teacher; she fully intended to be a suburban band director. The mismatch between her current job and her desired job causes an internal struggle. She is currently looking for new employment; she seems to perhaps feel guilty for not being able to connect with her students or current content area.

I want to be in front of a band, I want to be doing that kind of stuff and this is a lot of general music and having to create your own curriculum while you're doing it, and how can I expect 100% from my kids when I physically can't give them 100% of me. That's where I'm at with that. If you're not in love with it, you can't really give everything that you have, you try...you try to do the best that you can, but I honestly didn't feel like I was prepared for this particular setting, like ever; in my entire experience of being a student, being a substitute teacher, being a long-term substitute teacher, it just really flipped me on my head. (Interview 1)

While Shannon had the desire to be a high school band director from the beginning of her job search that is not the only reason she was on the job market.

Shannon also recognized in order for her students to give more in the classroom, she needed to strive to give more of herself both through her preparation for classes and the enthusiasm she showed while teaching. The combination of an unfamiliar and uncomfortable curriculum, with the ongoing struggle to make meaningful connections and relationships with her students, has manifested as signs of teacher burnout through emotional apathy and consistent feelings of discontent with her current employment (Bernhard, 2005). Music teacher burnout can be triggered by young teacher age and lack of experience; lack of recognition by students, peers, and administrators; lack of cooperation with non-music teachers; or an unclear career goal (Bernhard, 2005).

Marie did not see herself as an outsider in the same way Shannon did, but Marie also struggled with how to musically reach her students when the music she wanted to teach them was so disconnected from the music they listened to at home.

I guess it would have helped to make my content more relevant to them, I still struggle, I want them to listen to Bach and Brahms, and to be able to hear that there's actually a difference between the two. But with the [pause] I guess stereotypical urban kid, how would you make that relevant so that they would actually pay attention to it? (Interview 2)

Marie also grappled with how to move forward with her career. She questioned her university's claims of preparation for any job and planned to leave her school at the end of the year, with or without another teaching position.

Shannon and Marie often viewed themselves as outsiders in their classrooms and were eager to find new places of employment. This idea of feeling like an outsider was

compounded by their inability to see themselves as teachers of kids rather than teachers of music. The constant fight to teach music to seemingly uninterested students took a toll on Shannon and Marie as they struggled with symptoms of teacher burnout. On the contrary, Cori and Brandon viewed themselves as insiders and felt as if they fit well within the urban teaching environment and had made the necessary adjustments to meet the needs of their students. They were focused on making their teaching relevant to the students in their classrooms rather than forcing their preferences for music on their students.

Varied Relationships

Each participant spoke earnestly about various relationships with their students and their teaching community. These relationships ranged from feeling connected to students, staff, and the community at large, to feeling disconnected and misunderstood. Brandon made it a point to ensure that his students knew he cared about them.

I bring food in for them a lot, because I know a lot of them don't eat and whatever else. I've gotten pairs of shoes for kids because I could just see that their toes are coming out of their shoes and it's wintertime. I non-stop offer lessons and help, I'm always here for them, give them money, I pretty much kill myself to help these kids and I think that's what a real teacher does, you don't think about it, I obviously don't. (Interview 2)

Often students who lack basic necessities such as food or appropriate footwear are going to be the students that struggle in the school setting because they are concerned with surviving rather than thriving. Brandon connected with his students by meeting their basic needs and fostered an environment conducive to learning.

Cori's relationships with students were maternal in nature. She recounted a number of instances where students have asked to call her "mom," and she happily obliged.

What I've found at this school being a Title I school, lots of needy kids.

They need a mom, and I really think that there are a lot of kids that are like "can I just call you mom?" I've had kids ask me that and it breaks my heart, but I'm like "sure you can call me mom," they just need that nurturing, they need somebody to care about them and I guess I'm the right fit because I do care. (Interview 1)

Being a mother of five, this maternal role was natural to Cori. In addition to students calling her mom, she often served as a counselor and helped with schoolwork outside of music or drama, even taking time to help students set up their online credit recovery classes (Interview 2).

Shannon struggled with building relationships with her students that were not involved in the World drumming ensembles. Students rotated through the elective offerings each quarter. However, students did not have a choice about which electives they were placed in each year, so it was possible for Shannon to only have students one time during their three years of middle school. She lamented how difficult it was to attempt to build meaningful relationships in 45 days with students that may never enter her classroom again (Interview 2).

Relationships between participants and their teaching community varied much more than the relationships held with their students. In particular, Brandon considered most relationships with other faculty at his school as toxic (Field Notes 1).

I like the teachers here, but I don't talk to them. I stay out of everything that they have to say because all they have to say are negative things. And they non-stop talk trash about the kids. You can tell the teachers that are fighting battles everyday as opposed to putting out fires and trying to rebuild. And I think that's something that I just don't want to deal with. It's really hard to really love my job and love everything that I do here and see the kids learning and killing it and doing so awesome, and then you go talk to somebody and they're like "these little assholes, I hate this and I hate that." It's just, all this negativity, no wonder why you're having such a hard time teaching, because you're not actually teaching, you're just thinking about how pissed you are. (Interview 2)

Although Brandon did claim to like some of the teachers in his building, the negative environment of the teacher's lounge discouraged him from spending his down time socializing. Brandon claimed to have phenomenally positive relationships with his administrators despite these stressful relationships with teacher colleagues.

Cori's relationships with other teachers were much more cordial than Brandon's. She and the band teacher strive to maintain a family atmosphere within the music department.

The kids talk about how we're like a mom and a dad, and the kids will say "you guys are like an old married couple," because we'll, not bicker, but banter back and forth in a joking way, so the kids are like, you're like the mom and she's like the dad, and she's [band teacher] like, but I want to be the mom too, and they're like, ok, you can both be the mom. But we like

that, because we want to build that sense of family in the performing arts, especially the music kids. (Interview 2)

Cori recognized that the relationship that she had with her instrumental colleague was unusual, but extremely beneficial for her success and the success of the music department.

Shannon considers herself to be a loner who is shy and has difficulty opening up to people. Nonetheless, she made it a point to eat lunch in the teacher's lounge to build collegial relationships and eats with the other music teachers and the two Spanish teachers who are located in her hallway (Interview 2). Marie often referred to herself as the "lone wolf." She was the only arts specialist in her building. Even with several other Catholic schools in the diocese, she had not had a chance to meet any of the other music teachers. She looked forward to the opportunity for collaboration in the near future.

With our upcoming accreditation, we're trying to merge with the other Catholic schools. I think there are maybe four or five schools; we're trying to go under one umbrella. They're trying to call it one school, the Catholic Academy of New Athens; I've never met the other music teachers, ever. So that's something that's going to change this year, so I'm excited to actually meet the other teachers and sit down and talk to them, but as it stands right now, I've never met a peer I guess in my district. (Interview 2)

While Marie did not have contact with other music teachers, she discussed personable relationships with her other teacher colleagues. They could decompress and commiserate

over an overly demanding administrator and they supported each other by covering classes when needed.

The relationships discussed by participants included deep connections with their students and their teaching community, as well as surface level relationships. Cori and Brandon made their students feel appreciated, accepted, and cared about by ensuring that all student needs were met. Relationships among teaching colleagues varied from toxic to emulating familial roles as demonstrated by Brandon's relationship with other teaching faculty in his building and by Cori's relationship with her band colleague. Shannon and Marie struggled to build meaningful relationships with their students but appeared to have decent relationships with other faculty members. Shannon ate lunch with her colleagues daily and Marie was able to talk about some of her frustrations with other faculty members.

Challenges and Rewards of the Urban Setting

The challenges related to teaching in an urban setting are varied and many. Issues brought up by participants included English language learners, access to resources, and classroom behavior. While these issues may not be exclusive to urban schools, they might be heightened due to the presence of specific factors as discussed in chapters one and two.

Marie and Shannon mentioned their struggle with teaching ELL students.

I have more English language learners this year than I've ever had before.

I have no preparation for ELL students. None! [exclaimed with emphasis]

It's quite a challenge in a school like ours where every little thing the students do has to be a certain way. So a few sentences here and there in

Spanish helps them, even though my Spanish is terrible. (Marie, Interview 2)

They spent one of the orientation sessions talking about English language learners; this is huge because more than our population is Hispanic and probably half of the Hispanic population in our school are not English proficient. I don't speak Spanish. So I knew that this was something that I was definitely going to need when I start teaching, but then once the orientation was over, it was kind of like, ok, you're on your own little butterflies, go do your thing, and I was like umm, ok, but how do I figure out how proficient my students are? (Shannon, Interview 2)

Neither Shannon nor Marie spoke Spanish, which was the most common language for ELL students in their buildings. They had not received any specific pre-service coursework that addressed teaching ELL students, nor had they received adequate in-service training to make accommodations.

Brandon and Cori discussed access to resources. The lack of monetary resources in the form of a music budget affected both Brandon and Cori. On a typical day, Brandon would supply about half of his class with the necessary school supplies for that day's lesson. Cori often paid for several copies of choir music out of her own pocket to supply her choirs with relevant repertoire (Interview 2). Brandon described how he handled providing repertoire for his students,

...My planning period. I'm writing my own music because we don't have enough money for any literature, and if we did have literature, the kids

can't read it and it's too complicated, so I need to split up those parts anyway, so I might as well use my ear and write. (Brandon, Interview 2)

Brandon discussed a recurrent challenge associated with urban teaching, the presence of violence. He stated, "This week alone we've had one student taken out on a stretcher for a drug overdose, four arrests, three fights, and two lockdowns to find drugs; and it's Thursday morning" (Field Notes 1). Brandon also referred to the behavior challenges at his school as "combustible" because the school is a small, tight knit community that is ready to explode at any moment. "It's combustible. It's almost exploding at every second. And it's very fickle. You have people that are best friends today, will fight to the death tomorrow, and then the next day be best friends again" (Interview 2).

Shannon referred to her first week of teaching as a hostile environment.

As one of the principals was leading me to my room, I was told that I needed to "bring down the hammer," so I was kind of intimidated from the start, not because I didn't think that I couldn't handle a tougher class, but because I had never been exposed to that kind of environment and you come in and for lack of a better word, it's a hostile environment.

(Interview 2)

Shannon recalled comparing her classroom to a zoo during the first few weeks of teaching. In retrospect, she realized that her students from her first semester were actually some of her best behaved.

In addition to the various challenges experienced in the urban classroom, rewards were present as well. Brandon spoke of student progress and student success writing: "I

have seen them progress so much as a band in the past two weeks. They work together, help out one another with parts, they're learning how to read music to expedite their progress as any band should" (Journal 2). We spoke the day after his students performed their holiday concert and he could not stop talking about the energy and passion that his students exhibited when they performed.

When Cori was asked to discuss the rewards associated with her job, she spoke with passion, but the attributes she found the most rewarding were not specific to urban teaching. She loves the relationship she has with her band colleague and she enjoys the time she has to be creative. Cori was comparing her twenty years as a stay at home mom with her teaching career and the varying opportunities that she now had to be creative in her everyday life through her music making. The most prominent reward Cori spoke of was the improvement to her personal musicianship.

But I think I've gained stuff musically, musical knowledge because whenever you teach somebody, you learn a lot more and so I feel like I've become a better musician just through teaching and not that I have time to use those skills that I've been honing. (Interview 3)

Cori felt she had gained musicianship skills through teaching, but due to her busy schedule, she did not have the time to perform in a community choir where she felt she could use those skills even more. Marie did not speak about rewards specifically in terms of student growth, rather she discussed her comfort level in the urban schools as a reward stating, "urban doesn't scare me anymore; sometimes they're really difficult, but when they say 'thank you,' it's all worth it" (Interview 3).

When asked to discuss the rewards of teaching in an urban school, Shannon was reluctant and claimed that the rewards were few and far between. Similar to Brandon she enjoyed her performing ensembles the most. They are the students that she taught all year rather than a single marking period and they were her hardest working students in her.

The challenges discussed relating to teaching in an urban setting included ELL students, access to resources, and classroom behavior. The lack of preparation or ongoing training to address the needs of ELL students was a common issue for Shannon and Marie. Cori and Brandon discussed limited access to resources and the measures they take to overcome those limitations. Further, Brandon and Shannon discussed their concerns with classroom behaviors that can often be accompanied by the presence of aggression.

Summary

The themes discussed through cross-case analysis were as follows: willingness to adapt, varied relationships, and challenges and rewards of the urban setting. These themes represent many of the issues that the participants encountered as urban music teachers. Within the theme of willingness to adapt, Cori and Brandon discussed their comfort with the urban environment, their intent to remain at their current jobs, and their focus on music making that is relevant to students. Conversely, Shannon and Marie discussed their perceptions of feeling mismatch with the urban school setting and their ongoing searches for new employment. Participant's focused on both the noteworthy and imperfect relationships they had with their students and fellow teachers. Finally, participants reflected on challenges they faced during their urban teaching careers and the rewards that refreshed their desires to continue working with urban students. In the final

chapter, I synthesize these themes and discuss their relationship to my research questions. I formulate prominent conclusions from these findings and examine implications and suggestions for the future.

CHAPTER VII

SUMMARY, CONCLUSIONS, AND IMPLICATIONS

Research Questions Revisited

The purpose of this multiple instrumental case study research was to explore music teachers' perceptions of their preparedness for teaching in an urban setting. I addressed the following specific research questions:

1. Why did participants decide to teach in an urban setting?
2. What are participants' perceptions of their preparedness to teach in an urban setting?
3. How do participants perceive the experiences their university programs offered as preparation for urban teaching?
4. What other experiences or individuals may have prepared participants for urban teaching?

Method Summary

Following instrumental multiple case study design, multiple forms of data were collected. The primary forms of data were individual interviews and participant observations. Additional forms of data included a background survey and participant journal entries. Trustworthiness was ensured through data triangulation, peer review, and participant checks (Creswell, 2013).

Data were coded deductively with a predetermined list of researcher-generated codes derived from previous research and the research questions. I also coded inductively allowing codes to emerge from the data as it was collected and analyzed (Creswell, 2013;

Stake, 1995). Etic themes were: (a) necessity, (b) perceptions of pre-service experiences and (c) perceptions of preparedness. Themes that emerged from the data were: (a) willingness to adapt, (b) varied relationships, and (c) challenges and rewards of the urban setting.

The findings of this study are of limited generalizability but may be transferable to similar situations. Following analysis, I drew several salient conclusions based on my research questions and emergent findings. Conclusions, implications for future urban music teacher preparation, and suggestions for future research are discussed in the following sections.

Conclusions

Research Question 1: Why did participants decide to teach in an urban setting?

Participants had similar reasons for deciding to teach music in an urban school. Shannon, Marie, and Cori's motivations were clear; they needed employment and the job market was not an atmosphere where new teachers could wait for their perfect position to surface. Shannon and Marie had such trouble securing employment after graduation that they utilized a teacher placement agency to assist them and accepted the first jobs they were offered. Even though Shannon and Marie struggled to secure their initial employment, it is not surprising that they were hired by urban school districts. Retention issues plague urban settings and high rates of teacher turnover and attrition are common (Boggess, 2010; Matus, 1999; Singer et al., 2010; Smith & Smith, 2009). As new teachers often fill these vacancies, it seemed obvious that Shannon and Marie would be offered a position in an urban school.

Even though Brandon earned a music education degree, he was making a living as a performer. Two years prior to his hire, Brandon spent three weeks as a long-term substitute at his school. While he had not intended to become a teacher due to his performing career, he accepted the position because the school offered to hire him immediately. He claimed that the urban environment fit his personality and the position offered financial stability for his family (Interview 3).

Research Question 2: What are participant's perceptions of their preparedness to teach in an urban setting?

Three of the four participants perceived themselves as not prepared for teaching in the urban setting. Shannon, Cori, and Marie quickly realized that they needed additional training and specializations to be successful. Cori pointed to the need for coursework discussing scenarios specific to the urban classroom, a point made by previous researchers (Balderrama, 2001; Conway; 2012; Doyle, 2012; Matus, 1999; Padak et al., 1994). When Shannon and Marie reflected on their field experiences they both acknowledged a conscious choice not to take advantage of all the field experience opportunities available to them. As a result, they typecast themselves into the narrow domain of suburban band, even though their university programs did offer the opportunity for fieldwork in urban classrooms.

Brandon perceived himself as reasonably prepared for teaching in an urban school. He did not necessarily credit his pre-service experiences but rather his personal background that was similar to his students and his foresight to actively think about what he would do in an urban teaching situation. Brandon's statements about his background

and upbringing support Kelly's (2003) findings that teachers are likely to teach in a situation that is similar to where they attended school.

Research Question 3: How do participants perceive the experiences their university programs offered as preparing them for urban teaching?

Participants perceived the experiences offered by their university programs as preparing them for suburban teaching settings rather than urban teaching settings. The suburban focus to their experiences proved not to reflect the realities of the urban PreK-12 classroom, making their comfort level and transition into teaching more difficult (Catapano & Huisman, 2010; Lee et al., 2010; Smith & Smith, 2009). Participants discussed their education as being content-driven versus practically-based. This aligned with Balderrama's (2001) and Fiese and DeCarbo's (1995) findings in which an emphasis on technique and teaching standards resulted in beginning teachers who were not prepared to meet the diverse needs of the current student population.

All four participants expressed their dismay with their suburban-focused experiences and coursework. The demographics of the population of public school children in the United States has shifted from majority White to predominately minority (NCES, 2017). The typical background of music teachers varies immensely from the background of the urban school population. When combined with a classically focused pre-service preparation program, it is unsurprising that so many teachers in urban school situations feel completely unprepared for the realities that await.

Brandon recalled field experiences and student teaching taking place in predominately White schools and a pre-service curriculum that was rooted in Western Art music and lacked diversity (Interview 1). Similarly, Cori discussed methods courses that

were focused on suburban settings and a desire for specific scenarios to be examined during class meetings (Interview 2). Marie described her field experience opportunities as “suburban to high-class schools,” and discussed a lack of music teacher contacts in the “rougher areas” near her university (Interview 3). Shannon regretted not taking full advantage of the opportunities available through her university recalling her choice to handpick field experiences in suburban high school programs (Interview 3).

While teacher preparation programs certainly cannot prepare teachers for every teaching setting, the almost exclusive focus on Western Art music and the suburban school must change. Music teacher educators must discuss the differences between teaching in urban, rural, international, private, and charter schools and encourage field experiences in as many differing locations as possible because each setting requires a different set of skills for student-teacher interactions (Conway, 2012; Fitzpatrick, 2011; Lind & McKoy, 2016). Students in each of these school settings will have certain demographics, cultural backgrounds, and musical needs. University faculty should focus pre-service teacher preparation on the ability to adapt and make adjustments to the specific needs of each student population. Unfortunately, many pre-service teachers do not seek jobs in urban contexts due to lack of preparation and experience in urban areas (Tredway, 1999).

Research Question 4: What other experiences or individuals may have prepared participants for urban teaching?

Brandon and Cori identified other experiences or individuals that may have aided them in their feelings of success in urban music teaching. Brandon discussed two university professors that he considered to be mentors. He credited the newly hired music

education professor for his success during student teaching and the opportunity to use her as a resource when he began teaching. He further acknowledged his collegiate jazz band director for his success with teaching the concert band at his school. Brandon considered the arranging skills he learned in that setting to be invaluable (Interview 3). Cori identified being a mother as a reason for her success. She claimed that the ability to show her students she cared and to be a maternal figure when needed had allowed her to build substantial relationships with her students.

While all participants mentioned a mentor at some point during the interviews, Cori was the only participant who was specific about her mentor relationship. She considered her band colleague a very close friend, but also a mentor and continuously praised her for all the guidance, “hand holding,” and assistance she provided during Cori’s first 18 months of work (Interview 2). Conway and Holcomb (2008) found music-specific mentors to be important to the success of beginning music teachers since non-content specific mentors often had difficulty meeting their specific needs. Further, the difficulty in meeting the needs of beginning music teachers is compounded by the lack of financial resources available to provide such mentoring programs in urban schools (Conway, 2006).

Emergent Finding: Retention

Participants who felt comfortable in the urban classroom appeared more likely to remain as urban music teachers for longer during their careers. Brandon and Cori understood the importance of teaching to the students, while Shannon and Marie struggled to adjust their instructional ideas to the urban classroom and focused on the cultural mismatch between themselves and their students. Brandon and Cori had no

desire to leave their current jobs to find a position that was more along the lines of their personal K-12 experiences. They claimed to “fit” within their urban classrooms.

Brandon and Cori were likely successful in the urban schools due to their life experiences and their desire to utilize their students’ prior knowledge and experiences. Prior to Brandon’s hire, he had practical experience as a performing musician. He knew how to arrange for the varied instrumentation that he faced in his bands and knew how to execute a professional level rehearsal. Additionally, his background as a high school student allowed him to connect more deeply with his students. Brandon was an insider because of his former SES and life experiences. He grew up poor and was living on his own by age 14. Most of his students are low-income and many have expectations of self-sufficiency upon entering high school. Cori’s life experiences as a mother of five aided in developing a better understanding of her student’s lives and individual needs. Her ability to capitalize on the strengths of each of her students and to recognize their specific needs is a likely result of being a mother. Further, Cori is able to overlook many of the actions of her students that are often micromanaged by beginning urban teachers.

Shannon and Marie seemed to be experiencing praxis shock, or “discrepancies that new teachers find between their expectations and the reality of their work in the schools” (Ballantyne, 2007, p. 119). Shannon and Marie anticipated they would become suburban high school band directors immediately after graduating college and were currently looking for other employment. Shannon spoke of being viewed as an intruder by students if she were to ask questions to better understand their cultures and backgrounds. Prior to her experience in the Oak Ridge Public Schools, it did not occur to a White, upper-middle class female that she might be in the minority (Benham, 2003).

Marie did not view herself as an outsider the same way that Shannon did, but she certainly had not made the necessary shift from self to student-centered curriculum. Fuller and Bown (1975) developed a three-stage model of concerns, which included survival or self, teaching situation or the task at hand, and student impact. The primary focus of the self stage is the teacher's sense of adequacy and being liked by students. During the second stage, the day-to-day tasks of the teacher are the main concern. The final stage is indicated by a shift in concern towards impact on students (Miksza & Berg, 2013). Shannon and Marie's comments: "I'm an outsider," "I'm afraid to ask questions," "I want to teach Brahms," demonstrated that they remained focused on themselves and their survival in the classroom rather than on student learning. The struggle to move from the survival stage to the student impact stage is common among beginning teachers (Berg & Miksza, 2010) but appears to be compounded by the urban environment.

Teachers may harbor subconscious beliefs, attitudes, and misconceptions about students from different cultural backgrounds. These attitudes and beliefs may be responsible for some teachers' lack of commitment to teaching culturally diverse populations (Lind & McKoy, 2016). Shannon and Marie have outsider perspectives in their classrooms. Their comments about what they want to bring to their students, rather than how they can access students' prior knowledge is troubling. The assumptions they make about the need to include Western Art music as the basis for their curriculum overlooks the identity of their students. The desire to become a high school band director in a suburban school is so strong that they seem to make little effort to connect with their students, though it is unclear whether they are making this decision consciously or subconsciously.

Emergent Finding: Varied Relationships

Relationships were an integral aspect to each participant's story. Brandon and Cori made connections with their students by showing they cared about them. This ranged from meeting the basic needs of students by supplying food, clothing, and school supplies, to picking students up from home for marching band competitions, acting as a counselor, and helping their students set-up online course work for credit recovery. Brandon and Cori did their best to ensure that students had the opportunity to learn because students felt a sense of safety and belonging in their classrooms (Maslow, 1987).

Shannon and Marie struggled to make meaningful connections with their students. Shannon claimed to feel like an outsider in her classroom and often grappled with how to get to know her students. She was self-conscious about her students judging her if she asked questions about their backgrounds. Marie's disconnect from her students stemmed from her inability or unwillingness to adjust her curriculum to match their interests. Her agenda was to teach them Brahms, so she was going to teach them Brahms.

Emergent Finding: Challenges and Rewards

Challenges are a common occurrence when teaching in urban schools, with each participant mentioning specific challenges that they faced. Brandon discussed the presence of violence and a fickle student population ready to combust at any moment. Shannon and Marie struggled with the language barrier between themselves and their Spanish speaking English language learners. Marie had a particularly difficult time with this because her administration wanted the staff to only speak English, thus ostracizing many students in her school. Cori and Brandon lacked a budget for necessary supplies

such as music. While these and other challenges may not be exclusive to urban schools, they are often intensified in the urban environment (Legette, 2013; Matus, 1999; Noel, 2010). When discussing the rewards of teaching in an urban school, Brandon and Shannon mentioned student achievement and progress, while Marie and Cori did not specifically comment on anything related to urban teaching or in relation to their students. Marie claimed, “urban doesn’t scare me anymore,” and Cori commented on the improvement in her personal musicianship skills as a direct reward.

Implications

These four urban music teachers were not satisfied with their pre-service teacher preparation programs with regard to successfully preparing them to navigate the urban landscape. The irrelevance of university coursework and field experiences was a common point made by all participants. The importance of real world and contextually specific training is imperative for urban music teacher retention and success. With that in mind, the following implications for practice are suggested.

For field experiences, pre-service teachers must be required to observe and have solo teaching experiences in urban classroom settings.

Field experience is one of the most important aspects of pre-service teachers education (Baker, 2012; Conway, 2012; Groulx, 2001; Lee et al., 2010). It allows for the transfer of content knowledge to practice. Research indicates that teachers tend to teach in a setting with which they are familiar (Kelly, 2003). To break this cycle, pre-service teachers must be exposed to varied and diverse classroom settings during their field experiences. Teachers must have the opportunity for observation in many different

classroom settings as often as possible (Baker, 2012). Teachers are also likely to teach in the manner that they were taught, and with the majority of pre-service music teachers hailing from a middle-class, suburban background, it is likely that their educational experiences as a child are going to be radically different from those experienced by low SES urban students (Elpus, 2015; NCES 2015). Therefore it is crucial that pre-service teachers experience classroom settings that are different from what they experienced as students and challenge their expectations of what will occur during music class. The difficulty with placing pre-service teachers in an urban setting for field experiences arises when seeking veteran urban music teachers. Finding established urban music teachers could present a challenge due to the high turn over rates associated with urban teaching (Bogges, 2010; Singer et al., 2010; Smith & Smith, 2009).

The inclusion of field experiences in urban environments is imperative to urban teacher preparation (Conway, 2012; Smith, 2006). While pre-service preparation programs require a specific amount of field experience hours, they should also require hours in an urban setting prior to student teaching. Spending only a limited time in an urban classroom often reinforces stereotypes and racist attitudes among pre-service teachers (Ladson-Billings, 2000). Therefore, initial experiences in urban settings should be small group, guided observations. A supervisor that has experience in urban classrooms should accompany these small groups to serve as the guide and leader of discussion immediately upon leaving the school site. The guide will initiate individual reflection and group discourse in order to weaken possible stereotypes or biases held by the pre-service teachers (Marsh, 2017).

Small group observations allow for pre-service teachers to enter the unfamiliar urban environment in a controlled manner, enabling student learning to continue with the least disruption. This allows for immediate debriefing of what occurred during the class period and allows for a guided discussion concerning unfamiliar sights (Marsh, 2017). Further, this discussion gives the supervisor the opportunity to challenge and address stereotypes and biases that might be held by pre-service teachers upon entering an urban classroom for the first time (Ladson-Billings, 2000).

Pre-service teachers learn best by teaching actual children, not just practicing their lessons on their peers, therefore teaching should be a component of urban field experiences too (Doyle, 2012; Kindall-Smith, 2004; Singer et al., 2010). Teaching in small segments allows for the pre-service teacher to receive immediate feedback from students and cooperating teachers, to make adjustments, and to begin developing their teacher persona prior to being in front of a class full-time (Jones & Eyrich Jr., 2006). Teaching in a PreK-12 classroom also allows pre-service teachers to experiment with different ways of developing relationships with urban students and varied classroom management techniques under the direct supervision of an established urban music teacher.

Student teaching serves as the culminating practicum where students blend content with practice. If student teaching does not occur as a split placement with at least one placement occurring in an urban setting, longer field experiences should be required as part of methods courses and practicum experiences (Smith, 2006). Ideally, all pre-service teachers will have substantial and meaningful observation and teaching experiences in urban settings prior to student teaching (Baker, 2012; Jones & Eyrich Jr.,

2006). For this to occur, university faculty must first build relationships with practicing urban teachers in the area (Boggess, 2010; Singer et al., 2010; Smith & Smith, 2009). These relationships can be fostered through the music teacher educators being present in the urban schools. This might occur by supporting current music teachers in their classroom through mentoring, hosting professional development, or guest teaching.

By promoting field experiences in all teaching settings, pre-service teachers will become more familiar with all settings and less likely to return to the same type of setting they attend as a K-12 student (Bruenger, 2010; Doyle, 2012; Kelly, 2003). To accurately develop the necessary skills to be successful in the urban setting, teachers need numerous opportunities for fieldwork. Without the exposure to urban settings and practical experiences in the field, the cycle of high urban teacher turnover is likely to continue (Matus, 1999; Parr, 1999; Singer et al., 2010; Whipp, 2013).

The curriculum must address the diversity of the public school population and the realities of teaching in urban areas.

The Tanglewood Declaration stated:

...Educators must accept the responsibility of developing opportunities which meet man's individual needs and the needs of a society plagued by the consequences of changing values, alienation, hostility between generations, racial and international tensions, and the challenges of a new leisure. (Choate, 1968, p. 139)

Three points of the declaration are particularly important when addressing the richness of cultures present within the public school population and the realities of teaching in urban schools. Music educators at Tanglewood agreed that (a) musics

from all periods and cultures have a place in the curriculum and teachers music include popular music in their teaching; (b) the skills and insights that can be offered through comprehensive music education may aide in the solution to the urgent social problems found in urban areas and low-income schools; and (c) music programs should be provided for all individuals attending an educational institution (Choate, 1968).

Pre-service coursework must address how race, ethnicity, and/or culture of the student population can affect the classroom environment. Discussion of how teachers learn about individual students, how to build positive relationships, and how to adjust teaching to reflect the strengths and interests of the students in their classroom is imperative (Catapano & Huisman, 2010; Fitzpatrick, 2011; Ladson-Billings, 2009; Padak et al., 1994). Reflecting upon their coursework, Cori and Shannon desired discussion of issues specific to the urban music classroom to be addressed in their elementary and secondary methods classes. Many of these issues are social. Music teacher educators must speak about the accessibility to resources based on SES. Issues such as access to food outside of the school cafeteria and how access to childcare and transportation might influence a student's ability to participate in afterschool activities must be addressed.

Music teacher educators must also address the educational and psychological needs of different populations of children. University faculty must be willing to engage in uncomfortable dialogue with our pre-service teachers; to dissect assumptions and stereotypes; to talk about race and culture; and be willing to be vulnerable (Ladson-Billings, 2009). Further, we must model how to seek out resources when we do not have what is needed for the success of our students. Music teacher educators must be willing to

share their classrooms with other experts in the field of urban music education if they do not possess the necessary background in urban teaching. This may take shape through guest lectures, guest professional development, or university partnerships with the public schools (Eros, 2009; Tidwell & Thompson, 2008). By adding content and coursework that is applicable to the urban music classroom, teachers can be more effective in meeting the needs of their students (Lee et al., 2010; Mason, 1997).

Culturally relevant pedagogy must be modeled as a way to teach pre-service teachers about its implementation.

CRP strives to develop a link between classroom experiences and the everyday lives of students, by meeting students where they are, we can align the curriculum with their needs more effectively (Ladson-Billings, 2009). Pre-service teachers must be experienced in the tenets of CRP and how this affects student learning. Music teacher educators must model what this looks like for our pre-service teachers to be able to reproduce this type of teaching and learning in their own classrooms. Two suggested resources, *The Dreamkeepers* (Ladson-Billings, 2009) and *Culturally Responsive Teaching in Music Education* (Lind & McKoy, 2016), offer an explanation of what culturally relevant teaching is, with examples of what culturally relevant teaching might look like in a general urban classroom and in an urban music classroom.

A culturally relevant preparation program may also teach pre-service teachers how communication styles reflect individual cultural values and shape learning (Lind & McKoy, 2016). Music teacher educators must show their classes how to learn about their students and demonstrate how to apply this knowledge and make adjustments. Brandon selected concert band repertoire based on the cultures backgrounds of his students and

their families and claimed to “use their music as the gateway” to exploring more traditional music (Filed Notes 1). The literature that Brandon chooses directly related to the school population and this connection could be witnessed at band concerts with parents and community members dancing in the aisles (Interview 3). Additionally, Brandon mentioned being able to talk straight with his students. He recognized the importance of being able to communicate with his students in their “dialect and preserve their culture” (Interview 3).

Pre-service music teachers must visit nearby urban schools with the intent of witnessing CRP in the classroom and having the opportunity to discuss teaching and learning strategies with practicing teachers. CRP must be an expectation of field experiences for pre-service teachers so they have experience planning with CRP in mind, not just observing. As urban music teachers, we must always keep the following questions in mind: where are our students from, will their background or cultural heritage be represented in the curriculum that is planned for the semester, and are there opportunities for exploration of music outside of Western Art music? Finally, music teacher educators and practicing teachers must work together to offer professional development to urban music teachers that are struggling to make connections with their students or teach relevant material.

The pre-service curriculum must include arranging for non-traditional ensembles and informal music learning.

As the student population continues to become more racially, ethnically, and culturally diverse, the curriculum must emphasize the importance of non-traditional ensembles to involve as many students as possible in music making. Non-traditional

ensembles, such as Mariachi, World drumming, rock bands, and steel pan, are becoming more common in the public schools, are often the cultural heritage of many urban students, and members of these ensembles typically learn through informal music learning approaches. Non-traditional ensembles open performance opportunities to a greater number of students than traditional bands, orchestras, and choirs. These ensembles allow for the incorporation of instruments students may perform with at home, but that do not have a place in a standard school ensemble.

Lucy Green (2006) presented an informal music learning approach with which she suggested five main ideas for integration into classroom instruction. First, students must choose the music to be learned, meaning music that they are already familiar with, that they enjoy, and that they identify with. Second, students learn the music by ear by copying a recording. Third, students learn in a group setting, which often involves discussion, watching, and imitating each other. Fourth, learning takes place in a less structured and more haphazard manner; new skills are not necessarily acquired in a systemized way from simple to complex. Fifth, the skills of improvising, composing, listening, and performing are integrated rather than separated (Green, 2006).

Brandon's concert band class learned much of their repertoire through a slightly modified approach to informal music learning. Students did not always participate in the selection of music, but they were still familiar with the music to be performed. Further, students were offered notation, but tended to lack proficiency in reading so they typically learned their individual parts by listening to and watching Brandon play for them (Field Notes 1). Further, Brandon discussed the importance of learning to arrange for the instrumentation and ability of the ensemble in your classroom, rather than relying on

commercially purchased literature, a paramount necessity in the days of shrinking budgets. By teaching our students to learn and arrange music in a collaborative manner, we are also increasing the likelihood that they will remain life long music learners.

Inclusion of ensembles other than band, orchestra, and choir, and of informal learning might take shape through experiences in existing courses or the addition of new coursework. Existing secondary methods courses should begin to include a unit on informal music learning. Projects might include creating and performing several arrangements of popular music songs in groups of three to seven students. These arrangements should require students to collaboratively learn all parts by ear, to perform on secondary instruments, and to perform on “popular music” instruments such as guitar, ukulele, piano, and drum set. An additional project for this unit could include performing an exact cover of a pop song chosen by each group.

If the curriculum can be expanded to include additional coursework in informal music learning, this course should include the aforementioned projects, as well as a compositional component and a teaching component. Composing or writing songs in small groups is often associated with informal or popular music learning. This can be an important element to include when immersing students in this unfamiliar model. Writing songs often comes naturally to informally trained musicians, while classically trained musicians may struggle due to their reliance on written notation and lack of exposure to improvisation (Abramo, 2010). Further, once pre-service teachers become more comfortable learning in an informal way, they must also become comfortable teaching or supervising this type of learning in their classroom. This can be done through peer-

teaching episodes among their classmates, but will be more beneficial when experienced in a middle or high school classroom with actual students.

Collaborative learning and learning by ear are important experiences for pre-service teachers. This allows for the experience of interacting with music like our students might engage with music at home. Additionally, pre-service teachers experience a model of how to incorporate music other than Western Art music into the curriculum. Finally, pre-service teachers have practical knowledge of arranging popular music and a better understanding of how their students might interact with each other during the learning process.

Recruitment and retention of minority music education students and students of low socioeconomic status must become a priority.

The teaching force remains overwhelmingly homogeneous, middle-class, and White (Catapano & Huisman, 2010; Elpus, 2015; Gardner, 2010; NCES, 2015). A solution to the cultural mismatch between teachers and students who attend urban schools is to recruit minority and students of low SES into music education programs, remembering that prospective students of low SES are not always people of color. Potential music education students from urban and rural areas are likely to require a similar support system. Recruitment is not enough; these students must remain in the profession in order to make a difference in the lives of public school children. Recruitment must lead to retention and will likely include mentoring for first-generation college students, financial support, and support for access into traditional ensembles (Vasil & McCall, 2018).

Mentoring for first-generation college students must begin prior to the start of the application process. Students who desire to enter a music education program are likely to need more in-depth instruction than can be offered by their high school guidance counselor since the audition process may be unfamiliar to the counselor. A mentor for a first-generation college student does not necessarily need to be a music teacher educator (Vasil & McCall, 2018). The student may benefit more from a relationship with a current pre-service teacher who has recently been through the application and audition process or from graduate students. The purpose of this relationship is to offer support for the new student as they enter university and hopefully continue to grow and evolve through their first few years of schooling.

University preparation programs can aid in these recruitment efforts by developing urban-specific field experiences. Activities could include immersion experiences or community-university partnerships where pre-service teachers offer private lessons, run sectionals, hold audition workshops, application workshops, and host questions and answer sessions in the prospective students' neighborhoods. Further, there should be on-campus opportunities for students to promote attendance to the university and participation in ensembles.

Financial support is of great importance for minority and low SES music education students (Vasil & McCall, 2018). This support will likely need to include funding for private lessons for audition preparation, possible scholarship monies to be used on the purchase of an upgraded instrument, and application fee waivers. However, it is important to remember that financial support cannot end with the application process. There must be continuing support for tuition, living expenses, health care, fee waivers for

certification tests or fingerprinting, and assistance with the costs associated with instrument maintenance and summer lessons or summer camp opportunities. This financial support should be a shared responsibility between the university, the music department, and the education department in the form of grants, scholarships, or fellowships specifically for first-generation, minority, and low SES students.

Access to traditional ensembles must be created and maintained for students that have a background in non-traditional ensembles. This might be accomplished through several means. If the university faculty is not comfortable leading a non-traditional ensemble, local artists can be utilized to coach ensembles that are supported in addition to the traditional band, choir, and orchestra settings. Specialized private lessons could be offered to these students prior to their auditions and throughout their first year of study if they need additional assistance in the transfer of aural learning to reading notation.

Mentorship is essential for success among beginning urban teachers.

New teachers in all subject areas are in need of collaboration to improve their communication and problem-solving skills and to be fully prepared for the challenges of teaching in a twenty-first century urban classroom (Berghoff, Blackwell, & Wisheart, 2011; Conway, 2006, 2012; Conway & Holcomb, 2008). Successful mentorships support partnerships between teachers, the school, the school's administration and if available, the local university. Without proper mentorship, successfully navigating an urban environment, particularly when the teacher's racial, ethnic, and/or socioeconomic background is different than the students', is challenging at best. Cori was very specific about her mentorship relationship with her band colleague and how it was key to her success as a teacher and the music department as a whole.

Suggestions for Future Research

As music teacher educators we must continue to address the high rates of turnover in urban schools. By developing effective teaching techniques and adjusting the curriculum, we may be able to combat some issues and better prepare pre-service teachers for success in the urban environment. While qualitative studies may lack generalizability across large populations, they uncover unique relationships and rich, in-depth data sets. Research exploring urban music teacher preparation and retention through mentor relationships, guided field experiences, immersion field experiences, and CRP are pertinent avenues to pursue.

Further qualitative studies with participants as they transition from student teacher through the first five years as an urban music teacher would be an initial step in future research. Current research indicates high turnover rates for beginning urban music teachers (Doyle, 2012; Singer et al., 2010; Smith & Smith, 2009). Padak et al. (1994) suggest that mentors often serve as enculturation agents for beginning urban music teachers and provide a support system for navigating the new realities of being an urban teacher. Further exploring this mentoring relationship and possibly coupling it with new teacher induction programs may be the key to curtailing the current rate of urban music teacher turnover. This study would allow for perceptions, reactions, and initial thoughts to be written down as journal entries as they occur, rather than asking participants to recall that information, thus providing richer detail and reflection. This study might inform the need for specific mentoring practices related to beginning urban music teachers. Additionally, a longitudinal study may assist in further understanding the

reasons behind an urban music teacher ultimately deciding to exit urban music teaching for a different setting.

In a longitudinal study based on Marsh (2017), the researcher would be actively involved in a small group of pre-service teachers' beginning field experiences and observations. Marsh served as an immediate agent for feedback and challenged stereotypes and assumptions following each visit to the public school classroom. Following urban music teachers, who received guided urban field experiences and their perceived success or failure as urban music teachers might help music teacher educators explore new approaches to delivering guided field experiences to pre-service teachers and the effects of guided field experiences on the retention and attrition rates of urban music teachers.

Music teacher educators would accompany small groups of pre-service teachers during their first field experiences and teaching opportunities in urban classrooms. Since the music teacher educator and pre-service teachers would have the same experiences, this would provide for richer discussion about the music class as well as an avenue for unpacking and demystifying stereotypes and assumptions that might be made in certain situations.

A modified replication of a study completed by Emmanuel (2002), which utilized a teacher exchange as part of the immersion process, may reveal how immersion programs and exposure to varied field experiences influence pre-service teachers' attitudes towards accepting employment in those locations. This would require a partnership between two music teacher educators in diverse locations. Ideally, one university setting and the immediate surrounding schools would be located in a rural or

suburban location, while the second university would be located in an urban setting. The purpose of these diverse locations would be to provide pre-service teachers with an immersion field experience in a setting that is not readily available based on the location of the university and that may be different from their experiences as students.

Pre-service teachers would spend a week fully immersed in their partner location and accompanied by both music teacher educators. Each music teacher educator would hold seminars and host activities to prepare the pre-service teachers to enter their immersion location with a basic understanding of cultural knowledge, history of the town/city, and the demographics and SES of the students with which they will be interacting. The presence of faculty from both universities would provide the opportunity for richer discussion during the debriefing sessions held each evening, as well as expanded dissection of possible assumptions or stereotypes encountered by pre-service teachers during the day.

Beginning teachers often teach the way that they were taught, what better way to make instruction relevant and practical than for music teacher educators to model CRP in the university curriculum? The purpose of modeling CRP at the university level is to facilitate student learning by capitalizing on students' social and cultural backgrounds; viewing differences as strengths; and acknowledging and valuing the knowledge students hold when they enter the classroom (Ladson-Billings, 2009). This study would explore the implementation of CRP as a part of the pre-service music teacher curriculum and how this might affect retention and attrition rates in urban music teaching.

The challenges surrounding music teacher preparation for urban settings are many. Hopefully this and other research studies will continue to inform music teacher

educators about the needs of beginning music teachers upon entering the urban classroom, thus promoting change within the university curriculum and supporting urban teaching mentoring programs and professional development during the first five years of employment.

APPENDIX A EMAIL CONTACT

INITIAL CONTACT

Dear _____,

My name is Amorette Languell and I am currently completing my PhD in music education at the University of Arizona. I was given your contact information from [REDACTED] as a likely participant for my dissertation.

I'm hoping to look at urban music teacher stories that explore the experiences of recent graduates with regard to creating an action agenda for reform in pre-service teacher programs. Your participation would be needed intermittently during the Summer and Fall 2016. The majority of music teachers have little to no experience in an urban setting, yet most will teach in an urban school at some point in their career. An Institutional Review Board responsible for human subjects research at The University of Arizona reviewed this research project and found it to be acceptable, according to applicable state and federal regulations and University policies designed to protect the rights and welfare of participants in research. If you are interested and would like further information, I will be glad to send you a consent form.

BACKGROUND SURVEY AND CONSENT FORM

Hi,

Thank you again for agreeing to be a participant in my dissertation research.

I just want to remind you that this will involve 3 interviews, 5 email journal responses (approx. 1 per month), and a day of observation; with interviews being completed by the end of October, an observation being completed before Thanksgiving, and journals being completed before Christmas break.

Attached you will find the consent form that I will need to have signed and returned, as well as the initial background survey so I can get to know a little bit more about you; if you could get those both back to me within the next few weeks that would be great.

I'd also like to set up our first interview to take place within the next month. We can do these via Skype, Face Time, or on the phone; you will receive the questions at least 1 week prior to the interview.

Let me know if you would prefer to be contacted via your personal email rather than your school email.

Thanks again!
Amorette Languell

APPENDIX B
CONSENT FORM

The University of Arizona Consent to Participate in Research

Study Title: Music Teacher Preparation for the Urban Classroom: A Qualitative Study

Principal Investigator: Amorette Languell

This is a consent form for research participation. It contains important information about this study and what to expect if you decide to participate. Please consider the information carefully. Feel free to discuss the study with your friends and family and to ask questions before making your decision whether or not to participate.

Why is this study being done?

The purpose of this research is to explore the pre-service educational experiences of music educators that are currently teaching in an urban setting. Investigating the experiences of teachers who received their first job in an urban setting may provide insight into changes that may need to be made to current pre-service education programs in the areas of coursework, field experience, and preparedness for urban teaching.

What will happen if I take part in this study?

If you take part in this study, you will participate in individual interviews. Informal email communication, conversation, or observation of your classes may also be used as data. Audio recording will be taken during the interviews; please indicate your response below regarding the recordings.

The researcher will make an audio recording during the study to ensure accurate transcription of interviews. If you do not give permission for the audio recording to be obtained, you cannot participate in this study.

_____ Yes, I give my permission for audio to be made of me during my participation in this research study.

_____ No, I do not give my permission for audio to be made of me during my participation in this research study.

Audio recordings may be used for presentation of the research at a research conference or in front of other researchers if you grant permission. To protect your privacy, your name will not be used in the presentation though a voice cannot be fully de-identified. Please indicate below if you do or do not consent to having audio recordings used in presentation.

_____ Yes, I agree to allow the researcher to use audio recordings of me in the presentation of the research.

_____ No, I do not agree to allow the researcher to use audio recordings of me in the presentation of the research.

How long will I be in the study?

You will be in the study for approximately one year.

How many people will take part in this study?

Approximately four individuals will be in the study.

Can I stop being in the study?

Your participation is voluntary. You may refuse to participate in this study. If you decide to take part in the study, you may leave the study at any time. No matter what decision you make, there will be no penalty to you and you will not lose any of your usual benefits. Your decision will not affect your future relationship with The University of Arizona. If you are a student or employee at the University of Arizona, your decision will not affect your grades or employment status.

What benefits can I expect from being in the study?

There are no direct benefits to you. However, you may benefit from sharing and reflecting on your experience. These results may be transferable to others in similar situations.

What other choices do I have if I do not take part in the study?

You may choose not to participate in this study without penalty or loss of benefits to which you are otherwise entitled.

When may participation in the study be stopped?

If you choose to participate in the study, you may discontinue participation at any time without penalty or loss of benefits. By signing this form, you do not give up any personal legal rights you may have as a participant in this study. The only reason that a participant may be withdrawn from the study by the researcher is if the participant leaves their music teaching job during the data collection period. Any data collected from the participant prior to withdrawal under any circumstance may be used in the final data set. The participant may be asked to engage in trustworthiness measures for the data that were collected prior to withdrawal.

What are the costs of taking part in this study?

You will incur financial costs from participation in this study. You can expect to spend a total of 18-20 hours in this study by completing interviews reviewing initial analysis of your data to ensure its accuracy.

Will my study-related information be kept confidential?

Efforts will be made to keep your study-related information confidential. You will be identified by pseudonym in the study. However, there may be circumstances where this information must be released. For example, personal information regarding your participation in this study may be disclosed if required by state law.

Also, your records may be reviewed by the following groups:

- Office for Human Research Protections or other federal, state, or international regulatory agencies
- The University of Arizona Institutional Review Board

Who can answer my questions about the study?

For questions, concerns, or complaints about the study you may contact Amorette Languell at [REDACTED] or [REDACTED]

For questions about your rights as a participant in this study or to discuss other study-related concerns or complaints with someone who is not part of the research team, you may contact the Human Subjects Protection Program at 520-626-6721 or online at <http://ocr.arizona.edu/h spp>.

An Institutional Review Board responsible for human subjects research at The University of Arizona reviewed this research project and found it to be acceptable, according to applicable state and federal regulations and University policies designed to protect the rights and welfare of participants in research.

Signing the consent form

I have read (or someone has read to me) this form, and I am aware that I am being asked to participate in a research study. I have had the opportunity to ask questions and have had them answered to my satisfaction. I voluntarily agree to participate in this study.

I am not giving up any legal rights by signing this form. I will be given a copy of this form.

Printed name of subject

Signature of subject

Date and time

AM/PM

APPENDIX C
BACKGROUND SURVEY

Name:

Total number of years teaching:

Number of years teaching in current position:

What grade levels and subject areas are you currently teaching?

Have you taught other grade levels or subject areas?

Where did you earn your undergraduate degree?

Year of graduation:

Did you attend your undergraduate institution directly following high school?

If not, how long did you wait before returning to school?

Degree program and specialization: (BS, BA, instrument, voice, etc.)

Where did you do your fieldwork? (School names, level/subject areas, location etc.)

Where did you do your student teaching? (School names, level/subject areas, location etc.)

Do you have an advanced degree or are you in the process of obtaining one?

If so, where are you studying and what degree are you earning?

What is your hometown?

Name of the school district you attended as a student:

What were your curricular and extracurricular music opportunities available at each level? (Elementary, middle, and high school)

How would you describe your race, ethnicity, cultural background and class?

How does that compare to the majority of students where you attended school?

How does that compare to the students you currently teach?

Do you live in the city in which you teach?

Why/why not?

If not, how long is your commute/where in relation to the city do you live?

APPENDIX D
INTERVIEW DATES

Participant	Interview	Date
Brandon	1	10/14/16
	2	11/17/16
	3	12/16/16
Cori	1	9/22/16
	2	11/2/16
	3	12/5/16
Marie	1	9/21/16
	2	10/28/16
	3	12/21/16
Shannon	1	9/4/16
	2	10/7/16
	3	12/1/16

APPENDIX E INTERVIEW PROTOCOL

INTERVIEW I

First Interview Protocol (semi-structured): *Focused Pre-service History*

- How do you define Urban, Suburban and Rural?
- Tell me about your coursework as an undergraduate
 - Required education courses
 - Required music education/methods courses
- Tell me about your field experience during your pre-service education:
 - What settings did you work in?
 - Length of time? Hours/# of days?
- How did these opportunities prepare you for your first job? Your current job?
- How are issues of teaching in urban, suburban, and rural settings addressed in your coursework?

INTERVIEW II

Second Interview Protocol (semi-structured): *Success in an Urban Environment*

- Describe as best as you can remember your first few weeks teaching in an urban environment.
- What was your initial perception of the urban environment?
- Describe your relationships with
 - Your administrators?
 - Your students?
 - Your students' parents?
 - Your teacher colleagues?
 - The school community?
 - The community at large?
 - Others?
- Take me through a typical day for you.
 - Do you have non-music related teaching obligations?
 - Math or reading intervention etc.
- Who are/were your mentors?
- Describe the relationship(s) you have with your mentors
 - Assigned or did you pick them
- How prepared were you to teach in an urban school?
- How do you build a sense of community within your classroom?
 - How do you become familiar with the cultures of your students?
 - How often do you frequent the community in which you teach outside of school hours? How so?
 - How do you show your students that you care?
- How would you describe your sense of community with the other staff members?

- Have there been times when other staff members have treated you differently?
- Describe the teacher induction/mentoring program you had
 - Do you see there being more benefits if you were not in an urban area?

INTERVIEW III

Third Interview Protocol (semi-structured): *Reflection on what was missing*

- Describe how/why you chose to become an urban educator
 - How did your own experiences growing up influence this decision?
 - How has your race, class, or ethnicity influence your experiences as an urban teacher?
- What experiences would have been of benefit to you during your pre-service career?
 - Specific methods courses?
- How do you perceive different field experiences could have had an influence on your first year of teaching?
 - More diverse field experiences?
 - Longer field experiences?
- What keeps you coming back to this job?
 - What are the rewards you perceive from teaching music in a city environment?
- What do you feel *really* prepared you to teach in an urban school?
- What is your opinion of talking street with your students? Explain.

APPENDIX F
JOURNAL PROMPTS

Journal 1

Describe the greatest teaching challenge you've faced in the past week.

Journal 2

Describe the greatest teaching reward you've experienced in the past 2-3 weeks.

Journal 3

Describe an experience, event, or person that has recently impacted your motivation either positively or negatively.

Journal 4

If you could redo your field experiences and student teaching placement(s), what would you change, what would you leave the same, and why?

Journal 5

Describe how your teaching has changed since you first began teaching in an urban school. Specifically, how have you changed your instruction to make it more relevant to the lives of your students?

APPENDIX G
INITIAL CODE LIST

Initial Codes

Interview 1: Brandon

Lack of parental support
 Suburban parental involvement
 Coursework good
 New person in department
 Program not up to date
 Irrelevant curriculum
 Arranging
 Think on your feet
 Need for proper training
 Lack of resources
 Beginners in HS
 Lack of experience
 Teacher ed courses not related to music
 Methods move too quickly
 Observation
 Observe but no teaching
 No urban experience
 Suburban observation
 Suburban ST
 Hands on experience
 Importance of faculty members
 Curriculum
 Problem of being unprepared
 Urban not addressed
 Faculty teach how they know
 Classroom management not addressed
 Prep for the classroom not addressed
 Creativity
 Think on your feet
 Discipline not addressed
 Importance of LP not addressed
 Arranging/transcribing not addressed
 Real world experience

Interview 1: Marie

Higher need
 Lack of parental involvement
 Free and reduced lunch
 Methods classes

All courses in MUS department
 Instrumental focused education
 One semester of general music
 Unprepared for current job
 Short ST placement
 Suburban only experience
 Plenty of observation time
 Observed GM, band, orchestra
 Urban needs not directly discussed
 Urban kids more needy
 Not prepared for general music
 Unbalanced coursework
 Catholic school is different than public

Interview 1: Cori

Lower income, high crime
 Suburbs: more parental involvement
 High discipline problems
 Psychiatrist with students
 Want: real life problems
 ELL wasn't useful to music classroom
 ELL should be covered in music ed
 No separate SPED
 MS general music was eye opening
 Choral methods fantastic
 Instrumental methods important
 Vocal methods important to instrumentalists
 Instrumental required for all
 Vocal training not required
 Challenge: after school commitments
 Difficult crop of 9th graders
 Music keeps kids in school
 Rough home situations
 Music is bright point for some kids
 Want: how to do sub plans
 Observations super helpful
 Didn't observe enough
 Observations not true life
 Passion
 Dedication
 Didn't teach you X in college

Traveling teacher a good experience
 Lots of needy kids
 Need a mother figure
 Care about kids
 Unprepared: classroom management
 Missing: classroom management
 Urban setting classroom management
 Education focused on suburban setting
 Lack of parental support
 Lucky if kids come to school
 Musical theater for choir majors
 Urban reality: sex
 Attitude, troublemaker
 Ownership of program
 Jubes: pride of department
 Jubes: outstanding performance
 Jubes: excited to perform again
 Not always qualified
 Camaraderie
 Don't want to perform for peers
 Teaching audience behavior
 Busy
 Work-life balance
 Communication with students
 Beginners in HS
 Lots of special needs

Interview 1: Marie

Very diverse
 SPED class
 Methods courses
 3 field placements before student
 teaching
 Piano and voice proficiency
 SPED students have paras
 SPED class not helpful
 Hunt down IEPs
 Team taught in field work
 Suburban field experiences
 3rd field experience solo taught
 Limited choice in field placement
 Never wanted to be urban teacher
 Wants to teach suburban HS band
 Content driven pre-service instruction
 Limited implementation of skills
 Zero urban experience

Gang activity
 Different settings not addressed
 Content-based instruction
 Not confident in ability
 Not 100% prepared
 Looking to leave
 Not the right fit
 Can't give 100%
 Not prepared for setting

Interview 2: Brandon

Theft (pull one over)
 Serious and dedication
 Learn about the kids
 Personal experience
 Bad kids
 Kids want attention
 Rough
 Kids have issues
 Relationship: caring
 Tough environment
 Supportive administration
 Student relationships
 Student respect
 Lack of parent support: General
 Parental support: Band
 Toxic teachers
 School spirit
 Student to student relationships
 Community support
 Do what works
 Lesson plans not useful
 Non-traditional instrumentation
 Student engagement
 Pop tunes
 Lack of resources: music
 Hall duty
 Faculty relevance
 3 mentors
 Learning through imitation
 Fast turn over
 Preparing during pre-service
 Bipolar-prepped, but not prepped
 Too grown for this (behavior)
 Meeting basic needs
 Teacher caring and stability

Not a real teacher
 Teaching how you were taught
 Tough job
 Positive outlook

Interview 2: Marie

Over planning
 Misunderstand: where kids are
 Misunderstand: how kids learn
 Classical music irrelevant
 Teaching assistant
 Classroom management
 Eager learners
 Curious about music
 Open to a little Classical music
 Overbearing administrator
 Blow off steam
 Unrealistic expectations: admin
 Parental support for special events
 Multiple personalities
 Student relationships: a lot in common
 Student relationships: not a lot in common
 Babysitter
 Fun teacher
 Student appreciation
 No community involvement
 Lone wolf
 Long commute
 Non-music duty: classroom assistant
 Non-music duty: recess
 Non-music duty: dismissal
 Mentor outside of building
 Not as difficult as expected or could be
 Unprepared for urban
 Irrelevant curriculum
 Student community
 Students afraid of principal
 Teaching life skills
 No ELL prep
 1 SPED course
 SPED immersion program
 Treated as prep giver not teacher

Interview 2: Cori

Long hours

Lesson plans not important
 Classroom management
 Unannounced turnover
 Nothing like what learned in school
 Know the kids
 Non-music class/duty
 Learn about the students
 Learn about the culture of the school
 Focus on teaching not school community
 Rough home situations
 Different lifestyle
 Not supported by administration
 Lack of parental involvement
 Lack of parental support
 Maternal role for students
 Relationships through talking with students
 Above and beyond, maternal role
 Community outreach
 Want to change perception of school
 Lack of school spirit
 Lack of money for sporting events
 Fighting/drug deals in neighborhood
 Music department keeps to selves
 Trying to build community w/in faculty
 Poor leadership from principal
 Poor administrative communication
 Department meetings
 Sense of family, maternal role
 Free/reduced breakfast/lunch
 Band kids eat during warm-ups
 Process vs. product
 Knowledge of students
 Not always qualified
 Internal leadership for stronger kids
 Motivation, drama
 No budget for music purchase
 Maternal role, learning about students
 Busy
 Work-life balance
 Relationships with co-worker
 Collegiality, mentor
 Never got assigned mentor
 Advantage: students choose music class
 Difference from known background
 Kids are still kids

Don't know how to prepare for urban setting

More aware of urban setting

Importance of relationships

Involvement with other music classes

Parental role

Ask students about home culture

Shop in are

In community on daily basis

Give kids rides

Coursework not applicable

Relationships

Relationships with students

Interview 2: Shannon

Trial by fire

No curriculum

Sink or swim

Trial and error

Unannounced turnover

Bring down the hammer

Hostile environment

No direction

Classroom management

Zoo

Intimidating

Supportive administration

School wide discipline issues

Get to know students

Tough to make relationships in 45 days

Surface level relationships

Strong relationships with performing groups

Not every student gets music

Limited parental contact

Most parent contact for behavior issues

Lunch in lounge

Doesn't attend happy hour

More community exposure

Non-music duty: homeroom assistant

90-minute blocks for arts

Non-music duty: front desk

Non-music duty: lunch duty

Non-music duty: Hall duty

Non-music duty: Advisory period

Relationships during advisory duty

Escort kids between classes

Selected own mentor, other music teachers

Assigned TEAM mentor

Classroom management ideas from TEAM

Orientation without application

ELL

ELL orientation insufficient

Not prepared

Not confident entering classroom

Not getting through to students

Fish out of water

Zero urban experience

Passion

Expected tough first year

Want: urban experience

Didn't know what to expect

Reality vs. expectations

Educate for real world

Social aspect of music making

Outsider perspective

Political correctness

Student situations

Student relationships

Cliquey staff

Arts not important

Homeroom assistant, taken advantage of

Want: help/guidance from veteran teachers

Interview 3: Brandon

Urban school fit

Relationships

Understand student situations

Special type of person for success

Real world experience

Outside the box

Non-traditional activities

Course opportunities

Instrumental methods

Short field experience

Student success

Positive impact on kids

Personal situation

Personal experience

Cultural difference
 Be real with students
 Street and “English”
 Preserve student culture

Interview 3: Marie

Teacher agency found job
 Aware of race
 Cultural work
 Communication issues with families
 Want: urban field work
 No opportunity for urban offered
 Non-traditional ensemble
 Want: diversity in fieldwork
 More GM
 Want: longer field experience
 Real world experience
 Can’t land another job
 Urban isn’t scary anymore
 Make a difference
 Home is hard
 Scare tactics from faculty, get out ASAP
 Incorporate pop culture
 Networking
 Not prepared for “any job”
 Lack of resources

Interview 3: Cori

Opportunity knocked
 Maternal role
 Care for students
 Accepting of all cultures and people
 All good people
 Missing: how to teach sight-singing
 Missing: how to motivate to want to read
 Want: how to teach and motivate adults
 Want: writing sub plans
 Want: observations in desired area
 Want: observe other teachers now
 More diverse field experience
 Two schools for student teaching
 Passion
 Creative outlet
 Dedication
 Improved as musician
 Relationships

Positive experiences
 Be frank with kids
 Open minded and non-judgmental
 Appreciate the experience
 Compassion
 Doing the best they can

Interview 3: Shannon

Opportunity knocked
 Really needed a job
 Lost faith
 Never intended to work in urban school
 Very little in common
 Outsider perspective
 Difficult to make relationships
 Savior complex
 Aware of savior complex
 Cultural norms
 CRT: relevant to students
 Authenticity
 Understanding cultural language
 Address differences between settings
 Want: how to teach stud. diff. from you
 Want: ELL course
 Challenge of each setting
 Blanket pre-service education
 Urban never mentioned
 Want: expectations for urban setting
 Suburban experience only
 Placement: where wanted to teach
 Teach where I’m familiar
 Rose-colored glasses
 Never expected urban placement
 Urban teaching is a calling
 Never thought could succeed in urban
 Should have taken all opportunities
 Substitute experience helped
 Challenge: applying knowledge in urban
 Urban fieldwork would have been helpful
 Redo: urban fieldwork a must
 All sub work in suburban area
 Reward: performing groups
 Responsibility to students
 Not prepared for urban setting
 Didn’t know what to expect

Real world preparation for students
 Cares about students' future
 Stick with what you know

Journals: Brandon

Positive outlook
 Reach all students
 Relatable curriculum
 Field experience too short
 Mix of suburban and urban wanted
 Urban challenges
 Tough environment
 Making a difference
 Student progress
 Community learning
 Life education
 Music appreciation class

Journals: Marie

Struggle with following direction
 Behavior chart
 Unpredictable classes
 Student ownership
 Overwhelmed
 Meetings not useful
 Ideal setting
 Want: more challenging district
 Want: longer field experience
 Pop culture awareness
 Reinforcing basic skills
 More flexible

Journals: Cori

Too much on my plate
 Unsupportive administration
 Work-life balance
 Rough week
 Cares about students
 Inadequate feelings
 Want: how to teach sight-singing
 Intimidated by more experienced teachers
 More observations
 Want: HS level student teaching
 Enjoyed traveling for student teaching

Split Student teaching into 9-week sessions

Beginners in HS
 CRT, student choice in repertoire
 Passion
 Kids are there for fun not stress
 Caring for students

Journals: Shannon

Classroom management
 Disrespect
 Real world preparation
 Frustration
 A-ha moments
 Positive impact
 High expectations
 Following directions
 Making a difference
 Real life education, values
 Varied grade level experience
 Want: non-suburban experience
 Didn't take advantage of opportunities
 Unrealistic goals
 Sticking with comfort zone
 Adjusting to urban environment
 CRT: include rhythms they already know

Observations: Brandon

Lack of parental involvement
 Relationships: like teacher
 Classroom management
 Opportunity for success
 Student resources: Food on ½ day
 Tough school: 6 teachers left by Nov
 Supports students
 Relationships: caring
 Community learning by rote
 Lack of resources: teaching
 Student relationships
 Student resources: not pens/pencils
 Higher level of need
 Students like program
 Relevant curriculum
 Communication with students
 Celebrate success

Racism is the line
 Rough class/environment
 Classroom management
 Creativity
 Urban challenges
 Student situations
 Arranging
 Collaboration with feeder school
 Community learning

Observations: Marie

Lack of resources
 Classroom management
 Positive reinforcement
 Threat to remove from class
 Wasted class again
 Privilege
 Bargaining
 Trouble with directions

Observations: Cori

Band eats breakfast during warm-ups
 Maternal role
 Group work
 Sight-singing
 Passion
 Student choice in rep
 Caring for students
 Part of marching band
 Drama
 Beginners in HS
 Classroom management

Budget for accompanist?
 Violence on/near campus
 Food for after school activities
 Community performance
 Student input on choreography
 Take demographics into account
 Encouragement
 Student relationships
 Beginners in HS
 Low value placed on education
 Student choir: costumes

Observations: Shannon

Urban facility challenge
 Para not helpful
 Students forced into class
 PBIS school
 Loosing focus
 Challenge: block schedule
 Lack of self-control
 Frustration with behavior
 Awards assembly during school
 Urban facility challenge
 Classroom management
 Care for students
 Don't prepare you for urban school
 Prepared for suburbia
 Don't let them escape
 Pre-service out of context, no practice
 All they need to do is try

APPENDIX H
SECOND ROUND CODE LIST

Second Round and Themes Codes

Interviews: Brandon

Lack

Support (parents)
Resources
Diversity

Coursework

Good
Stone age
Irrelevant
Important faculty
Not addressed but should be
Arranging

Fieldwork

Observations
Student teaching
No urban

Challenges and Rewards

Rough (quit, week I was there)
Combustible
Urban fit
Behavior
Concert
Progress

Real World

Popular music learning
Rote teaching
Arranging
Instruments for success

Relationships

Students
Administrators
Toxic teachers
Band parents
Personal experience

Prepared? Yes and no

University faculty
Thought about it
Wrote own music
Not goody, goody

Interviews: Marie

Coursework

All music department
Too narrow
Urban not discussed
Unbalanced
Irrelevant curriculum
No ELL
SPED immersion

Fieldwork

ST too short
Suburban
All band
Diverse settings/topics

Catholic school different

Expectation vs. reality

Misunderstood kids
Rowdy/challenging
Band not general music

Challenges and rewards

Classroom management
Non-music duty
K-8
Lone wolf
ELL
Not scary anymore

Interviews: Cori

Relationships

Vanessa
Students (caring)
Maternal role

Fieldwork

Not enough
Recommend travel between

Schools

Not in level desired
Want: more diverse
Recommend split 9/9

Coursework

Suburban focus
Want: real life situations
Want: SPED-lots of needy kids

- Want: Sub plans
 Want: how to teach sight-singing
 Missing: classroom management
 Challenge/rewards
 Home life of students
 Work/life balance/long hours
 Family/parental support
 Teaching outside subject area
 School spirit
 Beginners in HS
 Budget
 Musicality
- Interviews: Shannon
 Outsider perspective
 Far from same life as students
 PC
 Don't know how to approach
 Little in common
 Street talk → intruder
 Field experience
 GM, band, choir
 Doesn't match current job
 All suburban
 Zero urban
 Want: urban
 Didn't take advantage of
 opportunity
 Coursework
 Content driven
 Settings not addressed
 Want: ELL
 Want: address all settings
 Want: how to teach those
 different
 Diversity
 No urban prep
 Challenges/rewards
 LT sub before job
 Gangs
 No curriculum
 Sink or swim
 Hostile environment
 Relationships with students
 Non-music duty: Homeroom
 Block schedule
- ELL
 Real class
 Performing groups
 Didn't want to teach urban
 Not right fit
 Want: band, suburban
 Didn't expect it
 A calling
 Sunk without LT jobs
 Stick with what you know
- Journals: Brandon
 Challenge (behavior)
 Reward (progress)
 Challenge (rough)
 Fieldwork (too short)
 Fieldwork (want mix)
 Real world
- Journals: Marie
 Challenge (follow directions)
 Fieldwork (too short)
 Fieldwork (want urban)
 Fieldwork (ideal)
- Journals: Cori
 Challenge (work/life balance)
 Relationship (student)
 Coursework (want sight singing)
 Fieldwork (want more diverse)
 Fieldwork (split ST 9/9)
 Fieldwork (traveling during ST)
 Challenge (beginners in HS)
- Journals: Shannon
 Challenge (classroom management)
 Fieldwork (varied grade level)
 Fieldwork (non-suburban)
 Fieldwork (take all opportunities)
 Rose-colored glasses
- Observations: Brandon
 Relationships (students)
 Lack (resources)
 Challenge (behavior)
 Challenge (rough)

Real world (arranging)
Real world (pop music learning)
Reward (progress)
Real world (instruments for success)

Observations: Marie
Challenge (classroom management)
Challenge (directions)

Observations: Cori
Relationship (maternal)
Relationship (students)
Challenge (beginners in HS)
Challenge (weapons)

Observations: Shannon
Challenge (urban facility)
Challenge (block schedule)
Challenge (assembly during day)
Challenge (prepared for suburbia)

APPENDIX I
FINAL CODE LIST

RQ 1: Necessity

Job fell into lap

- Hiring agency
- Familiar with school already
- Through long-term sub

RQ 2: Perceptions of Preparedness

Yes

- Specific faculty
- Writing own music
- Personal experience

No

- Diversity
- Coursework
- Fieldwork

RQ 3: Perceptions of Pre-service Experiences

Coursework

- Irrelevant
- Important faculty
- Too narrow
- No urban discussion
- Suburban focus
- Content driven

Coursework wants/desires

- ELL
- Not addressed but should be
- Real life situations
- Special education
- Sub plans
- Classroom management
- Diversity

Field experiences

- No urban
- Observation
- Student teaching
- Too short
- All band
- Didn't take advantage of opportunities
- Doesn't match current job

Field experiences wants/desires

- Diversity
- Split levels

Real world

- Popular music learning
- Rote teaching
- Arranging
- Expectations vs. reality
- Instruments that lead to success (CRP)

RQ 4: External Experiences

Similar economic background

Mentor outside of education faculty

Life experience/being a mom

Long-term sub

Willingness to Adapt

Culture shock (outsider)

- Not adjusted
- Other
- Intruder
- PC

Plan to stay (adjusted)

- CRP

Varied Relationships

Students

- Maternal
- Caring

Teaching community

- Toxic
- Mentor
- Content area partner

Administration

- Good
- Bad
- Support

Challenges and Rewards

Challenges

- Resources
- Rough
- Behavior
- Student home life
- Work/life balance

- Hostile environment
- Lone wolf
- Teaching outside subject area
- Beginners in high school
- ELL students
- Prepared for suburbia
- Parental support
- Urban fit

Rewards

- Progress
- Concert night
- Urban not scary anymore
- Musicality
- Performing groups

APPENDIX J
PREDETERMINED CODES

Relationships (parents, colleagues,
administration)
Allsup et al. (2006)
Catapano & Huisman (2010)
Fitzpatrick-Harnish (2015)
Lee et al. (2010)
Padak et al. (1994)

Challenges and Rewards
Baker (2012)
Boggess (2010)
Doyle (2012)
Fitzpatrick (2008, 2011)
Fitzpatrick-Harnish (2015)
Languell (2017)
Smith (2006)

Pre-service Coursework
Eros (2009)
Fiese & DeCarbo (1995)
Jones & Eyrich (2006)
Kindall-Smith (2004)
Languell (2017)
Legette (2013)
Schultz et al. (2015)
Singer et al. (2010)

Pre-service Field Experiences
Baker (2012)
Fiese & DeCarbo (1995)
Jones & Eyrich (2006)
Kindall-Smith (2004)
Kelly (2003)
Languell (2017)
Schultz et al. (2015)
Singer et al. (2010)

Access to Resources
Boggess (2010)
Costa-Giomi (2008)
Doyle (2012)
Fiese & DeCarbo (1995)
Fitzpatrick-Harnish (2015)
Languell (2017)

Culturally Relevant Pedagogy
Brown-Jeffy & Cooper (2011)
Emmanuel (2002, 2006)
Ladson-Billings (1995a, 1995b,
2009)
Lind & McKoy (2016)

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