


2017

# Music Teachers' Perceptions of Targeted Professional Development

Julie Meadows  
*Walden University*

Follow this and additional works at: <https://scholarworks.waldenu.edu/dissertations>

 Part of the [Music Pedagogy Commons](#), and the [Teacher Education and Professional Development Commons](#)

---

This Dissertation is brought to you for free and open access by the Walden Dissertations and Doctoral Studies Collection at ScholarWorks. It has been accepted for inclusion in Walden Dissertations and Doctoral Studies by an authorized administrator of ScholarWorks. For more information, please contact [ScholarWorks@waldenu.edu](mailto:ScholarWorks@waldenu.edu).

# Walden University

COLLEGE OF EDUCATION

This is to certify that the doctoral study by

Julie Meadows

has been found to be complete and satisfactory in all respects,  
and that any and all revisions required by  
the review committee have been made.

Review Committee

Dr. Judy Shoemaker, Committee Chairperson, Education Faculty

Dr. Jo Beth DeSoto, Committee Member, Education Faculty

Dr. Nicolae Nistor, University Reviewer, Education Faculty

Chief Academic Officer

Eric Riedel, Ph.D.

Walden University  
2017

Abstract

Music Teachers' Perceptions of Targeted Professional Development

by

Julie Meadows

MA, Northern Arizona University, 1994

BM, Arizona State University, 1985

Project Study Submitted in Partial Fulfillment

of the Requirements for the Degree of

Doctor of Education

Walden University

March 2017

## Abstract

The fundamental purpose of teacher professional development programs is to improve instructional effectiveness and increase student learning. However, the target district offered no programs that focused on helping teachers develop strategies to meet state standards in music education. The purpose of this qualitative case study was to investigate elementary and middle school music educators' perceptions regarding the need for targeted professional development programs. Self-determination theory served as the foundation for this study. Research questions concerned participants' views of the impact of district professional development programs on their competency in enhancing students' musical skills and their decision-making and connectedness with other music education teachers. Participants included a unique purposeful sampling of 9 music educators. Data from individual questionnaire interviews, a focus group, and a reflective field journal were analyzed for key themes. These themes were relevant professional development, limited access to resources, and lack of time for music professional development. Participants perceived that effective professional development provided music educators with sufficient time to plan, network, and collaborate with one another and incorporated relevant resources. Based on these findings, a professional development workshop was designed to help music educators in developing a professional learning team. Targeted professional development programs, such as the one developed in this study, may help music educators increase student achievement, which may potentially result in positive social change.

Music Teachers' Perceptions of Targeted Professional Development

by

Julie Meadows

MA, Northern Arizona University, 1994

BM, Arizona State University, 1985

Project Study Submitted in Partial Fulfillment

of the Requirements for the Degree of

Doctor of Education

Walden University

March 2017

## Dedication

This Doctoral Project Study is dedicated to my husband, Hoyt Meadows, whose unwavering love and support made it possible for me to continue; my son, Zack Briggs, who always inspired me with his beautiful smile and positive attitude; and my running partner, Corissa Bridges, who provided hundreds of miles of patient listening.

## Acknowledgments

This Doctoral Project Study was like a marathon race for me. I do love to run, and although it can be very rewarding, it can be very painful at times. I would like to acknowledge and thank my God who said, “Do you not know that in a race all the runners run, but only one receives the prize? So run that you may obtain it.” 1 Corinthians 9:24.

To my husband, family, and friends, thanks so much for standing on the sidelines of the race and cheering me on. It was not pretty; there was a lot of sweat and tears; but I made it to the finish line. I love you with all my heart! I would also like to acknowledge my doctoral study committee members, Drs. Judy Shoemaker (Dr. J! - who understands and appreciates the importance of music in our lives), Jo DeSoto, Mary Ellen Batiuk, and Nicolae Nistor. Thank you so much for your guidance through this process!

## Table of Contents

|   |    |
|---|----|
| List of Tables .....  | iv |
| Section 1: The Problem.....                                   | 1  |
| The Local Problem.....  | 1  |
| Rationale .....   | 2  |
| Evidence of the Problem at the Local Level.....               | 2  |
| Evidence of the Problem from the Professional Literature..... | 11 |
| Definitions.....  | 16 |
| Significance of the Study .....                               | 18 |
| Guiding Questions .....                                       | 18 |
| Review of the Literature .....                                | 20 |
| Conceptual Framework.....                                     | 21 |
| The Impact of Music Education on Students.....                | 24 |
| Educational Policy and Professional Development .....         | 28 |
| Teachers’ Attitudes about Professional Development.....       | 33 |
| Professional Development Versus Professional Learning.....    | 36 |
| Implications.....   | 40 |
| Summary.....  | 42 |
| Section 2: The Methodology.....                               | 43 |
| Introduction.....   | 43 |
| Research Design and Approach .....                            | 43 |
| Participants.....   | 45 |
| Data Collection .....   | 47 |



|   |    |
|---|----|
| Instrumentation .....   | 47 |
| Role of the Researcher .....                                  | 51 |
| Data Analysis .....   | 52 |
| Data Analysis Results .....                                   | 53 |
| Interview Results .....                                       | 55 |
| Reflective Field Journal Results .....                        | 62 |
| Conclusion .....  | 63 |
| Section 3: The Project.....                                   | 65 |
| Introduction.....   | 65 |
| Description and Goals.....                                    | 65 |
| Rationale .....   | 67 |
| Review of the Literature .....                                | 68 |
| Future Applications of Professional Development Programs..... | 76 |
| Project Description.....                                      | 78 |
| Potential Resources and Existing Supports.....                | 79 |
| Potential Barriers .....                                      | 79 |
| Proposal for Implementation and Timetable.....                | 80 |
| Roles and Responsibilities of Student and Others .....        | 81 |
| Project Evaluation Plan.....                                  | 82 |
| Project Implications .....                                    | 82 |
| Local Community .....   | 82 |
| Far-Reaching.....   | 83 |
| Conclusion .....  | 83 |

|   |     |
|---|-----|
| Section 4: Reflections and Conclusions.....   | 85  |
| Introduction.....   | 85  |
| Project Strengths and Limitations.....  | 85  |
| Recommendations for Alternative Approaches.....                                     | 86  |
| Scholarship, Project Development and Evaluation, and Leadership and<br>Change ..... | 87  |
| Scholarship.....  | 87  |
| Project Development and Evaluation.....   | 88  |
| Leadership and Change.....  | 88  |
| Reflection on the Importance of the Work .....                                      | 90  |
| Implications, Applications, and Directions for Future Research .....                | 90  |
| Conclusion .....  | 91  |
| References.....   | 93  |
| Appendix A: The Project .....   | 113 |
| Appendix B: District Professional Development Calendar .....                        | 154 |
| Appendix C: District School Year Calendar.....                                      | 160 |
| Appendix D: Individual Questionnaire Interview.....                                 | 161 |
| Appendix E: Focus Group Guide.....  | 162 |

List of Tables

Table 1: Professional Development for Music Educators in the Target District  
Compared to Other Local, State, and National Districts ..... 6

## Section 1: The Problem

### **The Local Problem**

Administrators in the district I studied offered a range of professional development (PD) opportunities for teachers during the 2014-2015 school year (see Appendix B). However, they provided no opportunities that were directly related to the teaching of music. This lack of targeted professional development is concerning. As Mastrorilli, Harnett, and Zhu, (2014) noted, a lack of music-specific development opportunities can stifle music educators' teaching efficacy and other professional development as well as inhibit students' music learning.

Music educators need targeted professional development opportunities for several reasons. First, the No Child Left Behind Act of 2001 (NCLB) includes visual and performing arts as core subjects (i.e., subjects that are essential for all students to learn). Second, according to researchers, music education is important for students' holistic development and cognitive growth and development of social skills (Cole, 2011; Jacobi, 2012). Finally, the state of Arizona now requires that Arizona local education agencies (LEAs) use an instrument that meets the requirements established by the state board approved Arizona Framework to annually evaluate individual teachers and their contributions to student learning growth (Baker, Oluwole, & Green, 2013; Mead, 2012).

The Arizona Department of Education (2014) has recommended that teachers in LEAs implement Student Learning Objectives (SLOs) as a means of improving student achievement in certain content areas. These areas include music, art, and physical education, for which students do not take state-level standardized tests. In addition,

“Student Learning Objectives are especially powerful when teachers are able to collaborate together to create the quality common assessments needed to measure all students within a grade level or content area” (Arizona Department of Education, 2015, p. 1).

Targeted professional development for music teachers helps them with goal setting and monitoring and assessment of student progress, according to Mastroilli et al. (2014) and Schmidt and Robbins (2011). At the time of writing, the National Association for Music Education ([NAfME]; 2015) recommends that music educators receive professional development in order to strengthen curriculum, improve music assessment, and better support students’ music learning. However, in the district in question, this recommendation is not commonly achieved in practice, as music educators are required to participate in professional development that is solely focused on reading, math, and science (see Appendix B). I conducted this study to examine district music teachers’ perceptions of the district’s decision not to offer targeted professional development to assess the need for a new model of professional development programs that might lead to improved instruction and student achievement in music.

## **Rationale**

### **Evidence of the Problem at the Local Level**

Initial evidence of this problem is visible in examples conveyed to me by former employees (whose names have been changed to pseudonyms) of the target school district. For example, a recently retired music teacher who was employed in the district for 22 years stated

About professional development for music, well it was pretty much nonexistent. When the district adopted the new state teacher evaluation system that was very intense and detailed, we had the music evaluator speak to our group several times. She was helping us conquer the enormous amount of work that was required to complete the rubric for the evaluation system. This however had nothing to do with teaching the concept of music, but the format and complying with the rules of the evaluation system. (S. Claritin, personal communication, July 20, 2015)

A former principal of the district discussed the lack of targeted professional development for music educators by saying, “I’ve heard it from several music teachers: ‘We don’t have professional development directly related to our content areas’” (M. Ramirez, personal communication, July 21, 2015).

Ramirez went on to explain that the lack of support for music educators in the area of professional development programs has come about as a result of several factors. First, all of the schools in the target district are Title 1 and, therefore, have specific guidelines for allocating funds:

I haven’t seen district-level support, and it comes down to each building deciding how to allocate funds in order to follow the guidelines and to get a bigger bang for your buck. This means putting the money toward the majority who teach reading and math. (M. Ramirez, personal communication, July 21, 2015)

Second, administrators often are not sure how to handle the professional development needs of music educators:

Administrators don’t have a list of resources to connect music teachers to worthy

specialists, and the academic coaches that are hired to work with teachers in the district don't have that kind of specialized training. The result is, if there is enough funding left, we send music teachers to conferences, which consist of one-shot workshops that, as we know, won't necessarily stick, or provide change in the classroom as job-embedded professional development would. (M. Ruiz, personal communication, July 21, 2015)

Finally, Ramirez stated that the role of special area teachers is changing in that they are being asked to be interventionists. Therefore, the music educators are told to attend reading and math seminars. "It is very common now to have special area teachers to work with groups in literacy development. There's a feeling of 'oh, we can use them'" (M. Ramirez, personal communication, July 21, 2015). However, Ramirez said that he is hopeful that new state standards in music will lead to more professional development programs for music educators.

The district featured in this study has developed a professional development schedule in which every elementary and middle school has an early release day scheduled on every Thursday of the school year. The district has set aside Thursday for early release since the 2013-2014 school year; it will continue to do so during the 2016-2017 school year (see Appendix C). During each early release day, 2 hours are set aside for teachers to participate in either professional development activities, teacher responsibility tasks (e.g., planning and report card preparation), or parent/teacher conferences.

Furthermore, each school site in the district organizes additional time during the regular school day for classroom teachers to participate in instructional planning for

reading, math, and science. Throughout the school year, there are 25 days scheduled for professional development, 5 days for individual planning, 4 days for report card preparation, and 5 days for parent-teacher conferences. However, none of the 25 professional development days has been designated specifically in the area of music. This lack of targeted professional development impacts music educators and students in the school district.

One district in the same city as the target district offers a catalog of professional development experiences for educators to choose from on a monthly basis. The introduction to the catalog includes a note emphasizing that teachers need professional development so that they can become “professional educators.” However, the only professional development opportunities that are mentioned are in reading, math, writing, science, and social studies. Furthermore, the only professional development that is specifically designated for special area teachers is a 1-hour Group B Assessment Support Tools Session that is offered on one date in the school year. Another district, which is in a different city of the target district’s county, has incorporated a “Job Alike” Professional learning community (PLC) for related arts and special education teachers and accelerated math teachers. This collaborative session meets four times during each school year.

Table 1 shows the target district’s professional development (PD) offerings for music educators in comparison to other districts (one from the same city, one from same county, one from the same state, and one from another state).



Table 1

*Professional Development for Music Educators in the Target District Compared to Other Local, State, and National Districts*

| District             | Targeted PD days for music educators |
|----------------------|--------------------------------------|
| Target District      | 0 days                               |
| Same City District   | 1 one-hour session                   |
| Same County District | 4 times per school year              |
| Same State District  | 6 meetings with collaborative team   |
| Other State District | 4 times per school year              |

A district that is in the same state but in a different county from the target district also has a professional development catalog. It has also instituted a program called Focused Learning Teams. The district leaders that developed this program have a dual goal of creating a change in practice through learning and increasing student achievement as a result of effective practices. Each teacher in the program creates an individual professional growth plan and then joins a collaborative team to receive help in meeting individual goals. The teams meet on early dismissal dates six times during the school year.

Finally, in a district in the eastern part of the United States, the professional development calendar lists several categories of “Professional Learning” in which teachers and administrators may participate. The categories include Fine Arts Professional Learning. The district catalog states that increased student achievement and teacher quality are linked with professional development that is significant and ongoing, supportive of implementation, engaging with varied approaches, and grounded in the

teacher's discipline. However, only four meetings are offered for the music educators throughout the school year.

According to Parsad and Spiegelman (2012), music teachers who participated in targeted professional development reported an improvement in their teaching as well as in their students' learning. Because of the lack of targeted professional development, music teachers in the featured school district do not have the same opportunities as general education teachers for ongoing improvement of their instructional practice. Therefore, district students may not have the opportunity to experience improved instruction from a highly qualified music teacher. Such instruction may help them improve their academic performance in the area of music education (Parsad & Spiegelman, 2012).

In 2011, the Arizona state legislature revised one of its statutes (ARS 15-203) to require that measures of student academic progress account for a percentage of state educators' evaluation scores. As a result, the Arizona State Board of Education (SBE) developed the Arizona Framework for Measuring Educator Effectiveness (Arizona Department of Education, 2011). The main goal of the task force on teacher and principal evaluations is to enhance performance so that students receive a higher quality education (Arizona Department of Education, 2011).

To comply with the dictates of ARS 15-203, districts must use an instrument to annually evaluate individual teachers' performance and students' achievement (Arizona Department of Education, 2011). The requirement to evaluate educators on an annual basis is a problem because "standardized tests administered once per year, are less likely

to influence teaching practice and student learning in a timely manner, whereas measures that are aligned with an integral part of the curriculum and instructional sequence may provide useful information to the teacher about which skills and knowledge students have already mastered” (National Comprehensive Center for Teacher Quality, 2011, p. 18).

Also, whether music teachers’ performance evaluations are based on classroom level data or SLOs, the music educators would still need professional development programs to either help them be effective at integrating the music standards with other subjects, or to help them develop and use SLOs effectively (Schmidt & Robbins, 2011).

Teachers in Arizona are divided into two groups (Group A and Group B). Group A teachers have access to classroom-level student achievement data that are valid and reliable, whereas Group B teachers have limited or no access to such data (Arizona Department of Education, 2011). Assessments are considered valid when the test items are representative of the actual skills and concepts learned and when they are administered consistently (Arizona Department of Education, 2011). Additionally, assessments are considered reliable when they provide consistent results across different administrations and when they yield similar results on different occasions (Lodico, Spaulding, & Voegtle, 2010). Classroom-level student achievement data may include Arizona’s Instrument to Measure Standards (AIMS) and Stanford Achievement Test, Tenth Edition (SAT 10) scores, district/school assessments, benchmark assessments, and other standardized assessments (Arizona Department of Education, 2011). Elementary school music educators are in the Group B Teacher category. Targeted professional development for music educators may provide them with the opportunity to take an

active role and ownership in their own continuous improvement as they design measures to focus on students' understanding of the content. This process may help determine students' learning needs relative to the content standards (Arizona Department of Education Student Learning Handbook, 2015).

In order for Group B teachers to meet the requirements for academic standards, three major factors that contribute to professional development programs should be considered: critical elements, human resources, and structural conditions. Critical elements include time for music educators to talk with each other about their situations; time to share and observe each other's methods and philosophies; and time to collaborate on producing materials, activities that improve instruction, curriculum, and assessment. Human resources include a supportive administration that will promote a shared purpose for continuous improvement in the content areas and opportunities for mentoring. Finally, structural conditions include physical proximity for discussion among music educators, and organized opportunities to exchange ideas for self-examination/renewal (Kruse, Louis, & Bryk, 1994).

An additional goal that is illustrated in the Arizona Framework includes the use of multiple measurements of achievement to collect data that will drive professional development to enhance teaching (Arizona Framework for Measuring Educator Effectiveness, 2011). However, professional development programs for those specialized areas continue to focus not on the improvement of teaching strategies for the state standards in music, but on the improvement of reading and math skills (Amrein-Beardsley, 2009; Beveridge, 2010; Grey, 2010; West, 2012). In fact, the purpose of

professional development for educators is to “provide an infrastructure that ensures a quality education for all students” (Shuler, 2012, p. 10). Randall (2013) stated education initiatives such as NCLB, the public education initiative Race to the Top (RTTT), and the Common Core standards have caused a shift in education policies over the last ten years. This shift has put a focus on how student learning should be assessed, and how teacher performance should be evaluated (Kos, 2010). According to a research and policy brief:

Inclusion of teachers in nontested subjects and grades in an evaluation system that is based in part on teachers’ contributions to student learning growth requires the identification or development of appropriate measures and methods to accurately determine students’ growth toward grade-level and subject standards. (National Comprehensive Center for Teacher Quality, 2011, p. 2)

There are intermediate steps that are necessary to meet the goal of improved student achievement through accountability policy. According to Hochberg and Desimone (2010), student achievement cannot improve without changes in student learning, “which depends on the ability of teachers to address specific content students must learn and to tailor instruction to meet individual students’ learning needs” (p. 91). In order for teachers to effectively address the content, and therefore the needs of the students, they must be given opportunities to learn how to improve their practice. NCLB calls for professional development for teachers that will improve educators’ knowledge regarding the core academic subjects that they teach, in addition to helping to “ensure all students meet challenging State academic content standards and challenging State student academic achievement standards in the arts” (NCLB, 2001, SEC 5551).

According to the Arizona Commission on the Arts and the Arizona Department of Education (2014) in an analysis of the Arizona Highly Qualified Teachers Database, 1,153 schools offer music, providing access to 877,560 students. That is 877,560 students that can benefit from music teachers who have had the opportunity to develop subject matter that can enhance problem solving, critical thinking, and other 21<sup>st</sup> century skills. Therefore, if students are to have the opportunity to master the core curriculum and to achieve success as future citizens, highly qualified music educators should provide a balanced education.

### **Evidence of the Problem from the Professional Literature**

The problem for this study was chosen because all teachers, including music educators, need targeted professional development, which has been linked to high-quality teaching, and high-quality teaching has been linked to student achievement (Stewart, 2014). The Effective Teachers and Leaders Unit of the Arizona Department of Education (2014) has defined a highly qualified teacher as one who demonstrates competence in the core content area they are assigned to teach. In addition, highly qualified teachers use best teaching practices, which are aligned with national and state standards, to improve student achievement (Hochberg & Desimone, 2010). Not only are teachers accountable for student achievement, but they also want to make improvements to their teaching practices because they care about their students, and they want them to succeed (Steele, 2010). In order for them to make improvements to their teaching practices, teachers look to professional development programs that will effectively help them reach their goals as highly qualified practitioners. This section will cite evidence from the professional

literature to show that targeted professional development makes a positive impact on student achievement, and is therefore needed by the music educators in the district featured in this study.

Music educators must have the opportunity to develop new skills and strategies for teaching in their field in order to meet the expectations of a contemporary world that includes burgeoning developments in technology, new learning tools, new teaching strategies and better understandings of child psychology and development (Moore & Griffin, 2007). In fact, Schmidt and Robbins (2011) have specifically reported that professional development in music education is important and “needs to be conceived and pursued in terms of specific individuals and local conditions and understood by teachers and administrators as something of value” if it is to improve teaching and learning (p. 95). Schmidt and Robbins also stated that music teachers need to be seen as leaders and learners that rely on professional development to support them as they actively shape and assess their teaching and their students’ success (2011).

According to Smith (2010), the definition of high quality teachers is that they are effective at promoting student achievement. Bouwma-Gearhart (2012) identified best teaching practices that were shown to have a positive impact on student achievement. Namely, engaging students in active learning regarding subject content and practices, challenging students with enriching educational experiences, promoting cooperative student learning, respecting and allowing for diverse ways of learning, interaction with students in a positive and meaningful way, and evaluating students for true understanding with formative assessments. The aim of continuing professional development with a

focus on particular content areas is to ensure the application of best practice approaches (Hardy & Ronnerman, 2011). Further, teachers are inclined to want to work to make relevant improvements to their teaching practice because they are deeply concerned about their students' learning (Bouwma-Gearhart, 2012).

Educators are always progressing in terms of their practice, and it is important to take into consideration that professional development should be used and tailored to meet the teaching needs of educators (Alton-Lee, 2011; Bouwma-Gearhart, 2012; Hardy & Ronnerman, 2011; Moore & Griffin, 2007). The research base provides a growing body of evidence-based practice for professional development programs (Desimone, 2009; Desimone, 2011; Smith, 2010). However, in order for teachers to show growth by using best teaching practices, it is necessary to note that the focus of effective methods should not be on the model or approach, but on the features of the professional development activity (Desimone, 2009; Smith, 2009; Smith, 2010). Hardy and Ronnerman (2011) stated that much of the focus for professional development programs is on the analysis of student data in order to determine how to improve teaching practice for students to perform well on standardized tests. Ironically, professional development that involves a broader conception of education in which “robust, collaborative inquiry amongst teachers into their work” has been shown to lead to more substantive student learning, and improved outcomes on standardized student assessment (Hardy & Ronnerman, 2011, p. 464).

Varvarigou, Creech, and Hallam (2012) conducted a two year study of continuing professional development which was based on the principles “that change takes time,



requires focus, needs support and involves both individuals and their environment” (p. 150). Desimone, a prominent researcher whose focus is on teacher quality initiatives, has identified five effective core features for professional development:

1. Professional development that includes subject matter knowledge.
2. Professional development that includes active learning (focuses on student work, and includes time for analysis, reflection, practice, and observation).
3. Professional development that focuses on content that is consistent with teachers’ beliefs.
4. Professional development that is ongoing over a sufficient length and span of time.
5. Professional development that allows teachers to participate with other teachers in the same program. (Barlow, Frick, Barker & Phelps, 2014; Desimone, 2009)

Desimone (2011) explained that two of the five key components that have already been identified as effective, content focus and coherence, are fundamental to professional development in that they help students’ learning. First, content focus occurs when teachers have a deep and meaningful understanding of the content they teach, in addition to an understanding of how students learn that content. That is, in order to effectively convey the content to the students, teachers need to have professional development that will deepen their knowledge of their specialized content. Next, coherence is described as three dimensions: One dimension focuses on building on what teachers know. Another dimension of coherence focuses on how professional development should be aligned with

curriculum and national and state standards. Finally, a third dimension of coherence focuses on the importance of professional development that encourages sustained professional communication among teachers whose goals are to improve their practice in similar ways (Desimone, 2011).

To further illustrate the need for professional development programs for the music educators in the target district, we see that Blank (2013) described a study in which more than 400 published studies of professional development programs were identified. The results of the study showed significant positive effects of teacher professional development on student achievement. Further, Blank (2013) summarized the existing evidence about how professional development programs produce deeper teacher knowledge and skills, and improved instructional practices when the following elements are applied: a focus on the content being taught, more time and longer duration for professional learning, multiple and ongoing activities, a focus on improving teacher knowledge of how students learn in a specific subject area, and collective participation by teachers.

The purpose of this study was to investigate the attitudes of the nine elementary and middle school music educators with regard to their perceived need for targeted professional development programs for music educators. As indicated in the professional literature, there is evidence that targeted professional development can have significant positive effects on teacher growth, and student achievement. There also exists a great amount of literature on professional development for general education, but a nearly total void in literature specific to special areas, particularly music. It is the intent to use the

information from this study to facilitate positive social change and improvements to instruction for the music educators in the featured district, as well as to help the students of the district to meet State academic content and achievement standards in the arts.

### **Definitions**

The following terms and concepts are defined in order to allow a clear understanding of this project study. For the purpose of this study, the term professional learning will be used to describe professional development programs needed by music educators.

*Autonomy:* One of three core psychological needs that concern the experience of acting from intrinsic motivation in a task because there is a sense of choice, volition, and self-determination (Deci & Ryan, 2009).

*Competence:* Deci and Ryan (2000) have described competence to be one of three core psychological needs, which is conceptualized as a sense of self-efficacy, which motivates people to participate in activities that will improve their performance and help them to feel that their actions affect outcomes.

*Highly qualified:* According to Steele (2010), the U.S. House of Representatives passed Public Law 107-110 in 2002. The law, also known as No Child Left Behind, defines a highly qualified teacher as “one who has (1) fulfilled the state’s certification and licensing requirements, (2) obtained at least a bachelor’s degree and (3) demonstrated subject matter expertise” (U.S. Department of Education, n.d.). The law also states that the plan shall require that teachers receive high-quality professional development to enable them to become highly qualified and successful teachers (U.S. Department of

Education, n.d.).

*Music:* Music is a communication tool for children that allows them to express their thoughts and feelings. Music is a cognitive activity in which children can construct knowledge by exploring sounds, experiencing rhythmic movements, and by playing instruments. Young children naturally love to dance, sing, and invent sounds; therefore, music can also be thought of as an aesthetic form of play. Finally, music is culture in that it reflects social, historical, and local characteristics of every time period and region (Kim & Kemple, 2011).

*Professional learning:* According to Stewart (2014) professional learning focuses on how students learn, is active, and requires teachers to learn together and from each other, should be relevant to the teachers' needs, should occur over a length of time, and should be collaborative with those who teach similar content. Professional learning involves educators engaging in a process that promotes their learning beyond a level of knowledge and awareness, and moves toward practice.

*Relatedness:* As it applies to Deci and Ryan's Self Determination Theory, relatedness is one of three core psychological needs that concern "the need to feel belongingness and connectedness with others" (Deci & Ryan, 2000, p. 68). According to Beachboard, Beachboard, Li, and Adkison (2011), teachers that work in an environment that promotes a sense of relatedness among colleagues can experience higher motivation and self-efficacy.

*Self-determination theory (SDT):* A theory that was proposed by Deci and Ryan, which focuses on human motivation and the process of internalizing goals and values

(Deci & Ryan, 1985).

*Teacher efficacy*: Steele (2010) defined self-efficacy, or in this case, teacher efficacy as “the set of beliefs a teacher holds regarding his or her own abilities and competencies to teach and influence student behavior and achievement regardless of outside influences or obstacles” (p.5). Steele (2010) has also stated that there are three means for increasing music teachers’ self-efficacy, which are (1) mastery of experiences, such as in peer teaching, (2) observational learning, as in observing peers in schools and attending conference presentations, and (3) social persuasion, which is positive reinforcement offered by faculty, mentors, supervisors, and peers.

### **Significance of the Study**

This project study is significant due to the possible impact it will have on the professional development programs for the music educators in the district that was the focus of this study. The information that was obtained from the music educators about the perceived need for targeted professional development, may be useful in fostering music teacher innovation, creating a positive professional culture, increasing effective instructional practice, and therefore contributing to student achievement and success.

### **Guiding Questions**

Professional development is a key feature of the NCLB accountability policy (Desimone, 2009). Targeted professional development for music educators may promote social change by improving instruction and helping students to meet state academic content standards as well as state achievement standards in the arts (Desimone, 2009). In this project study, I investigated music educators’ perspectives of what effective

professional development for music educators looks like, how the support of their administration influences their instruction, and what forums have the greatest impact on improving their instruction. I sought to answer the following research questions:

RQ1: How do music education teachers perceive the effect of district professional development programs on their level of competence in enhancing students' music skills and achievement? This question is important because McCloskey (2011) has stated that an education in which the whole child is emphasized prepares students to be "resilient, adaptable, and creative so that they may become independent thinkers and collaborative problem solvers" (p.80). In this study music educators were asked to reflect on what it means to educate the whole child in order to identify how best to improve their actions.

RQ2: How do the music education teachers feel the district administration fosters decision participation and autonomy with regard to the professional development programs in their district? This question is important because, as Williams, Brien, and LeBlanc have emphasized, both the strengths and barriers that impact professional learning must be analyzed in order to create a successful learning organization model (2012). In addition, professional development initiatives enhance teachers' efficacy judgments about what they can accomplish in their classrooms (Karimi, 2011).

RQ3: In what ways do the music education teachers feel that connectedness and belonging is facilitated between themselves and their music education colleagues in order to have a network for the exchange of ideas about instruction, curriculum, assessment, and other professional issues? This question is important because relational and structural factors are salient in the creation of conditions for focusing on improved student

performance (Lindsey, Jungwirth, Pahl, & Lindsey, 2009).

Music teachers need to expand instructional strategies through professional development. Despite the legislation that includes a requirement for highly qualified teachers, and the push for school districts to seek out and implement evidence based programs for improving student achievement, state and local standards have not been adequately addressed or aligned (Hough, 2011). Some research suggests that “when professional development is supportive, job-embedded, instructionally focused, collaborative and ongoing, teachers are more likely to consider it relevant and authentic” (Hunzicker, 2011, p. 178). Thus, more effective teacher learning activities should have a positive impact on student learning.

### **Review of the Literature**

This review of literature is organized around three themes. The first theme addresses the theoretical basis for this project study. The second theme reviews literature supporting and describing the impact of music education on students. Finally, the third theme relates to professional development itself; the educational policies that affect it, the attitudes of educators regarding their experiences with it, the distinguishing characteristics between professional development and professional learning, and the exploration of future applications of professional development programs.

I used the Walden University library to access several online databases such as Education Resources Information Center (ERIC), Education Research Complete, and Thoreau to locate peer-reviewed journal articles. In addition, I used the Doctoral Resources of the Walden University library, including Dissertations & Theses, Tests &

Measures Databases, and Education Theory Guide to help me complete this portion of the study. I also used the Internet to search for other information published by government or professional organizations. Finally, I purchased texts that were authored by credible and distinguished professionals to expand my literature review. Search terms and topics included: *Self-determination theory, adult learning, professional development for music educators, teacher attitudes about professional development, educational policy, music education and student achievement, professional learning communities, teacher efficacy, whole child education, best teaching practices, 21<sup>st</sup> century learning, arts education and professional development, professional development, and teacher accountability.*

### **Conceptual Framework**

The motivational theory known as self-determination theory (SDT) provides a foundation, which supports the theoretical underpinning of the need for targeted professional development programs for music educators. The theory, which began to be developed in the 1970's, and which appeared in the 1980's (Deci & Ryan, 1985), has been applied to education, sports, work, religion, psychotherapy, and health care. Further, SDT is an empirically based theory of human motivation, development, and wellness. Issues such as self-regulation, psychological needs, and the impact of social environments on motivation have been addressed by SDT (Deci & Ryan, 2008).

According to Ryan and Deci (2000), people have different kinds of motivation as well as different amounts. The orientation, or type of motivation, has to do with the attitudes and goals, or the underlying "why" of actions. SDT is a theory that distinguishes between different types of motivation that is the cause for an action (Deci &



Ryan, 1985). Deci and Ryan (2000) have made the point that the most basic differences in motivation are whether it is an action that occurs because it is inherently interesting or enjoyable (intrinsic motivation); or if it is an action that occurs because it leads to a separable outcome (extrinsic motivation). According to Deci and Ryan (2000), “motivational tendency is a critical element in cognitive, social, and physical development because it is through acting on one’s inherent interests that one grows in knowledge and skills” (Deci & Ryan, 2000, p. 56).

**SDT and three core psychological needs.** According to Stone, Deci, and Ryan (2009), a learner’s motivation and self-regulated learning may be expedited by meeting their basic psychological needs for autonomy, competence, and relatedness. Within SDT, autonomy refers to acting with a sense of choice; competence refers to the belief that we have the ability to influence positive outcomes; and relatedness refers to having relationships that are satisfying and supportive (Stone, Deci, & Ryan, 2009). Deci and Ryan (2008) stated that through years of research on intrinsic motivation and internalization they “found that a satisfactory account of the various empirical results required the hypothesis that there is a set of universal psychological needs that must be satisfied for effective functioning and psychological health” (p. 183). These include the three basic psychological needs for autonomy, competence, and relatedness.

**SDT and professional environments.** Yoon and Rolland (2012) conducted a study using SDT as a research framework, and stated that satisfaction of the three basic psychological needs is positively related to positive outcomes when it comes to an individual’s ability to persist and produce better performance on activities. Stone, Deci,

and Ryan (2009) stated that in two large studies, employees were found to perform better at their jobs when they perceived greater autonomy support. In addition, meeting the core psychological needs also showed both physical and mental benefits. Stone, Deci, and Ryan also postulated that additional investigation showed that it did not matter how large or small a company size or economic system was, the employees were found to be more proactive and better adjusted in work environments where autonomy, competence and relatedness was supported (2008).

**SDT and professional development.** As it relates to professional development programs for educators, Wagner and French have stated that intrinsic motivation is greatly influenced by teachers' need for autonomy, competence, and relatedness, which affects their work attitude, and job performance ratings (2010). In addition, Gorozidis and Papaioannou (2014) conducted a study in which the findings indicated that teacher autonomous motivation to learn is a basic feature of successful teacher professional development. Further, in order for teachers to have the freedom to customize their training, and implementation relative to educational innovations, an environment supportive of teacher autonomy, competence, and relatedness should be provided (Gorozidis & Papaioannou, 2014). When applied to the realm of education, SDT is concerned with promoting a desire to learn, and a confidence in the capacities and attributes of one's self. It is the satisfaction of the basic needs of autonomy, competence, and relatedness that allow teachers to experience motivation, performance, and development (Deci, Vallerand, Pelletier, & Ryan, 1991).

## **The Impact of Music Education on Students**

Much has been written about the inclusion of music in childhood curriculum, and the challenges music educators face because of pressures to accommodate reading initiatives. Shuler (2012) explained that many policy makers feel that schools are only considered successful as long as standardized test scores are high. Thus, legislation has been enacted that effectively narrows curriculum. School leaders feel compelled to sacrifice music and other special area classes in order to increase test preparation for the “3Rs”. The fact remains convergent, rather than creative, thinking is promoted through the narrowed focus on the “3Rs” in standardized testing (Shuler, 2012).

Kim and Kemple (2011) posited that even with the evidence of important functions that music provides, time for music education be reduced in response to the social and political pressures to expand time for math and reading instruction. Cole (2011) explained that many policy makers view the arts as a non-crucial element of the school curriculum, and do not understand that through brain-based research, music education has essentially been proven to improve concentration skills, encourage melodic and spatial processing, and develop the same cognitive skills that allow students to be fluent readers.

In a study investigating the impact of music education on the aural skill development of children, Hansen and Milligan (2012) found that music is “a formidable avenue for developing crucial auditory skills needed for successful reading” (p. 75). Additionally, Telesco (2010) has shown that music education contributes to a balanced education in which creativity and other skills are cultivated that help students to achieve economic success. Telesco also stated that music should be integrated as a core

component of elementary and middle school curriculum because music employs and activates different learning modalities, and can be used to teach most any type of academic subject.

**Music neuroscience, cognition, and therapy.** The relationships between arts education and student learning, including the application of neuroscience and brain-based research is intriguing and provocative. Geist, Geist, and Kuznik (2012) described recent music neuroscience research that indicates that musical elements such as steady beat, rhythm, melody, and tempo are excellent for keeping children engaged in mathematical activity and promote patterning and emergent mathematics. Geist, Geist, and Kuznik (2012) went on to say that “music is children’s first patterning experience” (p. 78) and patterns play a key role in the development of literacy and mathematics.

Additionally, Rickard et al. (2010) showed that the non-musical benefits of music training include enhanced cognitive and psychosocial functioning. Specifically, the results of their study showed that a school-based music instruction program has been shown to demonstrate a positive effect on acquisition and short-term recall of verbal information.

Finally, Lindau (2013) discussed the implications for the field of music science saying that results from music cognition studies “have important implications for the design of future training to improve multiple aspects of the human condition” (p. 124). Lindau reported on a symposium in which four experts presented findings in the fields of music neuroscience, therapy and cognition. The first talk, which was presented by Dr. Psyche Loui, focused on a study showing that there exists a correlation between pitch

perception and production in children, and language skills (Lindau, 2013). The second talk given by Dr. Concetta Tomaino brought together “music and medicine as two intimately connected healing arts” (Lindau, 2013, p. 124). The third talk featured a performance by Dr. Lisa Wong, as well as a discussion of how using newly developed electronic instruments for composing and performing provides people with physical disabilities the opportunity to engage in active music making. Finally, the fourth talk asked the question of why the human brain reacts so strongly to music. The speaker, Dr. Aniruddh Patel, emphasized that at least six pathways in the brain have been shown to be activated by music, and that more research is needed to analyze the effects of music training and neural plasticity (Lindau, 2013).

**Socioemotional skills and music education.** Jacobi (2012) discussed the unique position music educators are in to help children develop socioemotional skills through learning experiences in the music classroom. According to Jacobi, social learning occurs naturally in the music classroom because “social skills constitute music’s core, and music has long been associated with emotion” (p. 68). One activity that music educators use is listening to a variety of types of music from various cultures with an open mind. This activity requires the social skill of accepting and embracing others who are different. Another activity used by music educators involves rehearsing or performing in a music ensemble. Students must possess the social skill for taking turns and showing mutual respect for classmates in order to be successful in this activity. Finally, working together to compose or improvise a piece of music is an activity, which requires the skill of recognizing that each person has something worthwhile and unique to contribute. The

social skills that children develop through music education programs help them to integrate thinking, feeling, and behaving into important life tasks (Jacobi, 2012).

Kim and Kemple (2011) have stated that music education supports child development through communication and social interaction, stimulates cognition, and is a form of aesthetic play. The intrinsic value of music education has been further documented as Barton and Hartwig (2012) have stated that music teachers should develop a philosophy for music education that will enable them, as well as their students, to articulate the meaning of music in their lives. The authors continued to say, “Music has the power to heal, communicate, and affirm our self. It also has the power to transform ourselves and our understanding of our self in relation to other people and cultures” (p. 7). In addition, Ritchie and Williamon (2011) reported that students that are engaged in learning to sing or play instruments had significantly higher self-efficacy scores than students who do not. Positive and effective independent learning relies on the characteristics of high self-efficacy such as persistence, the use of a variety of strategic approaches, and high achievement.

However, even though Vitale (2011) has shown through the quantitative and qualitative data in his study that, indeed, “music makes you smarter”, he also expressed that it is troubling that music should be taught only for its ancillary benefits. Vitale has also said, “The primary reason why we teach music should simply be the music itself – the acts of listening, performing, creating, sharing, and appreciating music” (p. 337).

**Impact of music curriculum.** With the many philosophical rationales for why music education should be a part of children’s curriculum, quality research should help to

provide opportunities for students to experience the power and benefits of music learning by informing policy debates and development (Hodges & Luehrsen, 2010). Hodges and Luehrsen also described a research program designed to examine the role and impact of music education on children. Included in the discussion of the currently published results were several music-specific benefits, emotional benefits, life benefits, social benefits, and the positive relationship between quality of music instruction and performance on academic assessments (Hodges & Luehrsen, 2010).

Even with the plethora of research that gives recognition of music education and the impact it has on elementary students, music educators still face the challenge of being able to help their students retain the key skills and information covered in their lessons. For the most part, elementary music teachers generally meet with their students only once per week, or every 6 days. How then, are the teachers of music to fit in all of the required content and ensure that their students retain what they learn? Howell (2009) suggests that creative approaches to give students skills and knowledge in authentic musical settings should be explored. It only makes sense to consider that music educators need effective professional development programs to be able to explore new curricular processes and pedagogical approaches.

### **Educational Policy and Professional Development**

Professional development is used to help educators improve their skills as teachers and to develop new insights and understandings of content and resources. Further, professional development should be a form of support for teachers as they encounter challenges that may come with the process of growing their professional skills.

Professional development, for music educators in particular, is also a way for them to have an understanding of music and its place in the schools and culture. Of course, as Remer (2010) has stated, it has always been difficult to define what an effective arts education should look like because over the last fifty years the framework and blueprints within the professional arts education community has developed into a free-for-all style in which the stakeholders view the arts through different lenses. However, researchers agree that changes must be made in order to prepare students for a global and technological economy (Kos, 2010; McClosky, 2011).

Whether music is valued as performance, a creative art, or an object to be studied, music educators need to better prepare students by being aware of all possibilities and learning how to incorporate new approaches. Kos (2010) has also stated “a systematic approach to professional development that reaches both pre- and in-service music teachers would have the potential to provide the necessary capacity for change” (p. 101). Current literature suggests that there is a need to examine the ways policy can be used to help school leaders to understand how school-based music education can keep up with the needs of a changing society (Horsley, 2009; Kos, 2010).

Further, Kos (2010) addressed the importance of using policy analysis to help understand ways in which school-based music education can better meet the needs of a changing society. Kos used policy analysis to first identify a problem in music education: “the traditional models of music education are no longer relevant in many communities” (p. 98). Which is to say that many music education programs are still designed for previous generations of students, and do not include an approach to music



teaching and learning that reflects the current global and technological economy.

Second, Kos (2010) analyzed the evidence, which involved looking at past and current efforts to use policy to influence music education. Formal policies used legislation such as Goals 2000: Educate America Act (Goals 2000: Educate America Act 1994), and Improving America's Schools Act of 1994 (Improving America's Schools Act, 1994) to include the arts as a core subject.

**Fine arts legislation and policy.** Some state legislatures have adopted fine arts graduation requirements and rules that require a minimum amount of arts instruction time. However, according to Kos (2010), these legislative goals are often inconsistent with their intents and have had limited success. Kos also stated that informal policies, which are not recognized as formal, but establish norms of behavior, included the following: (a) The National Standards for Music Education, (b) curricular materials, (c) the National Association for Music Education (MENC), and (d) professional workshops (2010). These informal policies may be influential in guiding practice, but do not have the same authority as formal policies.

The third step in the article by Kos (2010) was to present four policy alternatives to help current music programs to meet the needs of students. The four alternatives included revising the national standards, establishing a national curriculum, professional development, and reconceiving advocacy. Of professional development, Kos stated that teachers should receive ongoing, focused, local level professional development in order to achieve change that is effective (2010).

Jones (2009) has also identified two types of policies that influence the practice of

music education, however in place of formal and informal, Jones refers to the policies as hard and soft. Hard policies consist of government mandates and compulsory requirements while soft policies include things like the activities of music teacher organizations and publications from textbooks to sheet music to music industry products. The difference between the policies is how power is used to influence the stakeholders. Further, Jones stated that music teachers' awareness of these policies should be raised in order to understand, study, and influence policy, which could also be a part of the professional development needs for music educators (2009).

**Bridging the gap between educational policy and practice.** Eros (2011), presented a review of literature on the stages of in-service teacher's careers, and examined the policy and professional development of "second stage" music teachers. The author indicated that policymakers and administrators should recognize the need for professional development designs that will enable teachers to experience growth throughout their careers. Issues such as student diversity, NCLB, accountability in education, and the need for teachers to be "highly qualified" make it challenging for educators to experience growth. However, it is possible for educators to take ownership of their professional development activities. Schmidt and Robbins (2011) suggested a policy change for music teacher professional development in which teachers are actively involved in promoting a programmatic structure of professional development that is meaningful, helpful, and challenging.

Additionally, Wright (2009) discussed the pressures of high-stakes testing, and offered recommendations for building community in the school by creating a sense of

ownership in the teaching process. Wright (2009) went on to say that a study in which teachers had the opportunity to work together to develop a curriculum based on the state's published standards showed that an activity in which teachers feel ownership helps them to be motivated in their teaching and therefore have students that achieve more. Finally, Wright stated that good leadership is at the heart of a successful school, and that "good leaders are less inclined to tell and direct", but are more likely to provide needed resources and to work with teachers "to create a sense of ownership in the process of teaching" (Wright, 2009, p. 121)

Hunter (2011) has agreed that it is critical to the future of music education that music teachers become involved in the analysis, design implementation and research of policy issues concerning music education. Hunter (2011) explained that it is important for music educators to be actively involved in policy issues because they may be faced with reform initiatives that do not represent their own values and visions for music education. A collaborative effort among music teachers should be used in order to bridge the gap between hard and soft policies and educational practice. Finally, Hunter stated that professional development programs that include a collaborative effort to study and analyze hard and soft policies and their implications for school music programs would benefit the key stakeholders (2011).

According to Remer (2010), important questions must be asked; are we ready to make the changes that will help us to meet our goals, and do we have stakeholders that are willing to plan, implement, and assess our progress? Schmidt (2009) asked the question "what are the cultural, educational, and economic outcomes that can be

produced in and by music?” (p. 44). Schmidt asked this question because he posited that the people who shape policy must ask questions that help the arts to create new conceptual models for policy. According to Randall (2013), the initiatives NCLB, RTTT, and the Common Core Standards that have been generated by the shifts in America’s K-12 policies have led us to reevaluate how student learning and teacher evaluation should be assessed. Randall continued to report that music and the other performing and visual arts have been largely left out of the picture even though the arts are considered a core academic subject. However, Randall also stated that the National Association for Music Education (NAfME) is working to create a new set of National Standards for Music Education that will set out “the skills that all students should have in the 21<sup>st</sup> century” (p. 34). In addition, these standards would also connect to assessments to measure student growth, and an evaluation system that will show how teachers are meeting their program goals.

### **Teachers’ Attitudes about Professional Development**

This study explored the perceptions and attitudes of music educators regarding their professional development experiences. Research concerning the attitudes about professional development for educators in specific content areas does exist, and it was the desire of this researcher to build upon that information. For example, a study by McAleer and Bangert (2011) focused on the perceived professional growth for mentor mathematics teachers in an online professional development program. The results of the study indicated that the program promoted individual and social knowledge. In addition, Torff and Sessions (2009) examined the attitudes of teachers toward professional

development, and the teachers in the study were found to have better attitudes toward professional development when they were given the opportunity to participate in learner-centered activities, take leadership roles, and choose the topics that are related to their content areas.

However, there is a limited amount of information available concerning professional development in the area of music education. In fact, Bauer (2007), summarized studies that have examined experienced music teachers' beliefs about professional development, and expressed a need for more research on all aspects of professional development for music teachers, and for professional development that is appropriate for the different stages of music teachers' careers. Much of the information that is available indicates a preference by special area educators for professional development programs that will meet their needs. Bush (2007) described a study in which a survey instrument was used to gather information about music teacher preferences for gaining professional development. The results of the study indicated that most in-service activities are designed for heterogeneous teacher groups, and that these activities may not meet the needs of music teachers.

**Critical thinking and teacher efficacy.** Wagner (2008) has stated that because the world is changing, our schools are not failing but becoming obsolete. Students need new skills because they are at a disadvantage in today's highly competitive global economy. Not only do our students need new skills, but also our teachers need new skills and tools to be able to think critically and communicate effectively. Further, Wagner (2008) has also stated that if you want to improve student learning, you must also

improve teaching and the coaching of teachers. An important factor at the heart of good teaching is critical thinking. Brookfield (2010) discussed the importance of developing critical thinkers, and he described critical teaching as a way to help learners, young and old alike, to “acquire new perceptual frameworks and structures of understanding” (p. 82). Brookfield (2010) also went on to say that, the following questions should be asked of all learners, “How do they develop and maintain the motivation for various learning adventures? To what extent are extrinsic motives (social contact, job advancement) and intrinsic motives (innate fascination with learning, being tantalized by problem solving) interrelated?” (Brookfield, 2010, p. 83). If critical thinking is a crucial element for students as well as teachers, then it is important to consider these questions when exploring the attitudes of teachers on the topic of professional development.

According to Karimi (2011), teacher efficacy involves the link between student achievement and teacher effectiveness. Karimi has also stated that one of the other components that affect the level of teacher efficacy is the willingness to adopt instructional innovation. Further, Karimi (2011) conducted a study to research the possible relationship between professional development initiatives and teachers’ sense of efficacy in teaching. The results showed a significant effect of professional development initiatives on teacher efficacy. The mastery experiences that are provided in the areas of content knowledge, as well as instructional strategies and classroom management, if planned properly, address the needs of music teachers, and therefore “enhances their efficacy judgments about what they can do in their class” (p. 59). Finally, the positive effect of music teachers; with enhanced efficacy judgments of their teaching abilities on

student achievement is evident because it has raised their operational knowledge and content standards (Karimi, 2011).

### **Professional Development Versus Professional Learning**

Stewart (2014) described professional development as passive and intermittent, whereas, professional learning is “active, consistent, based in the teaching environment, and supported by peers in a professional learning community (PLC)” (p. 28). A PLC is an ongoing process through which educators work collaboratively to enhance their effectiveness as professionals to achieve better results in student achievement (DuFour, DuFour, Eaker, & Many, 2010). In addition, Learning Forward (Learning Forward, 2011), which was formerly known as the National Staff Development Council has shifted from professional development, in which educators participate in isolated events, to professional learning, in which educators take an active role in their continuous development. The council released newly revised Standards for Professional Learning, which is organized into seven domains: learning communities, leadership, resources, data, learning designs, implementation, and outcomes.

According to Mizell, Hord, Killion, and Hirsh (2011) traditional professional development practices “have treated educators as individual, passive recipients of information, and school systems have expected little or no change in practice” (p. 11). Further, Mizell et al. stated that professional learning gives educators the means to develop the knowledge, skills, and practices that will enable them to better serve the needs of their students.

Mizell (2012) stated that the role of the seven standards for professional learning

is to move toward effective teaching practices, supportive leadership, and improved student results. Mizell also stated that traditional professional development “is more about information dissemination, raising awareness, or cheerleading than about the performance of educators” (p. 49). Therefore, it is important for educators to provide leadership in order to advocate for better learning experiences, because in the school systems that have low expectations for professional development programs, the quality of learning may never rise above the level of mediocre (Mizell, 2012).

**Teacher-driven professional learning.** Compton (2010) conducted a survey of professional learning options, which was distributed to educators at all career levels. The results of the survey showed that teachers at every level made the striking first choice selection of having the opportunity to connect with other teachers in order to discuss their practice activities and ideas. Indeed, the second highest choice made by teachers at all career levels was for constructing new methods of instruction. Finally, the third highest choice selected by teachers was to receive support for reflection in professional learning.

Austin and Sorcinelli (2013) conducted a study that addressed several key questions about the future of professional learning, including the structural variations among professional development programs, the goals and purposes of professional development programs, the challenges faced by faculty members, and the new directions for the field of professional learning. Even though the focus of their study was on the innovations in professional learning for higher education institutions, Austin and Sorcinelli discussed information that is relevant to all levels of educators concerning their professional learning needs. Austin and Sorcinelli stated that it is important to consider



ideal structures for professional learning that will include changes in the modes of delivery in order to meet the needs of each individual institution. However, one of the core goals should be to use face-to-face, as well as online and blended/hybrid offerings to foster collegial networks (2013).

Stanley (2011) described Collaborative Teacher Study Groups (CTSG) as an alternative to the on-size-fits-all workshops and clinic models of professional development. The author used “the term CTSG to denote a group of teachers collaborating in a shared, systematic investigation of teaching practice in a situation that can be with or without outside leadership or facilitation” (p. 72). Further, Stanley pointed out that CTSG is a model of professional learning that allows music teachers to improve students’ musical achievement, as well as to understand their efficacy in teaching by working together to identify techniques that work well, can be defined, and analyzed (2011).

Alternately, Peer Partnerships in Teaching (PPiT) is a process described by Chester (2012), and is similar to collaborative study groups in that a collegial sharing of ideas and collaborative discussion is used to enhance the quality of teaching. The PPiT model is set in stages including training, preparation, observation, feedback and reflection, planning, and action. According to Chester (2012), PPiT has six defining features: First, PPiT is voluntary, which helps to avoid superficial engagement. Second, PPiT is cross-disciplinary, which helps to build collegial networks. In addition, the participants must focus on the processes and underlying pedagogy. Third, each participant has the potential to contribute meaningfully to the process because it is

reciprocal; each member is both observer and observed. Fourth, each participant must go through training for the PPIIT program in order to have confidence in the process of giving and receiving feedback. Fifth, participants focus on their own needs in terms of the specific skills and experiences of their teaching. Finally, the sixth feature of PPIIT is confidentiality, which is established through the partnership.

**Collaborative online professional learning.** Francis-Poscente and Jacobsen (2013) defined quality professional development as a practice that helps teachers achieve success in the development of their pedagogical competencies and perspectives. The authors also stated that most professional development has a one-size-fits-all approach that is not as effective as professional learning that is “embedded in the classroom, responsive to the teachers’ needs and experience, tailored, and personalized” (p. 321). Further, in order to be able to attend meaningful and transformative professional learning opportunities, Francis-Poscente and Jacobsen suggested that collaborative online professional learning is a desirable alternative to the traditional afterschool or weekend workshop format. Finally, Francis-Poscente and Jacobsen emphasized that an effective online professional development program should include the following: (a) a focus on 21<sup>st</sup> century knowledge and skills, (b) a focus on transformational strategies, (c) ongoing, teacher-driven professional learning, (d) active teacher engagement and collaboration, (e) synchronous learning opportunities, and (f) distributed learning opportunities (2013).

Kyounghe and You-Kyung (2013) discussed professional learning in terms of the promise and limits of online teacher collaboration. In their study, Kyounghe and You-Kyung stated that it is crucial for teachers to be able to use collaboration in their

professional development programs because it not only provides opportunities to improve their practice, but it also influences student learning. In their literature review, the authors explained that the widely used practice of in-service teacher training, where outside experts are brought in to do “one-off” workshops, is ineffective because it is too fragmented, superficial, and unrelated to practice. In addition, there is no follow-up to help teachers apply their learning in the classroom. Because teacher collaboration “contributes to improved teaching practice, increased self-efficacy and collective efficacy, greater readiness to experiment and take risks, and greater commitment to continuous improvement” (p. 223), it is an effective strategy for professional learning.

According to Kyounghe and You-Kyung (2013), the results of their study showed that when teachers have the opportunity to collaborate in an online environment it helps to free them from the limits of time and place because they do not have to spend time to meet in the same location. In addition, the teachers in the study were able to share their teaching materials and build an extensive virtual library of resources for teaching. However, Kyounghe and You-Kyung stated that in order for teacher to develop collaboration at the practice level, they would need to share their teaching knowledge and practice by instituting virtual classrooms where by the teachers could see videos of actual lessons, lesson plans, and student work. The teachers would then be able to observe and reflect on the lessons, and share ideas of how they could improve their teaching.

### **Implications**

The intent of this literature review was to identify professional learning as it

relates directly to music education. Because educational policy demands that all teachers achieve a highly qualified status, music teachers should have the same opportunities as regular classroom teachers to improve their instructional strategies. However, it is important to consider that achieving a highly qualified status is a major goal for music teachers because music education has the potential to make a positive impact on student learning (Cole, 2011). Indeed, even though there is a limited amount of research on professional learning in the area of music education, the information that is available indicates a need for more effective programs in that individual area (Kos, 2010). Exploration of several innovative designs for professional learning should be considered, including those in which technology plays a role. In addition, based on Self-determination theory, autonomous motivation in relevant teacher training may positively affect music teacher innovations and therefore improve student learning (Gorozidis, & Papaioannou, 2013).

In order to address this gap in practice, the current study explored and examined the beliefs of a group of music educators in regard to their lived experiences with professional learning and how it may impact the academic growth of their students. In addition, the needs as indicated by the music educators for quality professional learning was also discussed. Also, a report to the school district outlining the findings from the study has been submitted. It is the hope that the research from this study will inspire administrators as well as other stakeholders in the learning community to understand the need for special area teachers to continue to expand their knowledge base and teaching skills, and to strive for the creation of a dynamic professional learning program that will

meet those needs.

### **Summary**

Teachers are required to be experts in their content area, and are the foundational component to the educational system (Beavers, 2009). As evidenced in the literature review, the need for continued teacher training is important for increasing the quality of education students receive (Wagner, 2008). Also evident, are the benefits of music education for students because of the variety of important functions it provides (Hodges & Luehrsen, 2010). To summarize, music education teachers, being professional experts in their field, are not only compelled by educational policy, but also by core psychological needs, to use ongoing professional learning to have an effect on both teacher practice and student learning.

The next section outlines the methodology that was used to conduct this study. A discussion of the rationale for the research methodology will be included, as well as an explanation of the role of the researcher, the selected sample, data collection and analysis, and procedures for ensuring protection of human subjects.

## Section 2: The Methodology

### **Introduction**

The purpose of this study was to examine and describe the beliefs and perceptions of music teachers regarding professional development in their school district. A qualitative case study design was used to better understand the problem. Yin (2014) stated that case studies should be used when a desire exists to retain a holistic and real-world perspective while focusing on a complex social phenomenon. Qualitative case study researchers use a variety of data collection tools, which include documentation, archival records, interviews, direct observations, participant-observation, and physical artifacts (Yin, 2014). I used an individual questionnaire interview, a focus group, and a reflective field journal to collect data. The methodology of this study is discussed in this section. Topics include the procedures used for selecting participants and collecting and analyzing data. Ethical issues, participant rights, and confidentiality will also be addressed.

### **Research Design and Approach**

I used a qualitative case study design in order to document a small group of music educators' views and experiences concerning targeted professional development. Because the group that I studied was a single unit, or case, it is considered a bounded system, which is a defining characteristic of case study research (Lodico, Spaulding, & Voegtler, 2010). Case study research is used to examine contemporary events, and uses direct observation and interviews in environments where relevant behaviors cannot be manipulated, as in experimental research (Yin, 2009). Furthermore, case study research

“allows investigators to retain the holistic and meaningful characteristics of real-life events” (p. 4). Benefits of case study research include the opportunity to collect different kinds of data about a case, which might provide an in-depth look at the organization and its inner workings and interactions. In addition, case study research helps others to apply the principles and lessons learned to other cases, which leads to transferability, rather than generalization (Laureate Education, 2013).

Although I considered other qualitative research designs, such as phenomenological and grounded theory, I opted to use a case study design. I viewed this design to be the best choice for gaining a comprehensive understanding of the music teachers’ perceptions of targeted professional development (see Hancock & Algozzine, 2006). In phenomenological studies, there exists an assumption that a central meaning of an experience is shared by several individuals (Lodico, Spaulding, & Voegtle, 2010). In addition, Lodico, Spaulding, and Voegtle describe phenomenology as having one aspect of human experience not bounded by time or location (2010). In this study, the issue of targeted professional development occurred in a specific location over a specific period.

In grounded theory, the researcher is first concerned with issues related to data collection. He or she will then formulate a hypothesis in order to generate a theory inductively (Lodico, Spaulding, & Voegtle, 2010). The theory that is generated will then be used as a general explanation for a process, action, or interaction among people (Creswell, 2012). Grounded theory was not used in this study because my purpose was focused not on theoretical development, but on building an in-depth study of a particular case.

This case study was a qualitative inquiry that was used to understand the perceptions of the music education teachers in the district. This study was based on an existing theoretical framework and I used the data to show how the theory applies to the problem of the study. Because with phenomenology the focus is on the phenomenon itself, and with grounded theory the goal is to create a theory that explains an action, interaction, or process, these approaches are considered to be too narrow for the current study.

### **Participants**

A unique purposeful sampling was used for the questionnaire and focus group interviews. This allowed reflection of the purpose of the research, and ensured the identification of rich information pertaining to the case. The target sample for this study consisted of nine music educators who teach in the elementary and middle schools in the target district. The following criteria for the selection of the participants were used: The participants must be elementary and middle school music teachers who work in the target district and have had the opportunity to experience the professional development calendar of the target school district. These key participants were chosen because their unique knowledge and opinions had the potential to provide important insights regarding the research questions. Before sending the individual questionnaire interview through interoffice mail, I sent an informed consent letter describing the background and procedures of the study to the individuals whom I invited to participate.

The questionnaire (see Appendix D) contained three open-ended questions that were based on the self-determination theory (SDT) core psychological needs of



competence, autonomy, and relatedness (Deci & Ryan, 2008). The questionnaire was designed to help me examine the perceptions of the music educators with regard to professional development and their SDT needs. In addition to an individual questionnaire interview, I conducted a focus group with elementary music teachers from the target district. According to Glesne (2011), focus groups are a useful way to member check the developing understandings of the participants from individual interviews. In addition, focus groups may also develop deeper insights into issues that may have become known through the analysis of the individual interviews. The focus group took place after school in a classroom that was centrally located for the participants. The focus group was expected to last approximately 90 minutes. However, the participants were told to plan to stay for 2 hours in case of a late start, or if a longer discussion would be needed.

Gaining access to the participants (music educators) for doctoral study work to be conducted consisted of requesting permission from the target school district by having the superintendent sign a letter of cooperation, as developed in conjunction with Walden University's Institutional Review Board (IRB). In addition, the participants were asked to sign an Informed Consent Form, which explained the purpose of the study, the participants' rights, and the safeguards that were used. All aspects of the research study reflected the rules, obligations, and protocols set forth by Walden University, and the target school district.

After approval was granted from Walden University's IRB (approval # 05-17-16-0228480), I invited the participants to join the study by emailing each individual, sending the Informed Consent Form through interoffice mail, and sending the individual

questionnaire interview through inter-office mail as well. The focus group was conducted at a time that was convenient for all participants. They were given an assurance of confidentiality, meaning that no participant identifiers will be on record, and the results will be anonymous.

### **Data Collection**

Case study research involves “an in-depth description and analysis of a bounded system” (Merriam, 2009, p. 43). Therefore, multiple sources of information (e.g., interviews, surveys, documents and reports) are used in case study research to explore and uncover as full an understanding as possible of the phenomenon or situation. The data gathering procedures for this study included an individual questionnaire interview, a focus group, and a reflective field journal.

### **Instrumentation**

**Individual questionnaire interviews.** In this qualitative case study, the research questions were used to drive the data to be collected. Therefore, the first phase of data collection included a qualitative questionnaire in which the three questions were open-ended (See Appendix F). This questionnaire was not only used as a prelude to the focus group, but also to triangulate the data. Each of the questions allowed the participants to explore their feelings of competence, autonomy, and relatedness as they relate to their professional development experiences. According to Daniel and Turner (2010), “the standardized open-ended interview is extremely structured in terms of the wording of the questions” (p. 756), in that the identical questions are worded in such a way that allows the participants to respond with as much detailed information as they desire. Reliability

depends on conveying equivalence in meaning of the questions to each of the participants. Therefore, a preliminary assessment of the questionnaire was conducted by other special area colleagues, in which ambiguities, leading questions and general criticisms were discussed and corrected.

The questions were designed to gain insights into the study's fundamental research questions, so the data from each of the questions was collected through the corresponding research question. For the first research question: "How do the music education teachers perceive the effect of professional development programs in their school district affect their level of competence in enhancing students' music skills and achievement?", the participants were asked to describe their feelings about how the professional development they receive through the school district affects their level of competence in enhancing their students' music skills and achievement.

For the second research question: "How do the music education teachers feel the district administration fosters decision participation and autonomy with regard to the professional development programs in their district?", the participants were asked to describe their feelings about how the professional development programs for the music educators in their district are chosen. Finally, for the third research question: "In what ways do the music education teachers feel that connectedness and belonging is facilitated between themselves and their music education colleagues in order to have a network for the exchange of ideas about instruction, curriculum, assessment, and other professional issues?", the participants were asked to describe the level of connectedness and belonging that is facilitated among them and their other music education colleagues in order to have

a network for the exchange of ideas about instruction, curriculum, assessment, and other professional issues.

The questionnaires were distributed through inter-office mail, and included instructions to be completed and returned within one week. The participants' rights always took precedence, and in addition to keeping all information attained from the questionnaires anonymous and confidential, the participants were made aware of their right to end their participation at any point during the data collection process.

**Focus group.** Based on the analysis of the individual questionnaire interviews, I developed four guiding questions for the focus group (See Appendix G). The focus group was used to collect data that would help to develop deeper insights into research questions one, two, and three. I acted as the moderator in order to facilitate a group discussion on an aspect of the case study, with the intention of trying to obtain the views of each person in the group (Yin, 2014). Numbers were assigned to each of the participants so the conversation could be tracked. A video camera was used to record the focus group session, as well as a voice recorder to ensure that all of the dialogue and nonverbal behaviors would be captured. Given the working relation between the participants, and me it was important that I remain neutral in demeanor; I also took notes to record impressions and an overall assessment of the group interactions immediately following the focus group session. Finally, the raw data from the focus group interview was recorded and transcribed.

**Reflective field journal.** The final data gathering tool that was used in this study was a reflective field journal. Qualitative researchers often use reflective field notes,

which may be a result of interviews, observations, and document analysis (Lodico et al., 2010; Yin, 2014). I was responsible for the gathering of information from the questionnaire and focus group, as well as the reflective field journal. As a participant-observer, I was able to take advantage of the opportunity for collecting case study data that may otherwise be inaccessible (Yin, 2014). Further, Yin explained that having the perspective of someone “inside” a case “is valuable in producing an accurate portrayal of a case study phenomenon” (2014, p. 117).

However, it was critical that I guard myself against bringing preconceived opinions by continuing to ask myself the question “am I seeing and hearing what I hoped to see and hear?” In order to avoid bias, I used a notebook to monitor my own subjective perspectives concerning each of the three research questions to ensure that the participants’ perspectives were portrayed without influence. I wrote down reflective comments including feelings, reactions, speculations, and thoughts about the settings, people, and activities (Merriam, 2009). Glesne (2011) has stated that when taking field notes it is important to be highly descriptive and analytic, but not judgmental. I then shared the preliminary reflections from my field journal with the participants via inter-office mail, and invited them to respond with comments as to whether or not my interpretations rang true (Merriam, 2009). There were no discrepancies or misunderstandings of what I observed. If there had been, I would have addressed those by indicating where they existed, and how they may or may not impact the study (Glesne, 2011). In addition, documents such as district professional development calendars, strategic action plans from the district’s teaching and learning division, and individual

school agendas were reviewed. According to Creswell (2012) documents that consist of public and private records provide qualitative researchers with valuable information for understanding central phenomena in qualitative studies.

I proceeded to build a case study database, where I first analyzed the data myself by reading the questionnaire, focus group, and field note transcripts line-by-line. Glesne (2011) has suggested that it is important to create a framework of relational categories for the data in order to possibly see ways in which the information may fit together. Further explanation of the coding process will be discussed in the data analysis portion of this study. Finally, all of the notes, documents, narratives, and other materials were entered into the NVivo software coding system for qualitative analysis, in order to show strength among the connections of the thematic analysis.

### **Role of the Researcher**

I am employed as an elementary music educator in the target school district, and the relationship between the other music educators and me is one of mutual respect and trust. The establishment of trust, which has been formalized, not only through building rapport in a working relationship, but also through reassurances of confidentiality and anonymity of the participant's involvement in the study, is a critical component of qualitative research. My role as the researcher included the collection and analysis of data, as well as sharing the results of the study with the participants. As a music educator, I have experienced firsthand the professional development practices that have taken place during my tenure in the school district, and this experience provided me with insights and understanding that helped me to relate to the teachers being interviewed.

However, to control for bias, I recorded reflective field notes about my feelings during the data collection process. In addition, after the interview session was transcribed, I used member checks, in which the transcripts were sent to the participants for review.

### **Data Analysis**

Merriam (2009) stated that “Conveying an understanding of the case is the paramount consideration in analyzing the data” (p. 203). According to Yin (2014), the goal in case study data analysis is to define what needs to be analyzed and why. Yin (2014) also stated that it is important to begin data analysis “by searching for patterns, insights, or concepts that seem promising” (p. 135).

I recorded and transcribed the raw data from the qualitative interviews. Member checks took place, wherein the participants were sent a transcription of their responses through inter-office mail. The participants were asked to review the transcription to check for accuracy, then make any corrections that they felt were needed. Finally, the participants were asked to return the transcriptions through inter-office mail within one week.

The data analysis involved reviewing the data that was collected from the individual questionnaire interviews, the focus group interview, and the field notes. This strategy was used to discover descriptive patterns and/or themes. The data was then analyzed to identify key elements that could be coded and organized into themes. A categorical-content approach was used, in which I first read through a single interview and noted the salient information that addressed the research questions. Next, I worked to identify key words in order to organize the information, which helped me to create

thematic master categories, and order them to create a conceptual map. The map was used to analyze the remaining interviews, and new themes were added at that time. This process was repeated and refined until the subsequent themes were created and placed into file folders that are labeled with category names. The same technique was used for the focus group interview, and the field notes. The themes from the individual interviews were compared to the themes generated from the focus group session and the reflective field journal. The software program NVivo was used to store and organize all of the data from the various sources in a case study database.

**Quality assurance.** The focus for this study is on trustworthiness, which contains four main indicators: 1) credibility (internal validity), which is prolonged contact with the participants around the phenomenon, respondent validation, saturation, and triangulation of multiple data sources, as well as comparing and cross-checking the interview data from the participants in the study, 2) transferability (external validity), which is the use of rich, thick description from the data to evaluate the extent to which the conclusions drawn are transferable to other cases, 3) dependability (qualitative counterpart to reliability), where field notes and documents are used to capture ideas and connections related to the understanding of the phenomenon, and peer review, and finally 4) confirmability (qualitative counterpart to objectivity), where the audit trail describes the research design, data collection procedures, and method of analysis (Laureate Education, Inc., 2013).

### **Data Analysis Results**

Professional development for music educators as a strategy to meet the basic



psychological needs of competency, autonomy, and relatedness, is an efficacious means of impacting student achievement in music (Evans, 2015). The overall findings of the research indicate that the district in the study is not utilizing professional development activities effectively. Nine music education teachers were invited to participate in the research, and of those nine, six agreed to participate. The participants were asked questions pertaining to their perceptions and beliefs regarding targeted professional for music educators.

When asked how the district could integrate targeted professional development for teachers, the findings revealed that the music educators were unsure of the best strategy for implementing professional development activities. However, the participants agreed that targeted professional development would be viable in meeting the basic psychological needs, and therefore driving instruction to increase student achievement in music. A major barrier that the participants encountered was a schedule that would not allow the music educators to meet conveniently at the same time.

The analysis of the data revealed many recurring words and phrases. All participants discussed their experiences with professional development. All participants used the words (*professional development*), *time*, *specialists*, *resources*, *curriculum*, *observe*, *agenda*, *beneficial*, *talk*, *need*, and *together*. These words were used to form three themes that included *relevant professional development*, *limited access to resources*, and *lack of time for music professional development*. What follows is a description of the words that developed into themes, and how those themes relate to each of the guiding research questions in the study. In addition, the notes that were written in

the reflective field journal are addressed.

### **Interview Results**

**Guiding question 1.** How do music education teachers perceive the effect of district professional development programs on their level of competence in enhancing students' music skills and achievement?

*Relevant professional development.* Much of what emerged from the interviews was that the professional development that has been provided during the early release days was not relevant (or targeted) to the music teachers in the district. All six of the participants indicated that the professional development that they do receive is centered around subjects other than music. Participant 4 responded, "I do not feel that we have received any professional development that has anything to do with teaching music." The participants agreed that some of the general education content that is shared during their mandatory Professional development activities (e.g., classroom management), can be applied to the music room. However, most felt that their time could be better spent. Participant 1 stated:

I do agree that what we do in our classrooms can tie to what they do in general education classrooms, so I understand that point is why we go to the normal professional development. However, it doesn't make any sense, if you think about it in the long run, because our specialty, and this goes for the other special teachers as well, we sit in this room and they talk to us about math and engaging readers or Reach for Reading, and they talk about the actual curriculum itself, and it has nothing to do with what I do specifically in my classroom. Which is not

beneficial for me

In addition, the participants discussed the impact music conferences have on their competency in teaching the standards for music education, and the consensus was that, although there is some good information at these outside the district annual events, it is not enough to make an impact on their instruction. In their questionnaire interview, Participant 5 indicated, “we are left to our own devices as far as the district is concerned; yet we are encouraged to participate in conferences.” While Participant 3 said, “I don’t like going to conferences. I don’t get much out of them because it just seems like, sometimes, people just want to hear themselves talk.” Finally, Participant 5 stated, “I am not a fan of conferences. Like, I’ll go because I feel like you get some good information, but I would not want my professional development to be solely on that.”

*Limited access to resources.* The participants also spoke of resources; not as in needing the district to buy more materials, but as in being more resourceful for their students by sharing ideas and having music specialists that can help them with instructional strategies. Participant 1 expressed that

The general ed classrooms have all the professional developments that are geared towards them. They have strategists from the district who work specifically to help them. And then we have one person who gets a mediocre stipend to take attendance.

Participant 2 stated

I would love it even if there were times like, have somebody come into my room. Like maybe one of you come in to watch me teach a lesson. Maybe co-teach with

me and be like ‘this is what you can do better’.

Not only did the participants feel that they could benefit from their own networking opportunities, but they also felt that it would be beneficial to their students because they would have the chance to discover and share the materials from all the other schools in the district. Participant 1 stated, “instead of like, the meager resources we each have at our own site, we would open it up to having the resources of the entire district.”

***Lack of time for music professional development.*** The word *time* was repeatedly used during the focus group, as well as in the questionnaire interviews. The participants all agreed that there was not enough time allotted for targeted professional development for the music educators in the district. Participant 1 stated, “How can we relate what we’re doing to our students if we get 3 to 4 times a year to meet with other music teachers in the district? It’s not fair to us. That’s my personal view”.

Much of the discussion about time was geared toward the idea that the music educators would be able to help each other if they had the time to do so. Again, Participant 1 stated, “everything we’re talking about can tie strictly back into, I could have helped her if she had more questions about grade book and things. If we had more professional development towards music.” Participant 3 also said

I would just like somebody to come in and be like ‘let’s see what you did; let’s see what happens when you do that’. Then I wouldn’t be saying ‘wow, I suck’, all because I would be getting more feedback.

**Guiding question 2.** How do the music education teachers feel the district administration fosters decision participation and autonomy with regard to the professional

development programs in their district?

***Relevant professional development.*** All of the participants in the study agreed that they do not have a choice when it comes to choosing when, where, or what types of professional development activities they will engage in during the early release times. Participant 2 stated, “programs are not chosen for music educators. Programs are chosen for general classroom teachers. It is up to the music educator to figure out how to apply these programs to their room.” Again, the participants agreed that the decisions were made first at the district level, and then at the site level, where the site leaders would tailor the content of the meetings to the needs of the general education classrooms.

Participant 1 stated

I know at the district level the teaching and learning department decides the general schedule that they’re going to bring in for district professional development. I know at the site level; principals generally involve the leadership teams to decide for other professional development. So, two of them are district ones, and the other two are site level. But we, unless basically you have an ear with the principal, or you’re on leadership team where you can kind of throw out your ideas, you really have no say.

***Limited access to resources.*** During the focus group, the participants indicated that they would prefer to choose the kinds of resources that they could use during targeted professional development. Participant 1 described his feelings on this topic saying, “we’re all competent adults where we can get people to come in if we so choose. We don’t need them to force-feed it to us; just give us the time and resources to do it on

our own.”

In addition, the participants talked about the fact that they would appreciate the choice of having time to observe and help each other. Participant 1 asked the question “Why can I not go in and observe Julie teach classes, or why can I not go to you and help you with things?” The topic of helping each other continued to be prevalent throughout the discussion.

*Lack of time for music professional development.* As with the other themes, the participants emphasized that they would choose to have more time for targeted professional development. On the questionnaire, participant 6 stated, “we only get to meet with our content area once every quarter. Not much time for collaboration.” Above all, the participants expressed the desire to make better use of their time. When discussing going to “regular PD” instead of targeted professional development, Participant 1 stated, “like, how many times could we really just not be there and go to a music meeting? So, I feel like it could be a better use of our time.”

Also, when discussing the actual times that music educators were required to be in the general education professional development activities, Participant 2 stated “and then, the site levels decide whether or not you stay until 3:00 or 4:00, depending on what your actual schedule is.” Participant 1 suggested, “We should be able to go and have special area meetings twice a month where we can meet as like elementary, and then middle school.” All participants agreed that once or twice a month would be ideal for targeted professional development for the music educators in the study.

**Guiding question 3.** In what ways do the music education teachers feel that

connectedness and belonging is facilitated between themselves and their music education colleagues in order to have a network for the exchange of ideas about instruction, curriculum, assessment, and other professional issues?

***Relevant professional development.*** Although all of the participants agreed that they would like to have more collaboration among their colleagues, a few admitted that they were at fault for not trying harder to reach out. In her questionnaire, Participant 2 stated

There could be more of a community among music educators, but the district does not make it easy. I have reached out over email and normally get a few responses. There should be more district provided time on early release Thursdays. I would get more out of working with other music teachers on Thursdays than I get out of the normal professional development Thursdays.

In addition, Participant 3 wrote “Middle school teachers are very connected through festivals. Elementary, not so much, but I haven’t really reached out either.”

The participants also talked about why it would be beneficial for them to be able to meet for targeted professional development. Participant 1 stated

I think that the professional developments where we get to meet as a collective, when we get to do that, at least, it’s very beneficial for us because then we get to, you know, talk about things that are relevant to us.

The participants also talked about how meeting together was sometimes not very beneficial. Participant 1 said, “I really dislike how, the few meetings that we get, become very middle school oriented.” This statement seems to exemplify the fact that there is no

plan for targeted professional development for the music educators.

***Limited access to resources.*** There was very little evidence that the district in the study facilitated connectedness among the music education colleagues. However, some of the participants indicated that the district would sometimes encourage them to attend conferences outside of the district. Participant 2 stated, “Administration supported me when I asked to go to the AZ MEA conference.”

Mainly, the participants referred to having the opportunity to connect so that they could share resources, and construct curriculum that would meet their needs. Participant 1 stated “so, being able to just open up and have the networking. How much easier would it be for us to know what we all have in our music inventory?” In that same vein, Participant 2 added, “Because right now my bag of tricks is a small clutch. Like, I don’t have a whole lot going for me.” Finally, a sense of discouragement about the attitude of the district personnel towards the music educator’s positions in the district was evident. Participant 1 stated

And Dr. (blank), who is working in the Teaching and Learning department, even admitted to me that the (blank) District has done the music department an injustice. How we need more funding, more resources, and it’s very frustrating. And, it makes good people leave the district.

***Lack of time for music professional development.*** The participants in the study often mentioned using targeted professional development as a platform for networking and collaboration. Participant 4 stated “I feel a little connected but we really aren’t given that much time to work together – just every quarter or so. When we do, I guess we share



ideas, but I wish there could have been a lot more.” Participant 6 also wrote, “the only professional development we receive is within our own school. There is no development for our content area.”

One of the problems encountered, in terms of music educator connectedness, is the conflicting schedules. Although the participants would like to meet during the early release times, the schools in the district have different bell schedules. Participant 3 said “and, it’s just like if I try to work with you guys, because I mean, we’re all on different time schedules; it might be kind of hard. You know what I mean?” However, Participant 1 seemed determined that some changes could be made: “but, if we were to unify, work together as a ‘grade level’, then we could totally warrant, I feel like, getting more professional development time together”. And, “so basically, what the recording is picking up is they should give us more time to be together. But, be aware that we might bitch (laughter).”

### **Reflective Field Journal Results**

As indicated earlier, reflective field notes were taken during the interviews. In the focus group, as in the questionnaire interviews, it was apparent that by not having the opportunity to receive targeted professional development for music educators, the participants’ basic psychological needs were not being met. This was observed in the body language, as well as the statements of the participants. As a participant observer, I was not sure if the study participants would share any of my own perceptions, and I made sure that I only asked questions without giving any of my own thoughts on any of the topics. I quickly found that the music educators in the study did not feel that the

professional development offered by the district in the study gave them a sense of competency, autonomy, or connectedness.

### **Discussion**

The interviews and field journal entries described above helped to determine the perceptions of targeted professional development for music educators. The data collection showed that the participants felt strongly about needing to have the opportunity to engage in professional development that is made more relevant when they can have ample time to collaborate and network. However, the participants agreed that the professional development time needs to be organized and planned in order to be effective. In addition, the participants expressed a desire to have music specialists and other outside resources that could help with instructional strategies in music education. Finally, the participants were eager to have the support of the district in allowing them autonomy to work together to design their own targeted professional development opportunities.

### **Conclusion**

This qualitative case study research design was derived logically from the problem and guiding research questions, because the investigation and description of the outcomes were systematically summarized and interpreted using data collection procedures that are needed in a bounded system. The data was collected through individual questionnaire interviews, a focus group, and a reflective field journal. After the data collection, the next part of the process included the discovery and documentation of themes that were coded and analyzed for organization. Throughout the process, it is important to note that the quality was established through member checking the interview

responses, and by monitoring my own subjective perspectives and biases through field notes. In addition, triangulation of the data was used to establish the credibility and trustworthiness of the research findings.

After drawing conclusions from the interview findings, a project was developed based on the results of the research analysis. The project for this study is a professional development session that addresses a professional development program to meet the needs of the music educators in the district. It is the hope that this program will equip the music educators to work collaboratively to use research-based instruction for enhancing student learning in music.

The next section of this study will be a description of the project. Included in this section will be the intended goals and objectives for the project development. Finally, the rationale for the project development, and how the project will address social change will be discussed in Section 3 of this study.

## Section 3: The Project

### **Introduction**

The purpose of this study was to explore music educators' perceptions of targeted professional development. Participants found that they could have some autonomy if they could choose professional development that would be relevant to what they teach. In addition, the participants indicated that it would affect their level of competence in enhancing students' music skills and achievement if they could have more time to network and collaborate with one other about instruction, curriculum, and other professional issues. Based on the study findings presented in Section 2, I developed a professional development workshop, which I describe in this section.

### **Description and Goals**

To address the problem of the lack of time for targeted professional development, and limited access to resources for the music educators, I am making two recommendations for administrators in my target district. First, I am proposing the establishment of a professional learning team for music educators, which would include a Wiki space as well as a virtual meeting room using the Adobe Connect platform. The Wiki space will house various resources such as articles, podcasts, and links to music education webinars. Wikis are used as a way to grow a knowledge base around a particular content area by allowing the users to edit the content in a collaborative manner. (Duran, Brunvand, Ellsworth, & Sendog, 2011). Use of this platform would provide district music educators with access to relevant professional development tools. The members of a Wiki space are able to develop a sense of community through open

collaboration even if they are geographically dispersed (Duran et al., 2011). The Adobe Connect meeting room is video conferencing software that will provide a place for music educators to come together to network on a regular basis. Members can also record sessions for asynchronous access as well share documents and videos.

As mentioned in Section 2, the participants indicated that one of the major barriers for targeted professional development was a schedule that would not allow the music educators to meet conveniently, and at the same time. The proposed online professional learning program would allow district music educators the opportunity to collaborate and network without having to travel to different areas of the district. Following the project's recommended schedule, music educators would have access to the Wiki space at any time. Virtual meetings would take place twice a month. The middle school and elementary music teachers would meet separately on the first Thursday of the month during an hour set aside for early release time. On the third Thursday of each month, all music educators would meet in the virtual conference room during an hour of the early release time. Two hours per month may seem limited. However, music educators should continuously collaborate and set goals through their Wiki space. In addition, the networking sessions are intended to be offered throughout the school year. Recording the meetings will make it possible for music educators to access resources at any time. (In the past, a music educator who missed an opportunity to attend a meeting was not able to make that up.)

Secondly, I am proposing a professional development workshop for district administrators and music educators. I will use the professional development workshop to

provide a background as to how and why a professional learning team for the music educators will benefit the key stakeholders. The focus of the workshop will be on instructing the music educators in setting up their professional learning team and Wiki space. The music educators will also have time to practice and use their Adobe Connect room.

The music educators in the professional learning workshop will go through the process of setting up goals for their professional learning team. It is important for the music educators to set goals in order to help students learn. In addition, the music educators have the opportunity to fulfill their basic psychological needs by networking and collaborating. Finally, the music educators need to decide exactly what their students must learn, how to monitor students' learning, and how to provide support for students who are struggling. In order to do this, the music educators will have to engage in collective inquiry into both best practices in teaching and best practices in learning, as well as researching the most effective methods for teaching music.

The major goals for this project are to empower the music educators to work together to build a professional learning team in order to participate in targeted professional development, and to give them the time to access the resources that are relevant to their teaching. I believe that these goals can be accomplished through the professional development workshop that I have described. I also believe that student achievement in music will increase as a result of the workshop.

### **Rationale**

Findings from this study show that the music educators are in need of targeted

professional development. Time and resources are available for the music educators, but they are being underutilized. The reason for this is the district in the study has required that the music educators attend professional development that is not relevant to their programs (i.e., professional development that includes reading and math teaching strategies, as opposed to professional development that includes strategies for teaching the national and state standards in music).

This project was chosen to address the problem of targeted professional development for music educators because district music educators may not be fully cognizant of how to use a Wiki or an online conference room to create a professional learning team for their cohort. Nor are they aware of where to find and share resources. The professional development workshop described in this project study may be a way to address the logistics of creating a professional learning team. There are many professional development resources for music educators on the Internet. This proposed professional development workshop can be used first to demonstrate how to use the Adobe Connect room. It can then be used to demonstrate how to create a Wiki space for collaboration. Second, the professional development workshop can provide kinesthetic opportunities for educators to practice using the online platform and input suggested resources. Therefore, this workshop will support the major goals of this project, which are to create a professional learning team for music educators and increase student achievement in music.

### **Review of the Literature**

I used the Walden University library to access several online databases such as

Education Resources Information Center (ERIC), Education Research Complete, and Thoreau to locate peer-reviewed journal articles. In addition, I used the Doctoral Resources of the Walden University library, including Dissertations & Theses, Tests & Measures Databases, and Education Theory Guide to help me complete this portion of the study. Search terms and topics included: *andragogy, adult learning, professional development for music educators, learner centered, professional learning communities, teacher efficacy, best teaching practices, 21<sup>st</sup> century learning, arts education and professional development, professional development and teacher accountability, quality professional development.*

The adult learning theory known as andragogy served as the foundation for the project in this study. This learning theory was described by Bartle (2008) as a learning style in which adults bring a significant level of experience to their learning as well as pragmatic goals. Further, adult learners “choose their education for immediate application of knowledge”, and value the leadership of their own learning process (p. 5). Bartle (2008) also posited that Malcolm Knowles was the most famous proponent of andragogy, and that Knowles suggested that the distinction between pedagogy and andragogy is the difference between a teacher-dominated form of education and a learner-centered one.

According to Taylor and Kroth (2009), Knowles’ theory of Andragogy presents six key assumptions about adult learning:

1. Self-concept: Adults become responsible for their decisions and are self-directed. This causes them to be resistant in situations where they feel that



others are imposing their wills on them.

2. Experience: Adults bring a vast amount of experience into an educational setting. This experience is a rich resource that they can use for their learning.
3. Readiness to learn: Adults use developmental tasks to move themselves to the next stage of learning.
4. Orientation to learn: Adults are motivated to receive knowledge that will help them solve a problem or perform a task. This is also called life-centered.
5. Motivation to learn: Adults may feel external pressures, but they are mostly driven to learn by the desire for goal attainment and self-esteem.
6. The need to know: Adults have a desire to know why they need to learn something because they want to find out how it might improve their performance and quality of life. (p. 6)

Because Knowles helped to develop Andragogy into an adult learning theory, the above six assumptions can be applied in the field of education where it has a profound impact on the beliefs and teaching of adult educators (Chan, 2010).

Not only should the principle assumptions of andragogy be considered for music educator professional development programs, but Holton, Wilson, and Bates (2009) suggested the following process elements of the andragogical model of learning should be considered as well:

1. Preparing learners by providing information, preparing for participation, developing realistic expectations, and beginning to think about content.
2. Establishing a climate that is relaxed, trusting, mutually respectful, informal,

warm, collaborative, and supportive.

3. Mutually planning by learners and facilitators.
4. Mutually diagnosing of needs by learners and facilitators.
5. Setting objectives by mutual assessment.
6. Designing learning plans by mutual negotiation.
7. Using inquiry projects, independent study, and experiential techniques for learning activities.
8. Evaluation that is a mutual re-diagnosis of needs and measurement of the Program. (p. 174)

**Application to professional development.** The guiding research questions in this study identified three major factors that are associated with the needs of music educators in their professional development programs. First, is the need for competency in enhancing students' music skills and achievement. Second, is the need for autonomy with regard to decision participation in professional development. Finally, the music educators' need for connectedness and belonging between themselves, and their music teacher colleagues. Each of the above key assumptions and process elements are directly related to these factors.

Further, globalization has brought about change in educational issues, and adult education principals are essential to the development of knowledge and skills to compete in the 21<sup>st</sup> century. The application of Andragogy in a variety of fields has improved communication between the student and instructor as they work together to design instructional content to suit the learners' needs (Chan, 2010). Sharvashidze and Bryant

(2011) examined how adult education can be applied to teacher professional development, and the authors concluded that attention should be paid to using adult education principles in professional development for teachers in order to achieve not only effective training, but self-actualization and wellbeing.

**Learner-centered approach.** Andragogy has multiple contexts; however, the goal is to provide all learners with the chance to be actively engaged in learner-centered educational experiences. A collaborative model of professional development for arts educators was discussed by Gates (2010) who indicated that a learner-directed collaborative approach would help to meet the needs of teachers of the arts. In other words, when arts educators have the opportunity to participate in professional development that is collaborative, and learner directed, they may be able to improve their instruction. Many of today's schools still employ the traditional "top-down" model of professional development where administrators ignore the diverse needs of teachers by requiring them to passively sit and receive information in one-time workshops without true consideration of the teachers' fields (Gates, 2010).

By contrast, a learner-centered approach for professional development aims toward continuous improvement by supporting the use of faculty instructors who serve as teaching teams that may work collaboratively to construct and scaffold learning experiences to promote teacher engagement and development. This learner-centered community is important for arts educators because, according to Gates (2010), the pressure to increase student achievement in reading and math has led to professional development activities in which "traditional" academic subjects are featured. Gates is not

alone, and many others agree. Kayler (2009) described a qualitative study that explored a professional development curriculum that encourages teachers to understand and use the learner-centered theory as learners and as teachers. As outcomes of their participation, the teachers in the study reported on the benefits which included “gaining confidence, active engagement and ownership of their learning and strengthened content knowledge” (p. 63).

In addition, working with teacher peers gave the teachers alternative perspectives, and helped them with problem solving, as well as self-assessment and reflection of their professional needs. McLeskey (2011) focused on the importance of using professional development to provide teachers with new skills and strategies. McLeskey explained that when professional development programs are solely expert-centered, the short-term dissemination of knowledge is rarely used in the classroom. However, when both teachers and researchers combine their expertise, they are able to develop and implement innovative classroom practices (2011).

Polly and Hannafin (2010) proposed the use of a learner-centered professional development (LCPD) framework to help improve teaching and learning, and indicated that this approach helped teachers to adopt professional development pedagogies because they were able to take ownership of their learning. In their study, Polly and Hannafin (2010), described LCPD as having a focus on learning in which teachers experience specific pedagogies by participating as learners. This gives the teachers the opportunity to make instructional decisions as they select learner-centered tasks to address gaps in student learning. Also, LCPD is teacher-owned, where teachers select the content and

activities that will build on their prior knowledge, and align to their personal interests and beliefs. Developing knowledge of content and pedagogies is another aspect of the framework described by Polly and Hannafin (2010) that is achieved by experiencing model lessons and engaging in discussions about the concepts that are connected to the content. Finally, the authors stress the importance of having collaboration and ongoing support between teacher-leaders and their colleagues (Polly and Hannafin, 2010).

Recent research points toward the benefits of professional development activities in which teachers are active participants in the planning and implementation of instructional strategies. However, it is important to note that the collaborative endeavor may have more success when guided by experienced professional developers. Polly and Hannafin (2011) conducted a study that used a convergence of video analysis and teacher interviews to examine what teachers report and what they demonstrate during classroom teaching as a result of professional development. The article reported that the two elementary teachers in the study were able to use more learner-centered practices when a professional developer was involved with the design of the activities.

**Application to adult learning.** In order to design a professional development program for music education teachers that effectively meets their needs; it appears that there must be a consideration for the multidimensional aspects of adult learning. Merriam (2008), reported on the importance of understanding that adult learning is multidimensional. It was indicated that adult instruction repertoire should include a connection with life experiences, and a promotion of reflection and dialogue. Further, Merriam described learning as a broad activity “involving the body, the emotions, and the

spirit as well as the mind” (Merriam, 2008, p. 95), and that since adult learning is more than just cognitive processing, learning “is strengthened through emotive, sensory, and kinesthetic experiences” (p. 95).

Pellegrino (2011) discussed theories that lay a foundation for justification of broadening the mindset of professional development policymakers. In addition, Pellegrino (2011) described ways in which music-making can be implemented into professional development programs, which is, of course, another creative mode of inquiry. Keeping in mind the most important point of Knowles’ description of Andragogy, which is that adults are unique learners and they learn differently from children, Beavers (2009) outlined a few basic guidelines that can dramatically increase the effectiveness of teacher professional development:

1. Allow teachers to provide input about topics of professional development
2. Utilize teachers’ variety of experiences as learning opportunities
3. Keep topics practical and applicable rather than theoretical and philosophical
4. Provide options and alternative to support different learning styles
5. Encourage teachers to facilitate the learning activities rather than having them organized by administrators
6. Create a system-wide atmosphere that appreciates diversity, openness, and critique
7. Support alternate theories and reflections for everything from teaching strategies to board policy. (p. 28-29)

Finally, although there has been persistent debate as to whether andragogy should

be classified as a theory, a method, or a technique of adult education, Holton, Wilson, and Bates (2009) have stated that the andragogical model is appropriate because the principles and design elements have the ability to address the learning needs of adult learners. Indeed, Holton, Wilson, and Bates (2009) have created a measurement instrument as “part of a comprehensive examination of andragogical principals and process design elements” (p. 169). The researchers stated that the survey instrument used in their study was a way to adequately measure both the principles and process design elements of andragogy, and therefore to test the theory of andragogy. According to Holton, Wilson, and Bates (2009), there is a need for an empirical test that shows clearer validation of andragogy as a theory, and the authors emphasize that “andragogy has emerged as one of the dominant frameworks for teaching adults during the past 40 years” (p. 169). Teacher professional learning can dramatically increase its effectiveness when teachers (a) are immersed in their content and pedagogy, (b) work in a collaborative community of peers, (c) have the time to apply and reflect on new practices, and (d) are supported by key stakeholders (Klein & Riordan, 2011).

### **Future Applications of Professional Development Programs**

The goal of this study was not only to examine the attitudes and perceptions of music teachers, but also to explore ways in which quality professional development programs can be designed by promoting positive change and reform, and by considering innovative ways to implement professional learning. Conway (2007, 2011), suggested that the music education community should provide policymakers with information showing the importance of evidence regarding music teachers and professional learning.

In addition, Rodriguez (2010) described a case study that revealed the impact of district policy on a teachers' professional growth, and his students' learning. The author urged researchers to reflect upon the importance of education reform.

This final portion of the literature review will focus on new directions for professional development programs, including the discussion of how technology may play a role in the future of professional learning for music education. Much of the research that is represented in this part of the literature review emphasizes the need for effective professional learning that moves away from the traditional top-down model which uses the outdated passive approach of sitting and receiving information. In fact, the literature suggests that effective professional learning opportunities should be teacher driven and collaborative in nature, focused on the needs and experience of the teachers, and use a variety of differentiated learning opportunities.

**Additional resources for using technology in professional development programs.** The following authors explain further some ways in which technology can be beneficial when used in professional development programs. Bauer (2010) described the uses for a reader/aggregator called Really Simple Syndication (RSS) as a resource to enhance music educator professional learning. Bauer (2010) also indicated that by taking advantage of professional learning networks, educators can experience growth that is personalized, sustained, and meaningful. In addition, Henning (2012) detailed an auto ethnographic study in which the author experienced an asynchronous, online, professional learning class for educators. Henning described the ways adult learning theories are supported by her experiences, and the benefits of online professional



learning. Finally, Marrero, Woodruff, Schuster, and Riccio (2010), conducted a mixed methods case study of an online course for professional learning designed by the NASA Explore Schools Project. In analyzing the data, the authors discovered that the educators viewed the courses as a powerful tool for professional growth.

### **Implementation**

The professional development workshop will be a 3-day training. Day 1 will begin with introductions of the instructor and the participants. Next, the instructor will give a brief presentation on the importance of music education for students, and a synopsis of the events included in the workshop. The participants will be required to have their laptops for each of the sessions, in order to engage in the kinesthetic opportunities. During the remainder of the first day, the group will be introduced to the first three steps of creating their professional learning team, which will include the introduction of Wiki space and the Adobe Connect, and how they can be used for professional development and collaboration.

Day 2 will begin with a brief review of the previous day's activities. During this time, the participants will have the opportunity to ask questions to clarify any of the information that was received the previous day. Then, the participants will continue with steps four, five, and six of creating their professional learning team. Part of this time will be spent exploring some of the online resources that are available for music educators that can also be used for professional development. The participants will work in groups to identify podcasts, webinars, articles, lesson plans, etc., that can address the goals that they will create on this second day of the workshop.

Day 3 will again begin with a review, as well as the opportunity for the participants to ask any additional questions. This final day will be spent on the seventh step of creating their professional learning team, in that they will be learning how to design a Wiki space for collaboration, where the participants can include their goals, and the resources that were discovered on Day 2 of the workshop. In addition, after the instructor shows the participants how to use the Adobe Connect virtual conference room, they will practice meeting together as they create a calendar of dates for collaboration and networking. This calendar will be presented at the completion of the workshop, and will be used to illustrate the next steps in implementing the professional learning community for the music educators in the district. Finally, each of the participants will be asked to complete an exit survey as the professional development workshop ends (see Appendix A).

### **Potential Resources and Existing Supports**

Some potential resources for the effective implementation of the professional development workshop are the Teacher Tube website for Wikispaces training, the YouTube Adobe Connect tutorial, and unrestricted internet access. Other resources include music education websites via the internet, and study handouts. These resources are free, and the participants will learn that they can access them at any time.

### **Potential Barriers**

There are two potential barriers for the effective implementation of this professional development workshop. First, all of the participants may not make the commitment to attend the sessions, or continue to develop the professional learning team

after the workshop has ended. Events such as personal or family illness, and/or maternity leave may be a reason for this barrier. To allow for this occurrence, additional training sessions may be held.

Second, the district in the study may not choose to make funds available for this project. The Adobe Connect is a resource that is not free, and though it is very affordable, the district budget may not allow for this resource. The cost of Adobe Connect Meeting is \$50 per month, or \$540 per year, and it allows the user to host a meeting with up to 25 people. In addition, some of the music education webinar resources have a fee attached. The National Association for Music Education (NAfME) website has some very relevant and informative webinars, however, each individual webinar session costs \$9.95, and the course packs are \$19.99. If the music educators meet twice per month throughout the school year, they would have approximately 18 meetings. If the participants choose to have access to 18 course packs, the cost would be \$359.82. In order to offset the cost of the resources, the suggestion will be made that at the site level, each of the ten individual schools in the district may contribute \$100-\$200 for the music educators to utilize these professional development resources.

### **Proposal for Implementation and Timetable**

The music educators of the district need targeted professional development. Once the district administration gives permission for the professional development workshop to begin, the music educators would be notified and the dates set. Three full days will be required for the successful implementation of the professional learning team, but because the district has early release every Thursday during the school year, the professional

development workshop will take place throughout the day on three consecutive Thursdays. These training sessions will be held at a district facility that is accessible to all the participants, and is commonly used for training purposes as it has large rooms equipped with adult-sized tables and chairs.

To introduce the workshop on Day 1, and throughout the 3-day workshop, a PowerPoint presentation will be used to outline the importance of music education, and to give a description of the objectives to be met during the training sessions. In addition, the music educators will work together to generate a set of goals that they would like to implement throughout the remainder of the school year. Over the course of the three days of training, the music educators would use the goals to guide the design of their professional learning team as they participate in kinesthetic activities and instruction (see Appendix A for details of the presentation).

### **Roles and Responsibilities of Student and Others**

My role will be to conduct the workshop and to assist the participants in developing their professional learning team resources. My responsibilities will be to be punctual, have the content knowledge to instruct the participants, and to be attentive to their needs. While my role will be that of trainer for educating the staff members and planning the initial meetings, the sessions will include the music educators in the district, the administrators in charge of professional development in the district, and the principals from each school. The roles and responsibility of the participants in developing this professional learning team for the music educators in the district will be imperative to its successful implementation. In addition, the participants should also be punctual, be

prepared with the materials that they will need for the workshop, be courteous to others, and be engaged in the activities.

### **Project Evaluation Plan**

In order to ensure that this workshop is meeting its intended outcomes, a goal-based evaluation will be necessary. Locke and Latham (1990, 2002), developed a goal setting theory, and they explained that the people who set specific, challenging goals, perform better. Locke and Latham also posited that people who use proper goal setting understand how to accomplish and reevaluate goals in order to continue to pursue the goals (1990, 2002).

For this project, the specific goal is to add a professional learning team to the district in order to provide the music educators with maximum support and resources to enhance student achievement in music. On the last day of the workshop, an exit survey will be utilized to determine the effectiveness of the proposed project, and whether or not it met its goals. The responses from the survey will be used to enhance the project. A copy of the survey can be found at the end of Appendix A. In addition, after the conclusion of the workshop, I will follow up with the music educators by virtually attending some of their professional learning meetings. After each meeting, the music educators will have the opportunity to discuss the effectiveness of the resources. They will also have the opportunity to reflect on how to use the continuous process to improve their professional learning team.

### **Project Implications**

#### **Local Community**

According to Hord (2015), educators grow in competence and confidence when they experience continuous and sustained adult learning. When the members of a professional learning team engage in this continuous learning, they are able to select new teaching practices in order to ensure the improvement of student learning. The music educators in the district will be able to establish new goals for their own learning, and this will allow them to prepare for higher-quality teaching of their students. In addition to using their more effective teaching skills to enhance their students' learning, the music educators will benefit from the administrations' leadership as they share the decision-making power with the members of the professional learning team. Skills such as communicating, modeling, practicing and receiving feedback, will be developed as the basic psychological needs of competence, autonomy, and relatedness are met through the professional learning team (Hord, 2015).

### **Far-Reaching**

This proposed professional development workshop may produce a positive social change in that it may change the way professional development programs are developed for music educators. Ultimately, this program could transcend the non-targeted professional development that music educators currently experience, to become the continuous training that the music educators reported they need. On a larger scale, music educators can promote learning within their content area, which includes a vast number of arts educators across the state, and therefore improve instruction and student learning in music on a state level.

### **Conclusion**

Section 3 of this paper discussed all aspects of the proposed project for a professional development workshop. The workshop was recommended based on the results of the study presented in Section 2, as a way to address the problem described in Section 1. The project outline included a description of the goals and rationale, as well as a review of the literature. In describing the implementation of the project, consideration was given to the supports, barriers, timetable, and roles and responsibilities of the participants. Next, the plan for how the project will be evaluated was described. Finally, a discussion of the possible implications for the project was included at the end of Section 3. In the final section of this paper, I will expound on the strengths and limitations of the study, as well as share my reflections on the project. Finally, I will discuss the project's implications for future research.

## Section 4: Reflections and Conclusions

### **Introduction**

In this project study, I explored the perceptions of music educators concerning targeted professional development. Educators must be able to recognize their needs in order to spur students' educational growth and achievement (Deci, Vallerand, & Pelletier, 1991). Self-reflection and evaluation are critical components in the educational growth process, as well as in this project study. In this section, I will discuss the strengths and limitations of the project and offer some recommendations for future researchers. In addition, I will include my reflections and analysis of myself as a scholar and practitioner. I will conclude the section by addressing the potential impact of my project study on social change.

### **Project Strengths and Limitations**

The project's strengths in addressing the problem include the opportunity for the music educators to engage in targeted professional development, and collaboration with their colleagues. As discussed in Section 1, educators have the basic psychological needs of competency, autonomy, and relatedness (Deci et al., 1991). These needs will all have the potential to be met through the project's creation of professional learning teams. According to my analysis of the findings, music educators need to have access to appropriate resources in order to increase student achievement. This project will give music educators the technology to share ideas as well as online resources to increase their own knowledge. Finally, I hope that this project will serve as a model for other music education teachers who lack targeted professional development in their school systems.



### **Recommendations for Alternative Approaches**

A limitation of this proposed workshop is that the music educators may not be comfortable with using an online platform for their collaborative efforts. One of the main themes that emerged in this study is the music educators' desire to have the opportunity to work together. However, some of the music educators who have been working in this district for many years may not be willing to step outside of their comfort zone with the possibility of using technology that is new to them. The music educators may view a single workshop as not providing enough training to help them become independent users of collaborative tools. In this case, I suggested that additional on-site sessions, where music educators would receive continuous support in training to use their new technology, be provided.

Another alternative in addressing the lack of technology training would be to take advantage of the online training that is provided by the companies whose software will be used by the professional learning team. The added advantage to this type of training is that music educators may be able to earn additional professional development credits to go toward recertification as well as Arizona Proposition 301 Pay for Performance monies. A disadvantage of this outside resource would be the possible costs involved in using the online training provided by the software companies.

Alternately, the lack of targeted professional development for district music educators may be approached from a one-on-one standpoint. According to my study findings, the music educators need to feel competent in their field as well as to have the autonomy to collaborate with others in their content area. A mentor program, where each

of music educator has the opportunity to be paired with other “mentor” music educators (either from their own district or from other nearby districts) may be an alternative way to address this need. Such a program would allow music educators the opportunity to shadow seasoned music teachers in their classrooms and potentially learn new instructional strategies.

### **Scholarship, Project Development and Evaluation, and Leadership and Change Scholarship**

When I looked at the various definitions of scholarship, I encountered the following four words: scholarship, knowledge, learning, and erudition. These words are sometimes listed as synonyms. However, through the experience of researching for this project study, I have learned that these four words are fundamentally related. The word “knowledge” encompasses the facts and ideas one gains through investigation and observation. During the data gathering stage of this study, I was able to observe the participants and their perceptions. The word “learning” relates to the formal acquisition of knowledge. During the data analysis portion of the study, I was able to formally organize my findings to identify emergent themes. The word “scholarship” has to do with a high level of learning and knowledge that is achieved through academic study. Through research, and a review of the literature, I acquired a high level of learning and knowledge related to the problem and the guiding research questions as they relate to the results of the findings. Finally, a person of erudition is typically someone who is scholarly. In this study, I have become erudite in the topic of targeted professional development for music educators.

### **Project Development and Evaluation**

During the development of this project, it became evident that the problem of targeted professional development would need to be addressed through the professional development workshop. The focus group and the questionnaire interviews revealed that the music educators perceived targeted professional development to be ongoing opportunities to access relevant resources, and to use them to increase their instructional skills through collaboration and networking. I developed this professional development workshop not only as a way to share information about the importance of music education, and the need for continuous music educator growth, but also as a way to assist the music educators in the creation of their professional learning team. This project study will give the music educators of the district the tools that they need in order to network and to collaborate, as well as to refine the process of functioning as a professional learning team.

### **Leadership and Change**

Through the process of conducting this project study, what I have learned about leadership and change is that positive changes cannot occur without leadership. What is more, leadership is not the sole responsibility of the administration of a school district. In this project study, it will be necessary for the music educators to engage in the process of learning how to take control of their learning. In addition, it will also be necessary for the administration to share their leadership in order for the music educators to experience autonomy. This bottom-up, top-down leadership model will be essential for the successful creation of the professional learning team.

### **Reflection on the Importance of the Work**

**Analysis of Self as Scholar.** In analyzing myself as a scholar, I have come to understand that becoming a scholar is not merely the acquisition of knowledge, but it is an ongoing process of acquiring excellent skills in many areas. My journey into this process of becoming a Doctor of Education is only a first step into becoming skilled in communication, research, study, critical thinking, evaluation, planning, and the integration and application of problem solving skills. In order to become a true scholar, it will be necessary for me to continue to refine these skills in order to build my knowledge base to create deeper understandings of the world and myself.

**Analysis of Self as Practitioner.** As I reflected on myself as a practitioner, I came to realize that reflection does not just involve looking back on what was learned while researching and developing this project study. Reflection also involves looking ahead and using the information that was acquired to deepen my knowledge and understanding of each new endeavor. When I analyze myself as a practitioner, I see that this project study has given me the opportunity to learn and practice new skills that are necessary to conduct a successful research study. However, I am not yet proficient, and I will need to practice these skills in order to call myself a practitioner.

**Analysis of Self as Project Developer.** Throughout the development of this project study, I felt as if I went through a maturation process. Like a young child, I began this work not knowing how I would react to the various situations and possibilities of the experience, because it was so new to me. As I moved through the process, I began to understand how important it was to be organized, self-directed, and ready to tackle each

obstacle in order to move forward. In addition, I learned that it was critically important to focus on the participants and their needs, as opposed to being preoccupied with my own. At the end of the development of this project study, I feel that I have emerged as a “grown-up” scholar. Of course, a mature adult is self-aware, and knows that you never stop learning. As a project developer, I know that I will use the important attributes that I have gained to design future projects, and to continue to learn how to best address the needs of teachers and students.

**The Project’s Potential Impact on Social Change.** According to the research cited by the National Association for Music Education (NAfME, 2016), music education has the potential to impact academic achievement, brain development, 21<sup>st</sup> century skills, and student engagement. If this project study is a success, the potential impact it will have on social change will reach not only the music educators and students of the district in the study, but it will also reach music educators and their students across the nation. It is essential for music educators everywhere to have the opportunity to experience targeted professional development if they are to continue to learn and grow their instructional skills. By creating a professional learning team, the music educators in this study and beyond will have the ability to access essential resources and collaborative sessions, and thus impact their students in the areas mentioned above.

### **Implications, Applications, and Directions for Future Research**

The implications of this study are first, that we as educators have needs that should be addressed in order for us to be effective in helping our students to show growth. Second, it is possible that the needs of the music educators can be met through

an online platform, where they can have access to relevant resources. In addition, a professional learning team gives the music educators the opportunity for collaboration and networking in a job-embedded fashion.

The application of this project study could have the potential to enhance professional development programs for music educators in the current district, and other school districts as well. Because this project advocates for andragogical principles, it could meet the music educator's needs for competency, autonomy, and relatedness. This can be done by allowing teachers to provide input about topics of professional development, utilizing teachers' experiences, encouraging teachers to facilitate learning activities, and creating an atmosphere of collaboration.

This qualitative case study revealed a rich understanding of the perceptions of the music educators in regard to targeted professional development. However, future research should include an exploration of how the music educators can use their collaborative efforts to design formative and summative assessments. In addition, after the professional development team has had the opportunity to meet on a continuous basis for an extended period of time, future research should also investigate the effects of the music educator professional development program on student scores.

### **Conclusion**

The experience of creating this project study has given me the opportunity to discover the process for identifying a problem, and conducting educational research that lead to a project that would address that problem. In addition, this study adds to the limited amount of research about the perceptions of music educators regarding targeted

professional development. Finally, as discussed in this last section, this study also provides further opportunities for future research in the area of music education and targeted professional development.

Essentially, the main purpose for professional development for educators is to give students the opportunity to receive the best possible education. This experience has helped me to have a better understanding of how teachers are committed to their own learning in order to help their students to learn. It is my hope that this project will be used to facilitate positive social change and improvements to instruction for the music educators, as well as to help students to meet academic content and achievement standards in music education.

## References

- Alton-Lee, A. (2011). Using evidence for educational improvement. *Cambridge Journal of Education*, 41(3), 303-329. doi.org/10.1080/0305764x.2011.607150
- Arizona Department of Education. (2011). Arizona framework for measuring educator effectiveness. Retrieved from <http://www.azed.gov/teacherprincipal-evaluation>
- Arizona Department of Education. (2015). Student learning objective handbook. Retrieved from <http://www.azed.gov/teacherprincipal-evaluation/student-learning-objectives/>
- Austin, A. E., & Sorcinelli, M. (2013). The future of faculty development: Where are we going? *New Directions for Teaching & Learning*, 2013(133), 85-97. doi:10.1002/tl.20048
- Baker, B. D., Oluwole, J., & Green, P. C. (2013). The legal consequences of mandating high stakes decisions based on low quality information: Teacher evaluation in the race-to-the-top era. *Education Evaluation and Policy Analysis Archives*, 21, 1-71. doi.org/10.14507/epaa.v21n5.2013
- Barlow, A. T., Frick, T. M., Barker, H. L., & Phelps, A. J. (2014). Modeling instruction: The impact of professional development on instructional practices. *Science Educator*, 23(1), 14-26. Retrieved from <http://search.proquest.com/openview/4180879c90c2e43454b7691de3dfd37e/1?pq-origsite=gscholar&cbl=26548>
- Bartle, M. (2008). Andragogy. *Andragogy – Research Starters Education*, 1. Retrieved from



<http://eds.b.ebscohost.com.ezp.waldenulibrary.org/eds/pdfviewer/pdfviewer?vid=10&sid=b0a1dba6-6dca-490f-bbc1-b13c031a7a0d%40sessionmgr120&hid=113>

- Barton, B., & Hartwig, K. (2012). Where is music?: A philosophical approach inspired by Steve Dillon. *Australian Journal of Music Education*, (2), 3-9. Retrieved from <http://eds.b.ebscohost.com.ezp.waldenulibrary.org/eds/pdfviewer/pdfviewer?vid=12&sid=b0a1dba6-6dca-490f-bbc1-b13c031a7a0d%40sessionmgr120&hid=113>
- Bauer, W. I. (2007). Research on professional development for experienced music teachers. *Journal of Music Teacher Education*, 17(1), 12-21.  
doi:10.1177/10570837070170010105
- Bauer, W. I. (2010). Your personal learning network. *Music Educators Journal*, 97(2), 37-42. doi:10.1177/0027432110386383
- Beachboard, M. R., Beachboard, J. C., Li, W., & Adkison, S. R. (2011). Cohorts and relatedness: Self-determination theory as an explanation of how learning communities affect educational outcomes. *Research in Higher Education*, 52(8), 853-874. doi:10.1007/s11162-011-9221-8
- Beavers, A. (2009). Teachers as learners: Implications of adult education for professional development. *Journal of College Teaching & Learning*, 6(7), 25-30. Retrieved from <http://cluteinstitute-onlinejournals.com/archives/journals.cfm?Journal=Journal%20of%20College%20Teaching%20%26%20Learning>
- Blank, R. K. (2013). What research tells us: Common characteristics of professional learning that leads to student achievement. *Journal of Staff Development*, 34(1),

50-53. Retrieved from <http://learningforward.org/publications/jsd/jsd-blog/jsd/2013/03/08/february-2013-vol.-34-no.-1>

Bouwma-Gearhart, J. (2012). Science faculty improving teaching practice: Identifying needs and finding meaningful professional development. *International Journal of Teaching and Learning in Higher Education*, 24(2), 180-188. Retrieved from <http://ezp.waldenulibrary.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=eric&AN=EJ996264&site=eds-live&scope=site>

Brookfield, S. (2010). *Developing critical thinkers: Challenging adults to explore alternative ways of thinking and acting*. San Francisco, CA: Jossey-Bass.

Bush, J. E. (2007). Importance of various professional development opportunities and workshop topics as determined by in-service music teachers. *Journal of Music Teacher Education*, 16(2), 10-16. doi:10.1177/10570837070160020103

Caruth, G.D. (2014). Meeting the needs of older students in higher education. *Participatory Education Research*, 1(2), 21-35. doi.org/10.17275per.14.09.1.2

Center on Organization and Restructuring of Schools. (n.d.). *Acronym finder*. (1988-2008). Retrieved from <http://acronyms.thefreedictionary.com/center+on+organization+and+restructuring+of+schools>

Chan, S. (2010). Applications of Andragogy in multi-disciplined teaching and learning. *Journal of Adult Education*, 39(2), 25-35. Retrieve from <http://ezp.waldenulibrary.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=eric&AN=EJ930244&site=eds-live&scope=site>

Chester, A. (2012). Peer partnerships in teaching: Evaluation of a voluntary model of

professional development in tertiary education. *Journal of the Scholarship of Teaching & Learning*, 12(2), 94-108. Retrieved

from <http://ezp.waldenulibrary.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=eric&AN=EJ978909&site=eds-live&scope=site>

Cole, K. (2011). Professional notes: Brain-based research music advocacy. *Music Educators Journal*, 98(1), 26-30. doi:10.1177/0027432111416574

Compton, C.M. (2010). What teachers want: Educators at all career stages express the desire to connect with and learn from one another. *Journal of Staff Development*, 31(4), 52-55. Retrieved from

<http://eds.b.ebscohost.com.ezp.waldenulibrary.org/eds/detail/detail?sid=b0a1dba6-6dca-490f-bbc1-b13c031a7a0d%40sessionmgr120&vid=40&hid=113&bdata=JnNpdGU9ZWRzLWxpdmUmc2NvcGU9c2l0ZQ%3d%3d#db=eue&AN=508177126>

Consortium of National Arts Education Associations. (1994). *National standards for arts education: What every young American should know and be able to do in the arts*. Reston VA: Music Educators National Conference.

Conway, C. (2007). Setting an agenda for professional development policy, practice, and research in music education. *Journal of Music Teacher Education*, 17(1), 56-61.

Retrieved from

<http://ezp.waldenulibrary.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=edsgea&AN=edsgcl.176368371&site=eds-live&scope=site>

Conway, C. (2011). Professional development of experienced music teachers: Special

focus issue. *Arts Education Policy Review*, 112(2), 55-59.

doi:10.1080.10632913.2011.545751

Creswell, J. W. (2012). *Education research: Planning, conducting, and evaluating quantitative and qualitative research*, (4<sup>th</sup> ed). Upper Saddle River, NJ: Pearson Education.

Deci, E. L., & Ryan, R. M. (1985). *Intrinsic motivation and self-determination in human behavior*. New York: Plenum.

Deci, E. L., & Ryan, R. M. (2000). The 'what' and 'why' of goal pursuits: human needs and the self-determination of behavior. *Psychological Inquiry*, (4), 227. Retrieved from

<http://ezp.waldenulibrary.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=edswss&AN=000166046400001&site=eds-live&scope=site>

Deci, E. L., & Ryan, R. M. (2008). Self-determination theory: A macrotheory of human motivation, development, and health. *Canadian Psychology*, 49(3), 182-185.

doi:10.1037/a0012801

Deci, E. L., Vallerand, R. J., Pelletier, L. G., & Ryan, R. M. (1991). Motivation and education: The self-determination perspective. *Educational Psychologist*, 26(3/4), 325. Retrieved from

<http://ezp.waldenulibrary.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=eue&AN=508366765&site=eds-live&scope=site>

Desimone, L. M. (2009). Improving impact studies of teachers' professional development: Toward better conceptualizations and measures. *Educational*

*Researcher*, 38(3), 181-199. Retrieved from <http://search.proquest.com/docview/216902889?accountid=14872>

Desimone, L. (2011). Outcomes: Content-focused learning improves teacher practice and student results. *Journal of Staff Development*, 32(4), 63. Retrieved from <http://ezp.waldenulibrary.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=eue&AN=525473945&site=eds-live&scope=site>

DuFour, R., DuFour, R., Eaker, R., & Many, T. (2010). *Learning by doing: A handbook for professional learning communities that work*, (2<sup>nd</sup> ed.). Bloomington, IN: Solution Tree.

Duran, M., Brunvond, S., Ellsworth, J., & Sendog, S. (2011). Impact of research-based professional development: Investigation of in-service teacher learning and practice in Wiki integration. *Journal of Research on Technology in Education*, 44(4), 313-334. doi:org/10.1080/15391523.2012.10782593

Education Commission of the States. (2013). Retrieved from [http://www.ecs.org/html/educationissues/teachingquality/NCLB-HQTP/t\\_comp.asp](http://www.ecs.org/html/educationissues/teachingquality/NCLB-HQTP/t_comp.asp)

Educator and evaluation support system for teachers. (2014). Retrieved from <http://www.azed.gov/teacherprincipal-evaluation/student-learning-objectives/>

Eros, J. (2011). The career cycle and the second stage of teaching: Implications for policy and professional development. *Arts Education Policy Review*, 112(2), 65-70. doi:10.1080/10632913.2011.546683

Evans, P. (2015). Self-determination theory: An approach to motivation in music

education. *Musicae Scientiae*, 19(1), 65-83. doi:10.1177/1029864914568044

Flohr, J. W. (2010). Best practices for young children's music education: Guidance from brain research. *General Music Today*, 23(2), 13-19. Retrieved from <http://ezp.waldenulibrary.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=edsgea&AN=edsgcl.223713381&site=eds-live&scope=site>

Francis-Poscente, K., Jacobsen, M. (2013). Synchronous online collaborative professional development for elementary mathematics teachers. *International Review of Research in Open & Distance Learning*, 14(3), 319-343. Retrieved from <http://ezp.waldenulibrary.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=edswss&AN=000322378200016&site=eds-live&scope=site>

Gates, L. (2010). Professional development: Through collaborative inquiry for an art education archipelago. *Studies in Art Education*, 52(1), 6-17. Retrieved from <http://www.jstor.org/stable/25746078>

Geist, K., Geist, E.A., & Kuznik, K. (2012). The patterns of music: Young children learning mathematics through beat, rhythm, and melody. *Young Children*, 67(1), 74-79. Retrieved from <http://ezp.waldenulibrary.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=eue&AN=74296322&site=eds-live&scope=site>

Goals 2000: Educate America Act. 1994. Public Law 103-227. 103<sup>rd</sup> Cong., 2d sess., March 31, 1994

Glesne, C. (2011). *Becoming qualitative researchers: An introduction*. Boston, MA:

Pearson Education Inc.

- Gorozidis, G., & Papaioannou, A. G., (2014). Teachers' motivation to participate in training and to implement innovations. *Teacher and Teacher Education*, 39(2014), 1-11. Retrieved from <http://ezp.waldenulibrary.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=edswss&AN=000332426600001&site=eds-live&scope=site>
- Hancock, D.R. & Algozzine, B. (2006). *Doing case study research*. New York, NY: Teachers College Press
- Hansen, D., & Milligan, S.A. (2012). Aural skills: At the juncture of research in early reading and music literacy. *Music Educators Journal*, 99(2), 75-80. doi.org.ezp.waldenulibrary.org/10.1177/0027432112462894
- Hardy, I., & Ronnerman, K. (2011). The value and valuing of continuing professional development: Current dilemmas, future directions and the case for action research. *Cambridge Journal of Education*, 41(4), 461-472. Retrieved from <http://ezp.waldenulibrary.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=edswss&AN=0003067378000006&site=eds-live&scope=site>
- Henning, T. (2012). Writing professor as adult learner: An autoethnography of online professional development. *Journal of Asynchronous Learning Networks*, 16(2), 9-26. Retrieved from <http://ezp.waldenulibrary.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=eue&AN=76476047&site=eds-live&scope=site>
- Hochberg, E. D., & Desimone, L. M. (2010). Professional development in the

accountability context: Building capacity to achieve standards. *Educational Psychologist*, 45(2), 89-106. doi:10.1080/00461521003703052

Hodges, D. A., & Luehrsen, M. (2010). The impact of a funded research program on music education policy. *Arts Education Policy Review*, 111(2), 71-78. doi:10.1080/10632910903458854

Holton, E., Wilson, L., & Bates, R.A. (2009). Toward development of a generalized instrument to measure andragogy. *Human Resource Development Quarterly*, 20(2), 169-193. Retrieved from <http://ezp.waldenulibrary.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=edswss&AN=000207807300003&site=eds-live&scope=site>

Hord, S. (2015). What is an authentic professional learning community? *Journal of Staff Development*, 36(3), 38-39.

Retrieved from

<http://ezp.waldenulibrary.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=eue&AN=103549111&site=eds-live&scope=site>

Horsley, S. (2009). The politics of public accountability: Implications for centralized music education policy development and implementation. *Arts Education Policy Review*, 110(4), 6-13. doi:10.3200/AEPR.110.4.6-13

Hough, D.L. (2011). Characteristics of effective professional development: An examination of the developmental designs character education classroom management approach in middle grades schools. *Middle Grades Research Journal*, 6(3), 129-143. Retrieved from



<http://ezp.waldenulibrary.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=edsgea&AN=edsgcl.284015988&site=eds-live&scope=site>

Hourigan, R. (2011). Race to the top: Implications for professional development in arts education. *An Education Policy Review*, 112(2), 40-64. doi: 10.1080/10632913,2911.546679

Howell, A.C. (2009). Curricular pillars in the elementary general music classroom. *Music Educators journal*, 95(3), 37-41. Retrieved from <http://ezp.waldenulibrary.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=a9h&AN=37205943&site=eds-live&scope=site>

Hunter, L.R. (2011). School-university partnerships: A means for the inclusion of policy studies in music teacher education. *Arts Education Policy Review*, 112(3), 137-143. doi:10.1080/10632913.2011.566086

Hunzicker, J. (2011). Effective professional development for teachers: A checklist. *Professional Development in Education*, 37(2), 177-179. doi:10.1080/19415257.2010.523955

*Improving America's Schools Act of 1994*. 1994. Public Law 103-382. 103<sup>rd</sup> Cong., October 20, 1994.

Jacobi, B.S. (2012). Opportunities for socioemotional learning in music classrooms. *Music Educators Journal*, 99(2), 68-74. doi: 10.1177/0027432112459082

Jensen, E. (2000). *Music with the brain in mind*. San Diego, CA: The Brain Store Inc.

Johnson, P. (2009). The 21<sup>st</sup> century skills movement. *Educational Leadership*, 67(1), 11. Retrieved from

<http://ezp.waldenulibrary.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=edsgea&AN=edsgcl.208608188&site=eds-live&scope=site>

Jolly, Anne. (2005). A facilitator's guide to professional learning teams. Greensboro, NC: The SERVE Center at the University of North Carolina at Greensboro.

Jones, P.M. (2009). Hard and soft policies in music education: Building the capacity of teachers to understand study and influence them. *Arts Education Policy Review*, 110(4), 27-32. Retrieved from <http://ezp.waldenulibrary.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=edsgea&AN=edsgcl.204850666&site=eds-live&scope=site>

Karimi, M. (2011). The effects of professional development initiatives on EFL teachers' degree of self-efficacy. *Australian Journal of Teacher Education*, 36(6), 50-62. Retrieved from <http://files.eric.ed.gov/fulltext/EJ936991.pdf>

Kayler, M. A. (2009). Teacher development and learner-centered theory. *Teacher Development*, 13(1), 57-69. doi:10.1080/13664530902858501

Kim, H., & Kemple, K. M. (2011). Is music an active developmental tool or simply a supplement? Early childhood preservice teachers' beliefs about music. *Journal of Early Childhood Teacher Education*, 32(2), 135-147. doi:10.1080/10901027.2011.572228

Klein, E. J., & Riordan, M. (2011). Wearing the "student hat": Experiential professional development in expeditionary learning schools. *Journal of Experiential Education*, 34(1), 35-54. doi:10.5193/JEE34.1.35

Kos, R. (2010). Developing capacity for change: A policy analysis for the music

education profession. *Arts Education Policy Review*, 111(3), 97-104.

doi:10.1080/10632911003626903

Kruse, S., Louis, K.S., & Bryk, A. (1994). Building professional community in schools.

*Issues in Restructuring Schools*, 6, 3-6. Retrieved from

<http://dieppestaff.pbworks.com/w/file/fetch/66176267/Professional%20Learning%20communities.pdf>

Kyounghe, S., & You-Kyung, H. (2013). Online teacher collaboration: A case study of

voluntary collaboration in a teacher-centered online community. *KEDI Journal of Educational Policy*, 10(2), 221-242. Retrieved from

<http://ezp.waldenulibrary.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=eue&AN=93608361&site=eds-live&scope=site>

Laureate Education, Inc. (2013). *Case study research*. Retrieved from

<http://academicguides.waldenu.edu/researchcenter/resources/Design>

Learning Forward. (2011). *Standards for professional learning*. Oxford, OH: Author

Lindau, B. (2013). Symposium report: Music & science: Practice & convergence – an

organic symposium. *Psychomusicology: Music, Mind & Brain*, 23(2), 123-126.

doi:10.1037/pmu0000008

Lindsey, D., Jungwirth, L., Pahl, J., & Lindsey, R. (2009). *Culturally proficient learning*

*communities: Confronting inequities through collaborative curiosity*. Thousand

Oaks, CA: Corwin Press

Lodico, M., Spaulding, D., & Voegtler, K. (2010). *Methods in educational research:*

*From theory to practice*. San Francisco, CA: John Wiley & Sons Inc.

- Marrero, M. E., Woodruff, K. A., Schuster, G. S. & Riccio, J. (2010). Live, online short-courses: A case study of innovative teacher professional development. *International Review of Research in Open and Distance Learning, 11*(1), 81-95. Retrieved from <http://ezp.waldenulibrary.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=eric&AN=EJ881579&site=eds-live&scope=site>
- Mastorilli, T. M., Harnett, S., & Zhu, J. (2014). Arts achieve, impacting student success in the arts: Preliminary findings after one year of implementation. *Journal for Learning Through the Arts, 10*(1). Retrieved from <http://ezp.waldenulibrary.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=eric&AN=EJ1050608&site=eds-live&scope=site>
- McAleer, D., & Bangert, A. (2011). Professional growth through online mentoring: A study of mathematics mentor teachers. *Journal of Educational Computing Research, 44*(1), 83-115. doi:10.2190/EC.44.1e
- McCloskey, M. (2011). What does whole child education mean to parents? *Educational Leadership, 68*(8), 80-81. Retrieved from <http://ezp.waldenulibrary.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=edsgea&AN=edsgcl.293428691&site=eds-live&scope=site>
- McLeskey, J. (2011). Supporting improved practice for special education teachers: The importance of learner-centered professional development. *Journal of Special Education Leadership, 24*(1), 26-35. Retrieved from <http://ezp.waldenulibrary.org/login?url=http://search.ebscohost.com/login.aspx?di>

rect=true&db=eue&AN=60616161&site=eds-live&scope=site

- Mead, S. (2012). Recent state action on teacher effectiveness: What's in state laws and regulations? *Bellwether Education Partners*.
- Merriam, S. B. (2008). Adult learning theory for the twenty-first century. *New Directions for Adult & Continuing Education*, (119), 93-98. doi:10.1002/ace.309
- Merriam, S. (2009). *Qualitative research: A guide to design and implementation*. San Francisco, CA: John Wiley & Sons, Inc.
- Mizell, H. (2012). Who are the advocates in your school? Professional learning cries out for leaders to shape it as a relevant and energizing force. *Journal of Staff Development*, 33(6), 46-49. Retrieved from <http://ezp.waldenulibrary.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=eue&AN=84404857&site=eds-live&scope=site>
- Mizell, H., Hord, S., Killion, J., & Hirsh, S. (2011). New standards put the spotlight on professional learning. *Journal of Staff Development*, 32(4), 10-12. Retrieved from <http://ezp.waldenulibrary.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=eue&AN=525473959&site=eds-live&scope=site>
- Moore, J.S. (2009). Assessment of a professional development programme for music educators. *Music Education Research*, 11(3), 319-333. doi:10.1080/14613800903144304
- Moore, J. S., Griffin, M. (2007). Professional development for music educators. *Music Education Research International*, 1, 48-54. Retrieved from <http://cmer.arts.usf.edu/content/articlefiles/957-MERI01pp48-54.pdf>

- NAfME teacher evaluation position statement*. (2015). Retrieved from <http://www.nafme.org/about/position-statements/teacher-evaluation>
- National Comprehensive Center for Teacher Quality. (2011). *Measuring teachers' contributions to student learning growth for nontested grades and subjects* (Cooperative agreement number S283B050051). Retrieved from <http://www.gtlcenter.org/sites/default/files/docs/MeasuringTeachersContributions.pdf>
- No Child Left Behind Act. (2002, January, 8). *Transforming the federal role in education so that no child is left behind*. Retrieved from <http://www.ed.gov/nclb/landingjhtml?src=fb>
- Overland, C. T. (2014). Teacher evaluation and music education: Joining the national discussion. *Music Educators Journal*, 101(1), 56-62. Retrieved from <http://ezp.waldenulibrary.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=eric&AN=EJ1037961&site=eds-live&scope=site>
- Parsad, B. & Spiegelman, M. (2012). *Arts education in public elementary and secondary schools: 1999-2000 and 2009-10* (NCES 2012-014). National Center for Education Statistics, Institute of Education Sciences, U.S. Department of Education. Washington, DC.
- Pellegrino, K. (2011). Exploring the benefits of music-making as professional development for music teachers. *Arts Education Policy Review*, 112(2), 79-88. doi:10.1080/10632913.2011.546694
- Polly, C., & Hannafin, M. (2010). Reexamining technology's role in learner-centered

- professional development. *Educational Technology Research & Development*, 58(5), 557-571. doi:10.1007/s11423-009-9146-5
- Polly, C. & Hannafin, M. J. (2011). Examining how learner-centered professional development influences teachers' espoused and enacted practices. *Journal of Educational Research*, 104(2), 120-130. doi:10.1080/0022067100363737
- Randall, M. (2013). Tuning up the standards for teaching, student assessments, and evaluations of music educators. *Teaching Music*, (1), 34. Retrieved from <http://ezp.waldenulibrary.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=edb&AN=89632246&site=eds-live&scope=site>
- Remer, J. (2010). From lessons learned to local action: Building your own policies for effective arts education. *Arts Education Policy Review*, 111(3), 81-96. doi:10.1080/10632911003626879
- Rickard, N.S., Vasquez, J.T., Murphy, F., Gill, A., & Toukhsati, S.R. (2010). Benefits of a classroom based instrumental music program on verbal memory of primary school children: A longitudinal study. *Australian Journal of Music Education*, (1), 36-47. Retrieved from <http://ezp.waldenulibrary.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=edsgea&AN=edsgcl.310516861&site=eds-live&scope=site>
- Ritchie, L., & Williamon, A. (2011). Primary school children's self-efficacy for music learning. *Journal of Research in Music Education*, 59(2), 146-161. Retrieved from <http://ezp.waldenulibrary.org/login?url=http://search.ebscohost.com/login.aspx?di>

- rect=true&db=edswah&AN=000291667900004&site=eds-live&scope=site
- Rodriguez, A. J. (2010). Exposing the impact of opp(reg)ressive policies on teacher development and on student learning. *Cultural Studies of Science Education*, 5(4), 923-940. doi:10.1007/s11422-010-9281-7
- Ryan, R. M., & Deci, E. L. (2000). Self-determination theory and the facilitation of intrinsic motivation, social development, and well-being. *The American Psychologist*, (1), 68. doi:10.1037/110003-066X.55.1.68
- Schmidt, P. (2009). Reinventing from within: Thinking spherically as a policy imperative in music education. *Arts Education Policy Review*, 110(4), 39-47. Retrieved from <http://ezp.waldenulibrary.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=edsgea&AN=edsgcl.204850668&site=eds-live&scope=site>
- Schmidt, P., & Robbins, J. (2011). Looking backwards to reach forward: A strategic architecture for professional development in music education. *Arts Education Policy Review*, 112(2), 95-103. doi:10.1080/10632913.2011.546702
- Sharvashidze, N., & Bryant, M. (2011). Adult education in practice: Teacher training and its potential for changing school teachers through adult learning. *Problems of Education on the 21<sup>st</sup> Century*, 29, 110-118. Retrieved from <http://ezp.waldenulibrary.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=eue&AN=61152309&site=eds-live&scope=site>
- Shuler, S. C. (2012). Music education for life: Core music education: Students' civil right. *Music Educators Journal*, 98(4), 7-11. doi:10.1177/0027432112446912
- Smith, C. (2009). Accountability requirements and professional development in the U.S.



adult basic and literacy education system. *Literacy and Numeracy Studies*, 17(3), 27-41. Retrieved from

<http://ezp.waldenulibrary.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=eue&AN=48316247&site=eds-live&scope=site>

Smith, C. (2010). The great dilemma of improving teacher quality in adult learning and literacy. *Adult Basic Education and Literacy Journal*, 4(2), 67-74. Retrieved from <http://ezp.waldenulibrary.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=eue&AN=508175682&site=eds-live&scope=site>

Stanley, A. (2011). Professional development within collaborative teacher study groups: Pitfalls and promises. *Arts Education Policy Review*, 112(2), 71-78.  
doi:10.1080/10632913.2011.546692

Steele, N.A. (2010). Three characteristics of effective teachers. *Update: Applications of Research in Music Education*, 28(2), 71-78. doi:10.1177/8755123310361769

Stewart, C. (2014). Transforming professional development to professional learning. *MPAEA Journal of Adult Education*, 43(1), 28-33. Retrieved from <http://ezp.waldenulibrary.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=eric&AN=EJ1047338&site=eds-live&scope=site>

Stone, D. N., Deci E. L., & Ryan, R. M. (2009). Beyond talk: Creating autonomous motivation through self-determination theory. *Journal of General Management*, 34(3), 75-91. Retrieved from [https://sdtheory.s3.amazonaws.com/SDT/documents/2009\\_StoneDeciRyan\\_JGM.pdf](https://sdtheory.s3.amazonaws.com/SDT/documents/2009_StoneDeciRyan_JGM.pdf)

- Taylor, B., & Kroth, M. (2009). Andragogy's transition into the future: Meta-analysis of andragogy and its search for a measureable instrument. *Journal of Adult Education, 38*(1), 1-11. Retrieved from <http://ezp.waldenulibrary.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=eric&AN=EJ891073&site=eds-live&scope=site>
- Telesco, P.J. (2010). Music and early literacy. *Forum on Public Policy Online, 2010*(5).Retrieved from <http://forumonpublicpolicy.com/vol2010no5/earlychildhood2010no5.html>
- Torff, B., & Byrnes, K. (2011). Differences across academic subjects in teachers' attitudes about professional development. *Educational Forum, 75*(1), 26-36. doi:10.1080/00131725.2010. 528553
- Torff, B. & Sessions, D. (2009). Teachers' attitudes about professional development in high SES and low SES communities. *Learning Inquiry, 3*(2), 67-77. doi:10.1007/s11519-009-0040-1
- U.S. Department of Education. (n.d.). *No Child Left Behind-Public Law 107-110*. Retrieved from <http://www.ed.gov/policy/elsec/leg/esea09/107-110.pdf>
- Varvarigou, M., Creech, A., & Hallam, S. (2012). Benefits of continuing professional development (CPD) programmes in music for KS2 (primary) teachers through the example of the London Symphony Orchestra (LSO) On Track programme. *Music Education Research, 14*(2), 149-169. doi:10.1080/14613808.2012.685457
- Vitale, J. (2011). Music makes you smarter: A new paradigm for music education? Perceptions and perspectives from four groups of elementary education

- stakeholders. *Canadian Journal of Education*, 34(3), 317-343. Retrieved from <http://ezp.waldenulibrary.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=edsgea&AN=edsgcl.271511531&site=eds-live&scope=site>
- Wagner, B. D., & French, L. (2010). Motivation, work satisfaction, and teacher change among early childhood teachers. *Journal of Research in Childhood Education*, 24(2), 152-171. doi:10.1080/02568541003635268
- Wagner, T. (2008). *The global achievement gap*. New York, NY: Basic Books
- Williams, R.B., Brien, K., & LeBlanc, J. (2012). Transforming schools into learning organizations: Supports and barriers to educational reform. *Canadian Journal of Educational Administration and Policy*, (134). Retrieved from <http://files.eric.ed.gov/fulltext/EJ996773.pdf>
- Wright, R. J. (2009). Methods for improving test scores: The good, the bad, and the ugly. *Kappa Delta Pi Record*, 45(3), 116-121. doi:10.1080/00228958.2009.10517300
- Yin, R.K. (2009). *Case study research: Design and methods*, (4<sup>th</sup> ed). Thousand Oaks, CA: SAGE Publications Inc.
- Yin, R.K. (2014). *Case study research: Design and methods*, (5<sup>th</sup> ed). Thousand Oaks, CA: SAGE Publications Inc.
- Yoon, C., & Rolland, E. (2012). Knowledge-sharing in virtual communities: Familiarity, anonymity and self-determination theory. *Behaviour & Information Technology*, 31(11), 1133-1143. Retrieved from <http://ezp.waldenulibrary.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=edswsc&AN=000310840100007&site=eds-live&scope=site>

## Appendix A: The Project

### Introduction

This professional development workshop was designed to address the findings that were a result of the data that was collected in Section 2 of this study. The workshop will be presented to the music educators in the district, as well as the directors of the Teaching and Learning department, and all school principals.

The goal of this project is to empower music educators to work together to build a professional learning team in order to participate in targeted professional development, and to give them the time to access the resources that are relevant to their teaching. The professional development workshop will last for three days, and will take place on early release Thursdays for three consecutive weeks. On the last day of the workshop, an exit survey will be given to the participants to determine the effectiveness of the proposed project. The objectives of the project are:

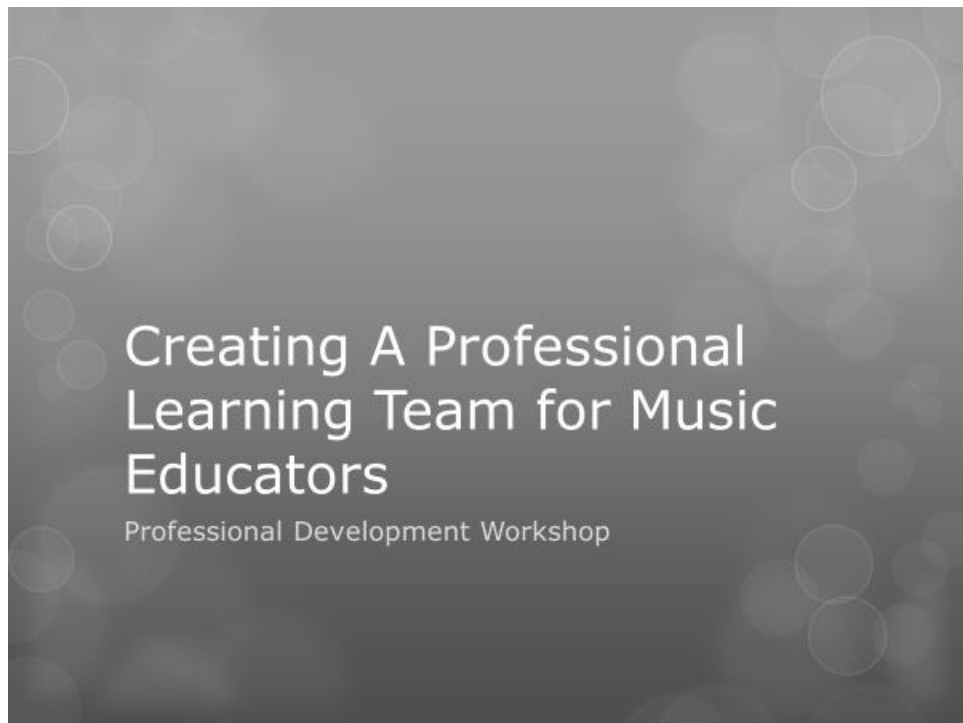
- To provide participants an overview of the creation of a professional learning team
- To generate goals for students' musical achievement for the school year
- To introduce Wikispaces and Adobe Connect technology, and provide opportunities for the music educators to practice using these platforms in their professional learning team

The schedule of the workshop days are as follows:

*Professional Development Workshop Schedule*

| Day 1   | Day 2  | Day 3  |
|---|--|--|
| 8:00-9:00<br>Welcome and Introduction<br>Workshop Goals and Objectives        | 8:00-8:30<br>Questions/Review  | 8:00-8:30<br>Questions/Review                                      |
| 9:00-10:00<br>Music Advocacy and Professional Development (Snowball Fight)    | 8:30-9:15<br>Step 3: Organize the Teams<br>Introduction of Proposed Meeting Times    | 8:30-9:30<br>Step 6: Plan for Learning and Action<br>Learning Plan |
| 10:00-10:15<br>Break  | 9:15-10:00<br>Introduction of Wikispaces and Adobe Connect                           | 9:30-10:15<br>Action Plan  |
| 10:15-11:15<br>Step 1: Build the Foundation<br>What Do We Know?<br>Reflection | 10:00-10:15<br>Break   | 10:15-10:30<br>Break   |
| 11:15-12:00<br>Think About Your Professional Development<br>Reflection        | 10:15-11:00<br>Step 4: Define Team Expectations<br>Traits of Successful Team Members | 10:30-11:15<br>Wikispaces<br>Reflection                            |
| 12:00-1:00<br>Lunch   | 11:00-12:00<br>Team Norms  | 11:15-12:00<br>Adobe Connect                                       |
| 1:00-1:45<br>Look at Music Teacher Needs<br>Reflection                        | 12:00-1:00<br>Lunch  | 12:00-1:00<br>Lunch  |
| 1:45-2:45   | 1:00-2:15  | 1:00-2:30  |

|  |  |  |
|--|--|--|
| What Do the Experts Say?<br>Compare and Discuss  | Step 5: Decide on Team Goals<br>What Do We Want Students to Know and Be Able to Do | Step 7: Successful Meetings<br>Create Your Wikispace |
| 2:45-3:00<br>Break   | 2:15-2:30<br>Break   | 2:30-2:45<br>Break                                   |
| 3:00-3:45<br>Step 2: Preview the Process<br>PLT: Not Your Ordinary Teams<br>Reflection | 2:30-4:00<br>Step 5 continued  | 2:45-4:00<br>Practice with Your Adobe Connect        |
| 3:45-4:30<br>What Do We Do in Our Team Meetings?<br>Reflection<br>Wrap-up              | 4:00-4:30<br>Report Out<br>Wrap-up   | 4:00-4:30<br>Wrap-up<br>Evaluation                   |



Welcome to the Professional Learning Team for Music Educators workshop. During the next three days, you will work through a step-by-step process for implementing a professional learning team. Today we will start by introducing ourselves. Please stand up, and tell your name, your position, and one goal you have for yourself as a teacher.

## Workshop Goals and Objectives

The goal of this project is to empower music educators to work together to build a professional learning team in order to participate in targeted professional development, and to give them the time to access the resources that are relevant to their teaching.

The objectives of the project are:

- To provide participants an overview of the creation of a professional learning team
- To generate goals for students' musical achievement for the school year
- To introduce Wikispace and Adobe Connect technology, and provide opportunities for the music educators to practice using these platforms in their professional learning team

This workshop was designed to engage teachers in exploring the purpose of instructional collaboration, and how this can make a difference for their students. The tools used for the activities include checklists, readings, reflection, and discussions. In addition, by the end of the workshop, you will have completed your first meeting as a Professional Learning Team.

## Day 1 Agenda

- ❖ 8:00-9:00 Welcome/Workshop Goals & Objectives
- ❖ 9:00-10:00 Music Advocacy and Professional Development
- ❖ 10:00-10:15 Break
- ❖ 10:15-12:00 Step 1: Build the Foundation
- ❖ 12:00-1:00 Lunch
- ❖ 1:00-2:45 Step 1 continued
- ❖ 2:45-3:00 Break
- ❖ 3:00-4:30 Step 2: Preview the Process




Today's agenda will include the first two steps of creating a Professional Learning Team.



Read the following article: Mediocrity—it's All in the Numbers

<http://www.nafme.org/mediocrity-its-all-in-the-numbers/>, then reflect on the article.



If students legitimately meet all test score targets – are their needs really met?

Please take 5 minutes to discuss this question with your group; then we will share out.

## SNOWBALL FIGHT!



Please go to <http://www.broaderminded.com/>, then choose two topics from “A Complete Argument for Music Education” to write on two separate pieces of paper. Write your name on

the papers. Then, everyone will crumple up their papers and have a “snowball fight” for a few moments. At the end of the snowball fight, everyone will pick up two snowballs, and a person will be chosen to begin. The first person will open up one of the snowballs, and read the person’s name and what they wrote. Then the person whose name was read will go next, and so on, until everyone has read two things from the topic.



Please return in 15 minutes.



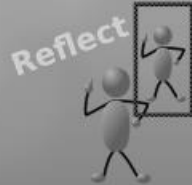
For Step 1, you will use four tools to help you understand how student achievement hinges on you as teachers becoming continual learners, and constantly adapting your knowledge, expertise, and instructional skills. Building a foundation for collaboration is the first step for this powerful way of addressing the goals you have for your students. After completing each activity, you will be asked to reflect on the knowledge you have gained.

## What Do I Know? What Do We Know?

Directions: Answer the questions individually. Then, share your answers with your group. Make note of new information you gain.

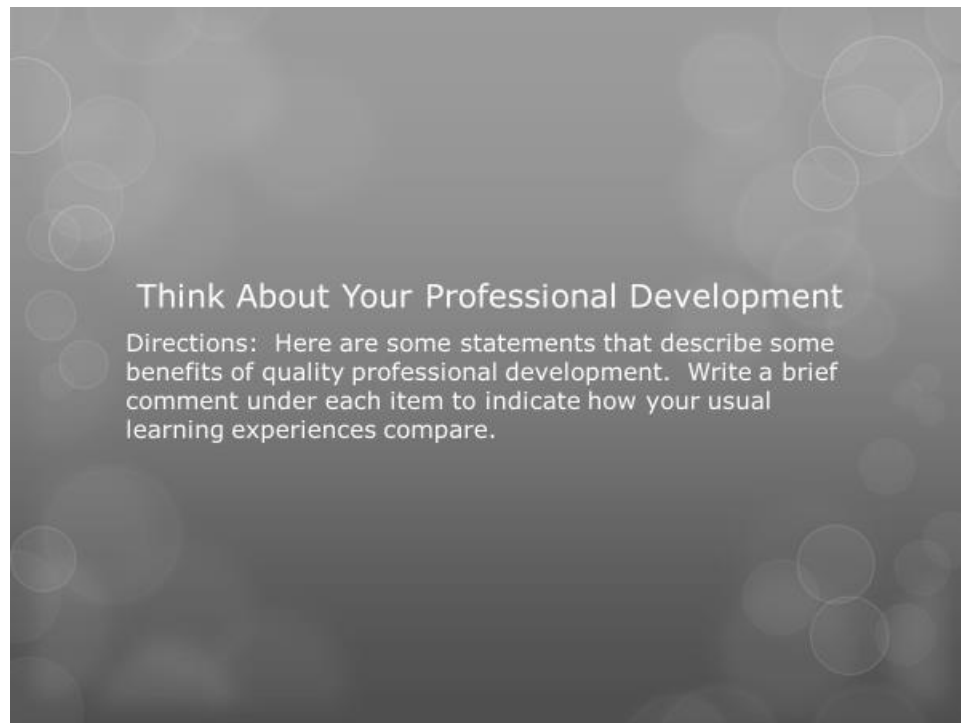
1. What are some characteristics of quality professional development?
2. What are some resources that can help music teachers with instruction?

Please write your answers on a piece of paper.



What do you think would be the value of working with a team of professional colleagues to create this professional development program?

Please take 5 minutes to discuss this question with your group; then we will share out.



### Think About Your Professional Development

Directions: Here are some statements that describe some benefits of quality professional development. Write a brief comment under each item to indicate how your usual learning experiences compare.

Please read each statement, and write a brief comment, either comparing or contrasting what you normally experience in your own professional development.

- Fits naturally with our district goals.
- Provides a consistent focus and ongoing training and assistance.
- Creates a collective commitment among music teachers to deepen their content knowledge and to learn and use research-based instructional practices.
- Provides time and opportunities for music teachers to meet regularly in order to share, reflect, and work together on instruction.
- Empowers music teachers to make decisions about their own professional learning needs.
- Is relevant and useful to the situations music teachers face each day in the classroom.
- Provides a way for music teachers to learn and grow in a supportive atmosphere.
- Honors the knowledge and skills of music teachers.
- Provides music teachers with a process for addressing student diversity, individualizing instruction, and holding high expectations for all students.
- Engages music teachers in using multiple sources of data to determine student needs.
- Provides continuing opportunities to grow professionally at the school site.
- Engages music teachers in spending greater amounts of time in professional development.



**Time<sup>2</sup>  
Reflect**

How do you think the professional development you normally receive measures up?

Please take 5 minutes to discuss this question with your group; then we will share out.



Please return in 1 hour.


**Look at Music Teacher Needs**

Directions: Think about your school district as you read the statements below. Which of these statements describes the needs of music teachers in your school district?

Discuss the items you check with your group, and explain your thinking.

- We need a way to increase student achievement.
- We need a way to increase our own knowledge and expertise.
- We need to strengthen professional relationships and become less isolated from one another in our work.
- We need a way to systematically examine whether our teaching is making a difference.
- We need support in changing the way we teach over the long-term.
- We need to develop leadership capacity.
- We need an effective way of mentoring new teachers.
- We need a flexible professional development process.
- We need an efficient way to share ideas.
- We need to be regarded as valuable professionals.
- We need a cost-effective way to engage in professional development and continual learning.
- We need a practical way to implement a new initiative.





How could regularly working together help us meet these needs?

Please take 5 minutes to discuss this question with your group; then we will share out.

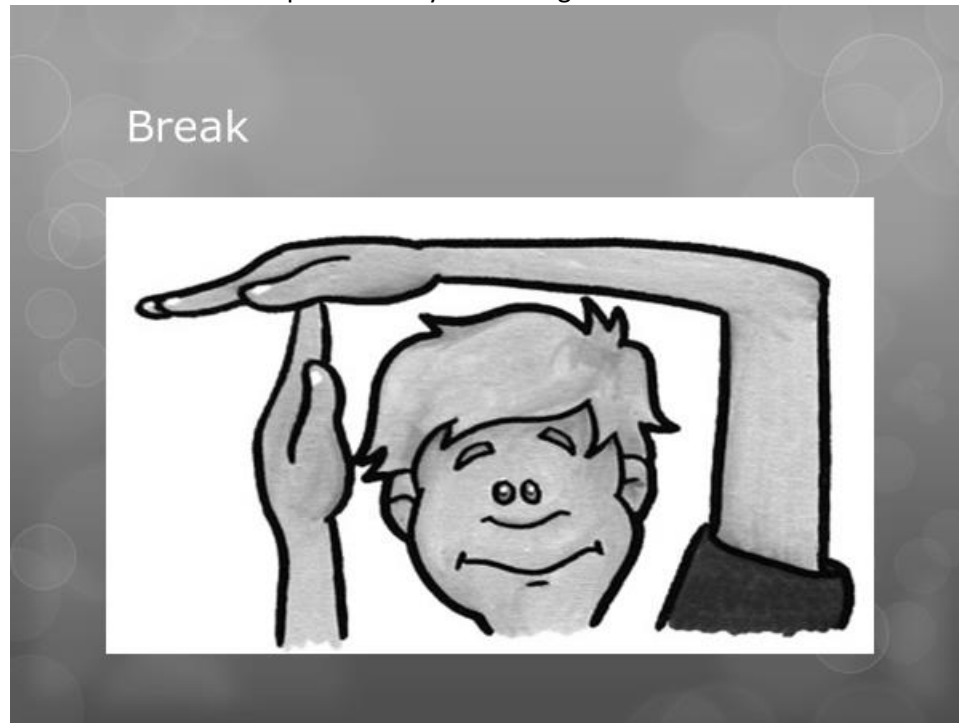
## What Do the Experts Say?



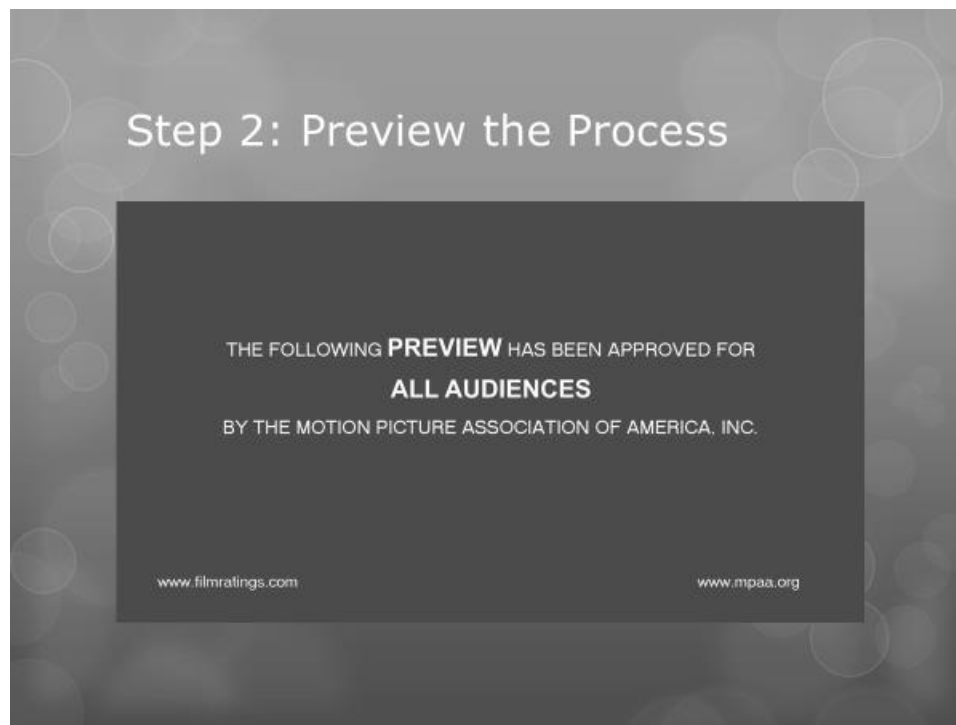
What Do the Experts Say?

Read the article [Teacher Expertise Matters](#). Much of the content in the article comes from

researchers that are experts in the field of professional learning communities. Think about the three most powerful points you want to remember from this reading. When you are finished, compare and discuss the three points with your colleagues.



Please return in 15 minutes.



Before beginning the Professional Learning Team process, teachers need an understanding of what this process looks like. The tools in Step 2 will help to clarify some basic differences between working on traditional school committees and working in Professional Learning Teams.



Read about the differences between Professional Learning Teams (PLTs) and traditional teacher

teams.

- PLTs focus exclusively on instruction. You will work together to increase your teaching skills and students' learning in your classrooms. As you engage in joint work, you will assume collective responsibility for the academic wellbeing of all students.
- PLTs place decision-making in the hands of the teachers. You will determine your own goals as well as procedures and activities for meeting those goals. Teachers are in charge of what they learn, where they learn, and how they learn.
- PLTs provide ongoing teacher professional development. You will learn and grow as a teacher in the best possible context— at the school site and possibly during the school day.
- In PLTs, teachers focus on developing supportive relationships. Important characteristics of PLTs include developing collegial relationships, supporting one another, and relying on one another. Teams have shared norms, values, and interdependence among members. Your PLT work should create a welcoming, friendly meeting environment.



reflect

How do PLTs differ from traditional meetings in which teachers are involved?

Please take 5 minutes to discuss this question with your group; then we will share out.

## What Do We Do in Our Team Meetings?



While there is no one “right” way to conduct PLT meetings, this tool overviews a common framework for conducting collaborative teacher meetings. Read through the following suggestions and examine the activities that might occur during PLT meetings.

### All Meetings:

- **Document! Document! Document!** Keep written records (logs) of all team meetings. These include summaries of conversations and activities during the meeting.
- Share best practices or ideas from each week.

### Initial Meetings:

- Take care of team logistics.
- Set team norms.
- Determine long-term goals.

### Early Meetings:

- Look at research, and discuss information (books, articles).
- Share new learning from research and information.
- Begin to apply new ideas in the classroom.
- Reflect on and discuss classroom applications.
- Decide on common approaches/strategies to try.
- Plan teacher actions between meetings.

### Continuing Meetings:

- Look at research, and discuss information (books, articles).
- Plan joint work on an instructional approach or strategy and coordinate teaching activities among team members.
- Develop joint or coordinated lessons.

- Examine student work and responses to particular activities and strategies.
- Examine teacher work, such as classroom assignments.
- Observe teachers using specific activities with their students.
- Reflect on the effectiveness of teaching strategies and approaches.
- Share, develop, and/or modify instructional practices.
- Share challenges and problems, and plan methods for overcoming these.
- Reflect on the team's progress toward instructional goals.
- Plan teacher actions between meetings.
- Make the team's work "public." Engage other teachers, run ideas by the faculty, let them know what the team is doing, and honor their input. Build enthusiasm for Professional Learning Teams among the faculty.
- Develop a toolkit of information and practices that can help all music teachers grow professionally, work together, and increase teaching expertise.
- Revise your plans and course of action as needed.
- Modify and improve the PLT process throughout the year.

**reflect**

In what other ways can the music teachers work together during PLT meetings to learn, grow, and increase their teaching expertise?

Please take 5 minutes to discuss this question with your group; then we will share out. This concludes Day 1 of the Professional Learning Team Workshop. Next week we will begin with Step 3. Thank you for participating, and have a great week!

## Day 2 Agenda

- ❖ 8:00-8:30 Questions/Review
- ❖ 8:30-10:00 Step 3: Organize the Teams
- ❖ 10:00-10:15 Break
- ❖ 10:15-12:00 Step 4: Define Team Expectations
- ❖ 12:00-1:00 Lunch
- ❖ 1:00-2:15 Step 5: Decide on Team Goals
- ❖ 2:15-2:30 Break
- ❖ 2:30-4:00 Step 5 continued
- ❖ 4:00-4:30 Report Out

Today, Steps 3, 4, and 5 will be used in creating a Professional Learning Team.

## Questions



Last week we began to build the foundation, and preview the process of creating a Professional Learning Team. Let's start off today with questions you might have about the first two steps.

## Step 3: Organize the Team



At this point in the process of establishing a Professional Learning Team, some questions need to be addressed that will take care of some organizational logistics: Who will participate? When and where will they meet? What resources will they need? Step 3 will introduce the proposed teams and team meeting times, as well as the resources that will be used to facilitate the Professional Learning Team.

## Introduction of Proposed Meetings

**WE MEET NO  
ORDINARY PEOPLE IN  
OUR LIVES. IF YOU  
GIVE THEM A CHANCE,  
EVERYONE HAS  
SOMETHING AMAZING  
TO OFFER.**

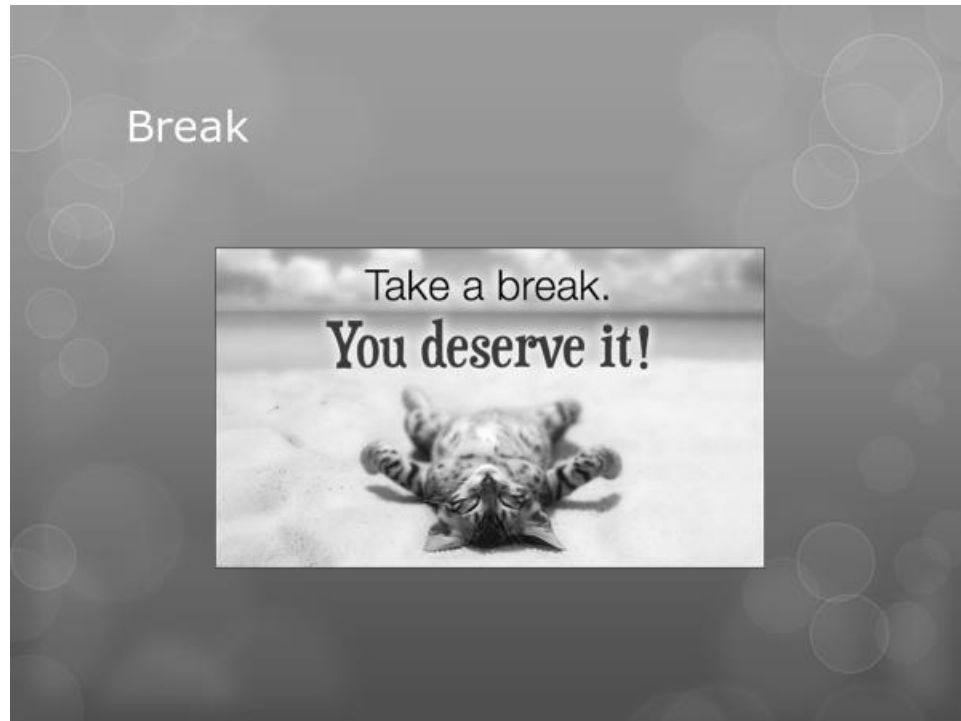
NICHANOW.COM



The Professional Learning Team will consist of both the elementary, and the middle school music teachers in the district. A major barrier that has been encountered by music teachers concerning professional development meetings has been a schedule that would not allow the music educators to conveniently meet at the same time. This new online professional learning program will allow the music teachers the opportunity to collaborate and network, without having to travel to different areas of the school district. The schedule will be that the music educators have access to a wiki space at any time, and virtual meetings will take place twice a month. The middle school and elementary music teachers will meet separately on the first Thursday of the month during an hour of your early release time, and on the third Thursday of the month, all of the music teachers will meet in their virtual conference room during an hour of the early release time.



The Professional Learning Team resources for the music teacher meetings will include a wiki space as a platform for collaboration, and a virtual meeting room known as Adobe Connect. The wiki space will house various resources such as articles, podcasts, and links to music education webinars, among other resources. Wikis are a way to grow a knowledge base around a particular content area, thus giving you access to relevant professional development. The members of a wiki space are able to develop a sense of community through open collaboration, even though they are geographically dispersed. The Adobe Connect meeting room will not only provide a place for you to come together to network on a regular basis, but it will also offer you the opportunity to record sessions for asynchronous access, as well as the ability to share documents, and videos.



Please return in 15 minutes.



Music teachers typically do their work in isolation from one another, and meeting with colleagues on a regular basis to share professional skills and knowledge may be foreign to them.

Consequently, music teachers often find themselves in unfamiliar territory when sitting down together to hold professional conversations about their instruction and to take action based on group decisions. Assumptions for how to go about working together on a team will probably vary from teacher to teacher, and team members need to be explicit about what they expect from each other before beginning work on instructional issues. The tools in Step 4 can provide music teachers with an opportunity to think about valuable traits for good team members.



In their training materials on Transformational Leadership, Ruth Ash and Maurice Persall list six traits of successful team members. Assess yourself on these traits. Use the scale to rate each statement in terms of how well you think it describes you (or will describe you) as a team member. Add comments to explain or clarify your scores.

4 Strongly Agree

3 Agree

2 Disagree

1 Strongly Disagree

- I am committed to the Professional Learning Team and its goals.
- I show respect and understanding toward other team members.
- I contribute to a team culture of help, support, and mutual trust.
- I participate in a way that creates a comfortable atmosphere for sharing both successes and failures.
- I have a high tolerance for discussion, debate, and disagreement.
- I am willing to question, get outside my current mindset, and be open to new ideas and solutions.



Please take 5 minutes to discuss this question with your group; then we will share out.

Team Norms

**Team Norms**

- Informal rules and shared expectations that the team establishes to regulate member behaviours
- Norms develop through:
  - Initial team experiences
  - Critical events in team's history
  - Experience and values members bring to the team

Copyright © 2013 McGraw-Hill Australia Pty Ltd  
McKewen, Golembis, Treviño, Organizational Behaviour 4e

8-22

The slide has a dark grey background with light grey circles. A white rectangular box contains the text. On the left side of the box, there is a vertical strip with a pattern of dark leaves. At the bottom left of the box is the McGraw-Hill logo. At the bottom right of the box is the slide number '8-22'.

As you begin working together, establish some rules and procedures to guide the way the team does business. Ideally, your team meetings will enhance interpersonal skills, trust, and mutual respect among team members. As a group, read the suggested norms and write down the ones you want to keep; then add any norms that you think of that are not listed.

**What procedures will govern meeting attendance?**

- Will team members arrive on time and stay for the entire meeting?
- Will they stay on task, avoid side conversations and interruptions, and focus on the task at hand?

**What procedures will govern teacher dialogue?**

- How will team members react to others' work and ideas?
- Are "out-of-the-box" and "off the wall" ideas welcome?
- Are differing opinions welcome?
- Will what members say be held in confidence?
- How will the team encourage listening and discourage interrupting?

**What rules will govern decision-making?**

- Will the team reach decisions by consensus?
- How will members deal with conflicts and differences of opinion?

**What do you expect from team members?**

- Are all team members expected to be prepared and participate?
- Will they be "fully present," both mentally and physically?



Please return in 1 hour.

## Step 5: Decide on Team Goals



Grades and test results are important to data driven schools, but a lot more information is available that can help teams as they think about ways to improve teaching and learning. During Step 5, your Professional Learning Team is going to use the State Standards for music education to set goals for your students' learning.

## What Do We Want Students to Know and be Able to Do?

The image contains several educational cards and diagrams:

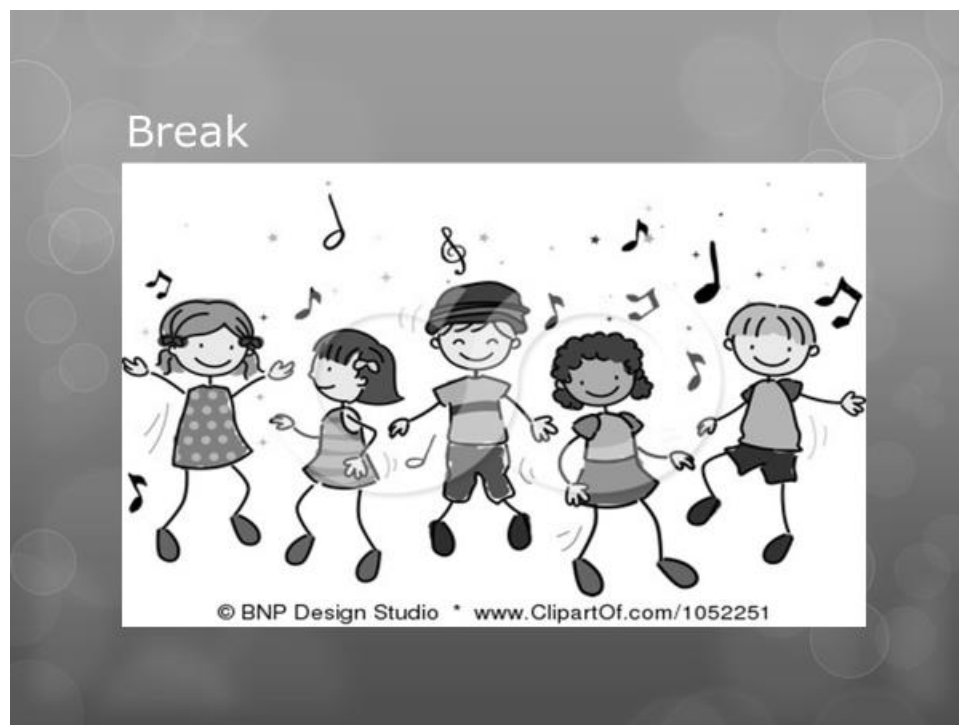
- A card at the top: "I can Feel and Find strong and weak beats." with "Feel and Find" circled.
- A card for "Strong Beat": "The first beat in a measure." with a drum icon.
- A card for "Weak Beat": "A beat that follows a strong beat." with a drum icon.
- A card for "Beat": "The pulse of the music. Doon, Doon, Doon." with a heart icon.
- A diagram: "Beats are organized into measures in groups of:" followed by "2" (two circles), "3" (three stars), and "4" (four triangles).
- A vertical list of four numbered objectives:
  - 1 With guidance I can recognize that the music has a beat.
  - 2 I explain what a beat is. I can recognize that the music has a beat.
  - 3 I can Feel and Find strong and weak beats.
  - 4 I can consistently Feel and Find the beat and tell you how the beats are grouped.

The first step is to articulate the broad goals for the music program. Step back, so to speak, and

see if you can envision the scope of your program. How does it look? How should it look? Using the state music standards, think about the following questions and respond to these on paper.

- What is important for each grade level to attain each year?
- Is an obvious sequence already intact?
- Is the sequence reasonable and age-appropriate?
- Do these goals align with those at the middle-school level so that the students will experience consistency in their learning?

Reread your goals. Next, with these firmly in mind, list specific objectives each for **singing, moving, listening, composing/improvising, performing, and reading/writing music**. This will take some time. Be prepared to continue this activity after your break.



Please return in 15 minutes.

## Step 5 Continued



Please continue to work on this activity until 4:00. At that time, you will report out the goals you have set up for your students' achievement in music.

## Report Out and Conclude



This concludes Day 2 of the Professional Learning Team Workshop. Next week we will begin with Step 6. Thank you for participating, and have a great week!



## Day 3 Agenda

- ❖ 8:00-8:30 Questions/Review
- ❖ 8:30-10:15 Step 6: Plan For Learning and Action
- ❖ 10:15-10:30 Break
- ❖ 10:30-11:15 Wikispaces
- ❖ 11:15-12:00 Adobe Connect
- ❖ 12:00-1:00 Lunch
- ❖ 1:00-2:30 Step 7: Successful Meetings
- ❖ 2:30-2:45 Break
- ❖ 2:45-4:00 Step 7 continued
- ❖ 4:00-4:30 Evaluation/Wrap-up

Today, Steps 6 and 7 will be used in creating a Professional Learning Team.

## Questions



Last week, using Steps 3 – 5, you were able to organize your team, define team expectations, and identify team goals. Let's start off today with a discussion and, or questions you might have about what you have accomplished so far.



team and reach a consensus.

- What knowledge and experience do we already have in these areas?
- What do we need to know, explore, learn, and be able to do in order to reach our goals?
- How and where will we get this information and these skills?
- What resources will we need?

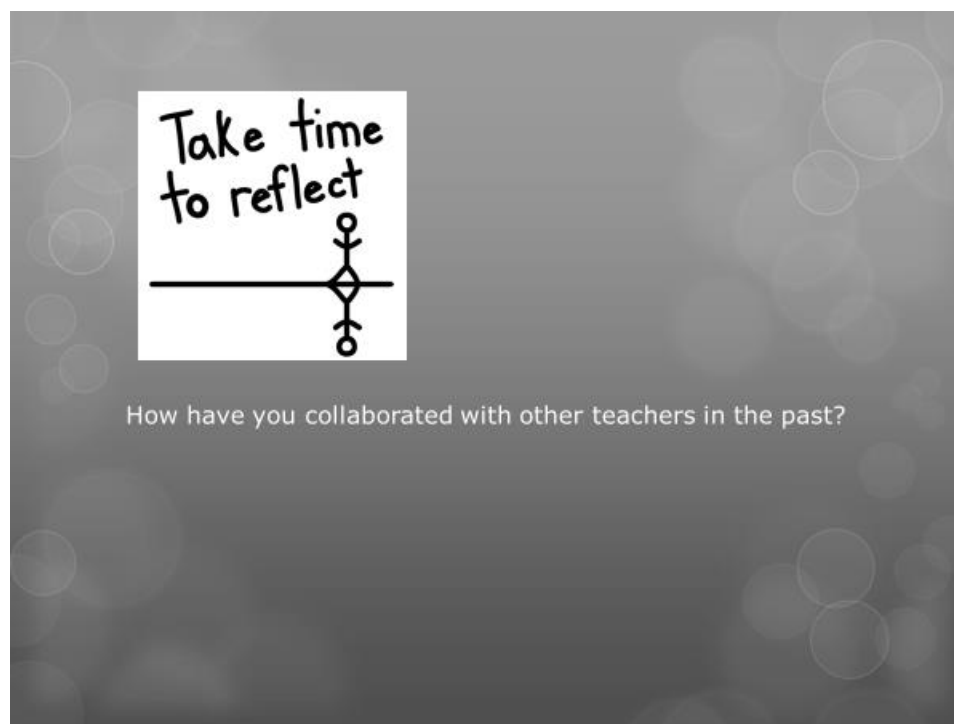


Write your responses to the following questions. Then discuss this with others on your learning team and reach consensus.

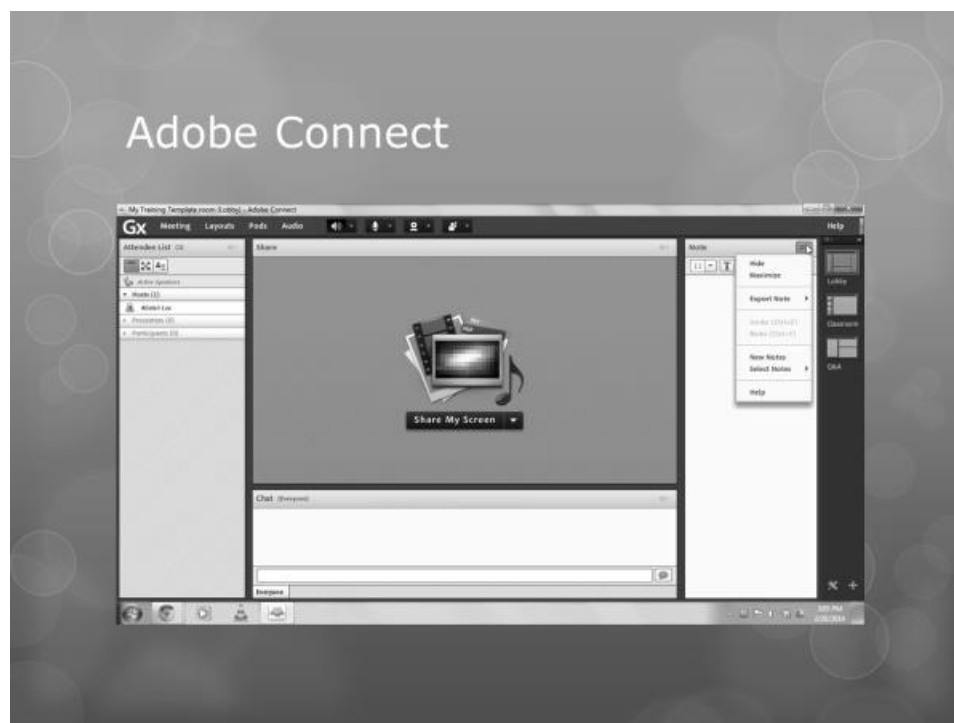
- What specific tasks do we need to accomplish by the end of the school year? (Keep this doable.)
- What are our main tasks for the first month?
- What kind of timeline do we propose for the remainder of the tasks? (Put on calendar.)



<https://www.youtube.com/watch?v=YxCtALhG-g4&index=1&list=FLkKCrIbDrjOX5VIZkF3ursQ>

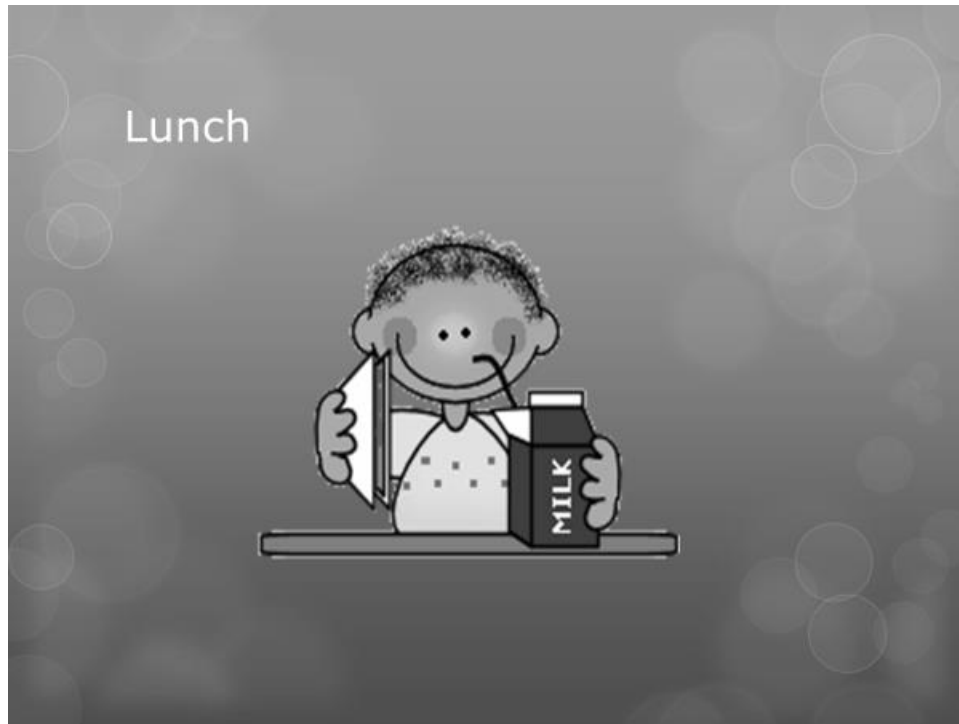


Please take 5 minutes to discuss this question with your team, and then we will share out.



This introduction to Adobe Connect will show you how you will be able to meet in a virtual conference room. Watch the “Adobe Connect Meeting” video

<http://www.connectusers.com/overviews/>, then we will spend a few minutes answering any questions that you might have about this platform for meeting.



Please return in 1 hour.

## Step 7: Successful Meetings

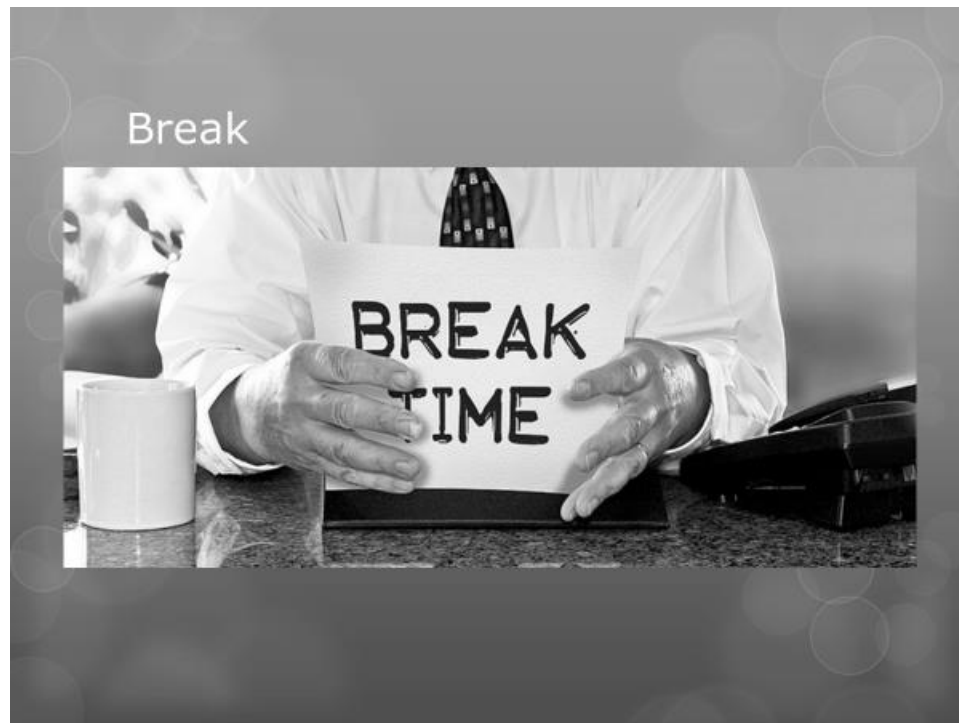


By now, your Professional Learning Teams has reached consensus on some ground rules, agreed to some initial goals, and roughed out a learning plan for the year. At this point, you should be ready to think more deeply about how you can take maximum advantage of one of your most precious commodities—meeting time. For the rest of the afternoon, you will be using Wikispaces, and Adobe Connect. This will give you the opportunity to learn how to navigate through these platforms, as well as to begin to understand how you will be able to impact your students' achievement in music.

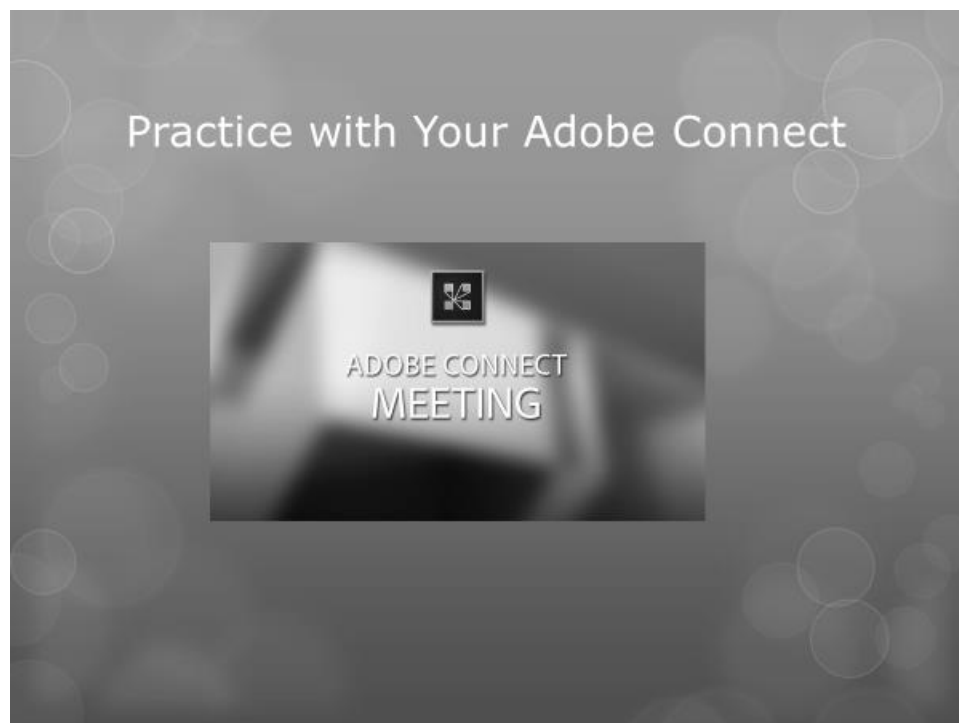


Please go to Wikispaces <https://www.wikispaces.com/content/wiki> for hands-on practice adding resources to your Wiki. I (the facilitator) will walk you through the set-up of your Wiki, and you will take some time to practice setting up a few resources from the NAFME page: <http://www.broaderminded.com/>. You will also have some time to search on your own for other sites that you feel have other good resources for music education.





Please return in 15 minutes.



First, I (the facilitator) will guide you in setting up your Adobe Connect meeting room. Then, please watch the following music class lesson observation video.

[https://youtu.be/SqN2A\\_tPXjE](https://youtu.be/SqN2A_tPXjE)

After the video, we will have a hands-on practice session using your Adobe Connect meeting room.

Pretend that this is one of your colleagues trying a particular teaching strategy, and use this guide to keep your observation and discussion focused, productive, and on track.

- What did we want this activity to accomplish?
- What teaching strategies did our colleague use?
- What worked well with this activity?
- What did not work well?
- How did the students respond to the activity?
- Was there evidence of student learning?
- Do we think this activity is a “keeper”?
- If it is a “keeper,” what modifications does this activity need?
- What are our plans for trying the activity again?



This concludes the Professional Learning Team for Music Educators workshop. Over the next few weeks, you will establish a rhythm with your meetings, and they will become more and more productive. However, Professional Learning Teams depend on regular meetings to accomplish ambitious work. If team members fail to make attendance and active involvement a high priority, their paper goals will never come alive for them and their students. The music teachers of this district are in this together for the long haul, and you probably will not see results immediately. Getting off to a good start can help your team sustain your commitment during this critical early stage.

Please take some time to fill out the workshop evaluation form, and again, thank you so much for attending!



## Professional Learning Team Workshop Evaluation

**Directions:** Rate the extent you feel you may benefit by participating on a learning team.

Rating scale: 1 (not at all) to 5 (a great deal)

- \_\_\_\_\_ New knowledge about teaching and learning?
- \_\_\_\_\_ New insights about how to reach certain students?
- \_\_\_\_\_ New ideas about how to improve the way you teach?
- \_\_\_\_\_ New perspectives on your strengths and weaknesses in teaching?
- \_\_\_\_\_ A new outlet for expressing and sharing frustrations, concerns, and problems with teaching?
- \_\_\_\_\_ Greater confidence in using a wider range of instructional and assessment methods?
- \_\_\_\_\_ A stronger sense of connection or support from other teachers?

\_\_\_\_\_A greater sense of yourself as a professional?

What, if any, will be the positive impacts of these meetings on you personally?

---

---

---

What, if any, negative impacts or concerns might you have with the learning team meetings?

---

---

---

## Appendix B: District Professional Development Calendar

**XYZ Elementary School  
Professional Development Calendar  
2014 – 2015**

| <b>July</b> | <b>Instructional Focus</b>                       |
|-------------|--|
| July 28th   | Principal's Day – Policy/Procedures/Teambuilding |
| July 29th   | Instructional Calendars                          |
| July 30th   | District Walk & Rally                            |
| July 31st   | In Your Classroom & Open House @ 5pm-6:30pm      |

| <b>August</b>                                  | <b>Instructional Focus</b>  |
|--|---|
| August 5-6th                                   | 4Sight Assessment 3rd-5th Grades  |
| *August 7th                                    | CFA   |
| Aug. 11-15 <sup>th</sup><br>Aug. 20– Sept 10th | Galileo Assessment (Rdg, Math, Wrtg, & Science)<br>DIBELS BOY Testing   |
| August 12th                                    | GLM CFA   |
| *August 14th                                   | Refine Instruction Calendars  |
| Aug. 18 – 29 <sup>th</sup>                     | <b>Just In Time Assessments (JITAs):</b> (Dates/Grades: 5th- 8/18; 4 <sup>th</sup> - 8/19 <sup>th</sup> ; 3 <sup>rd</sup> – 8/22 <sup>nd</sup> ; 2 <sup>nd</sup> - 8/25; <u>1<sup>st</sup> &amp; Kinder- 8/29 developing Summatives</u> ) |
| *August 21st                                   | Instructional Calendars   |
| August 26th                                    | GLM CGI   |
| *August 28th                                   | PBIS; Communication   |

| <b>September</b>       | <b>Instructional Focus</b>                                  |
|------------------------|---|
| Sept. 2 <sup>nd</sup>  | GLM CGI   |
| *Sept. 4 <sup>th</sup> | Conscious Discipline 2-4 pm                                 |
| Sept. 5 <sup>th</sup>  | Grade Level Planning kinder & 1 <sup>st</sup> Grades 12-3pm |

|   |  |
|---|--|
| Sept. 9th                                 | GLM CFA Results  |
| Sept. 12th                                | Grade Level Planning 2 <sup>nd</sup> & 3 <sup>rd</sup> Grades 12-3pm   |
| Sept. 16th                                | GLM – DIBELS Analysis  |
| *Sept. 18th                               | Conscious Discipline   |
| Sept. 19th                                | Grade Level Planning 4 <sup>th</sup> & 5 <sup>th</sup> Grades 12-3pm   |
| Sept. 23rd                                | GLM – CGI  |
| Sept 26 <sup>th</sup>                     | Grade Level Planning Kinder & 1 <sup>st</sup> Grades 12-3pm  |
| Sept. 22 <sup>th</sup> & 23 <sup>th</sup> | 4Sight Assessment 3 <sup>rd</sup> – 5 <sup>th</sup> Grades & 2 <sup>nd</sup> Administer 1 <sup>st</sup> Summative (9/22 <sup>nd</sup> -26 <sup>th</sup> )                      |
| Sept. 22 <sup>nd</sup> – Oct.1            | <b>Just In Time Assessments (JITAs):</b> ( <u>Dates/Grades:</u> 5 <sup>th</sup> – 9/26 <sup>th</sup> ; 4 <sup>th</sup> - 9/29; 3 <sup>rd</sup> – 9/30; 2 <sup>nd</sup> – 10/1; |

| <b>October</b>                           | <b>Instructional Focus</b>   |
|--|--|
| Oct. 14 <sup>th</sup> – 23 <sup>rd</sup> | Summative Assessments – Kinder & 1 <sup>st</sup> Grade)<br><i>Kinder will be needing subs throughout the week.</i> |
| Oct. 14 <sup>th</sup>                    | GLM Create CFA   |
| *Oct. 16 <sup>th</sup>                   | Conscious Discipline 2 – 4pm; TCTEF  |
| Oct. 17 <sup>th</sup>                    | Grade Level Planning 2 <sup>nd</sup> & 3 <sup>rd</sup> Grades 12-3pm   |
| Oct. 21 <sup>st</sup>                    | GLM; DIBELS PM Data  |
| *Oct. 23rd                               | PD; CGI  |
| Oct. 24 <sup>th</sup>                    | JITAs- Half Day Planning- Kinder & 1 <sup>st</sup> Grade   |
| Oct. 28 <sup>th</sup>                    | GLM; CFA Data; Refine Calendars  |
| Oct. 30th                                | TCTEF; 3-4:30pm  |

| <b>November</b>   | <b>Instructional Focus</b>                                       |
|---|--|
| Nov. 3rd-7 <sup>th</sup><br>Nov 19 <sup>th</sup> -Dec. 10 <sup>th</sup> | * Galileo Assessment (Rdg, Math, Wrtg, & Science)<br>*DIBELS MOY |
| Nov. 4th  | GLM; Chunking  |
| *Nov. 6th   | 1:45-4pm; Chunking   |

|            |  |
|------------|--|
| Nov. 7th   | Grade Level Planning Kinder & 1 <sup>st</sup> Grade 12-3pm           |
| *Nov. 13th | Chunking   |
| Nov. 14th  | Grade Level Planning 2 <sup>nd</sup> & 3 <sup>rd</sup> Grades 12-3pm |
| Nov. 18th  | GLM; CFA Data  |
| *Nov. 20th | 1:45-4pm; Chunking   |
| Nov. 21st  | Grade Level Planning 4 <sup>th</sup> & 5 <sup>th</sup> Grades 12-3pm |
| Nov. 25th  | GLM; Chunking  |

| <b>December</b>                        | <b>Instructional Focus</b>  |
|--|---|
| Dec. 1st                               | K-2 Math & Rdg Summative  |
| Dec. 2 <sup>nd</sup>                   | GLM; CGI  |
| *Dec. 4 <sup>th</sup>                  | CGI 1:45-3pm  |
| Dec. 5 <sup>th</sup>                   | Grade Level Planning Kinder & 1 <sup>st</sup> Grades 12-3pm   |
| Dec. 8 <sup>th</sup> & 9 <sup>th</sup> | <b>4Sight</b> Assessment 3 <sup>rd</sup> – 5 <sup>th</sup> Grades   |
| Dec. 9 <sup>th</sup>                   | GLM – DIBELS Data   |
| Dec 8 <sup>th</sup> – Dec. 17th        | <b>Just In Time Assessments (JITAs):</b> ( <u>Dates/Grades:</u> 3 <sup>rd</sup> – 12/12; 4 <sup>th</sup> - 12/15; 5 <sup>th</sup> – 12/16; 2 <sup>nd</sup> – 12/19) |
| Dec. 12 <sup>th</sup>                  | Grade Level Planning 4 <sup>th</sup> & 5 <sup>th</sup> Grades 12-3pm  |
| Dec. 16 <sup>th</sup>                  | GLM DIBELS data   |
| *Dec. 18 <sup>th</sup>                 | 1:45-4pm; Reading Interventions   |
| Dec. 19 <sup>th</sup>                  | Grade Level Planning 2 <sup>nd</sup> and 3 <sup>rd</sup> Grades 12-3pm  |

| <b>January</b>        | <b>Instructional Focus</b>                      |
|-----------------------|---|
| Jan. 6 <sup>th</sup>  | GLM; Planning                                   |
| *Jan. 8 <sup>th</sup> | Communication 1:45-3pm                          |
| Jan. 9 <sup>th</sup>  | Grade Level Planning Kinder & 1st Grades 12-3pm |
| Jan. 13 <sup>th</sup> | GLM – Planning                                  |

|  |  |
|--|--|
| *Jan. 15 <sup>th</sup>                               | 1:45-4pm PBIS  |
| Jan. 16 <sup>th</sup>                                | Grade Level Planning 2nd & 3rd Grades 12-3pm   |
| Jan. 16 <sup>th</sup>                                | <b>JITAs – Half Day Planning – Kinder/1st</b>  |
| Jan. 20 <sup>th</sup>                                | GLM; CFA Data  |
| *Jan. 22 <sup>nd</sup>                               | PD; GL Present Summative and CFA Data 1:45-3pm   |
| Jan. 23 <sup>rd</sup>                                | Grade Level Planning 4 <sup>th</sup> & 5 <sup>th</sup> Grades 12-3pm   |
| Jan. 27 <sup>th</sup>                                | GLM; Planning  |
| Jan. 27 <sup>th</sup> & 28 <sup>th</sup>             | 4Sight Assessment 3 <sup>rd</sup> – 5 <sup>th</sup> Grades   |
| *Jan. 29 <sup>th</sup>                               | PD; Planning 1:45-3pm  |
| Jan. 30 <sup>th</sup><br>Jan 31 <sup>st</sup> (Sat.) | <b>Just In Time Assessments (JITAs): (Dates/Grades: Half-Day 4<sup>th</sup> &amp; 5<sup>th</sup> – 1/30;<br/>**<u>Saturday</u> - 3<sup>rd</sup> and any grade that would like to continue planning<br/>(12 days of instruction does not include the 4 days of Galileo)</b> |
| Jan. 30 <sup>th</sup>                                | Grade Level Planning Kinder & 1 <sup>st</sup> Grades 12-3pm  |

| <b>February</b>                                | <b>Instructional Focus</b>  |
|--|---|
| Feb. 9th-13th<br>Feb. 15 <sup>th</sup> –Mar.31 | AZELLA Reassessment<br>AIMS A – Science 4 <sup>th</sup> Grade <i>only</i>                                   |
| Feb. 3rd                                       | GLM – Instructional Calendar  |
| Feb. 6th                                       | Grade Level Planning 2nd & 3rd Grades 12-3pm  |
| Feb. 10th                                      | GLM – Chunking<br>K-2 Summative   |
| *Feb. 12th                                     | Chunking 1:45-4pm   |
| Feb. 13th                                      | Grade Level Planning 4 <sup>th</sup> & 5 <sup>th</sup> Grades 12-3pm  |
| Feb. 17th                                      | 4 Sight 3-5pm<br>GLM; Revise Instructional Calendar<br>JHPD K-2   |
| *Feb. 19th                                     | CGI 1:45-4pm  |
| Feb. 20th                                      | Grade Level Planning Kinder & 1 <sup>st</sup> Grades 12-3pm   |
| Feb. 21 <sup>st</sup> (Sat)                    | <b>Just In Time Assessments (JITAs): 3<sup>rd</sup> – 5<sup>th</sup> (2 weeks of instruction afterward)</b> |



|            |  |
|------------|--|
| Feb. 24th  | GLM; CFA Data                                |
| *Feb. 26th | CGI 1:45-3pm                                 |
| Feb. 27th  | Grade Level Planning 2nd & 3rd Grades 12-3pm |

| <b>March</b>                               | <b>Instructional Focus</b>                               |
|--|--|
| March 2nd                                  | JHPD 3-5pm   |
| March 3 <sup>rd</sup>                      | GLM; GL Present Data                                     |
| March 6 <sup>th</sup>                      | Grade Level Planning 4 <sup>th</sup> & 5th Grades 12-3pm |
| March 10 <sup>th</sup>                     | GLM Planning   |
| March 13 <sup>th</sup>                     | GLM (grade TBD) 12-3pm                                   |
| Mar.23 <sup>rd</sup> -Apr.24 <sup>th</sup> | AIMS (New State Test)                                    |
| March 24 <sup>th</sup>                     | GLM; Planning  |
| *March 26 <sup>th</sup>                    | PD CFA Review 1:45-4pm                                   |
| March 27 <sup>th</sup>                     | TBA 12-3pm   |
| March 31 <sup>th</sup>                     | GLM; CFA Review  |

| <b>April</b>                      | <b>Instructional Focus</b>                                    |
|-----------------------------------|---|
| April 14-May 1<br>April 21-May 12 | Galileo Assessment (Rdg, Math, Wrtg, & Science)<br>DIBELS EOY |
| April 2                           | Testing Information   |
| April 3                           | Testing information   |
| April 7th                         | GLM Demographic Information                                   |
| *April 9th                        | Community Building 1:45-4pm                                   |
| April 10th                        | Grade Level Planning Kinder & 1st Grades 12-3pm               |
| April 14th                        | GLM Testing/Dibels  |
| *April 16th                       | Testing/Dibels 1:45-3pm                                       |

|             |  |
|-------------|--|
| April 17th  | Grade Level Planning 2nd & 3rd Grades 12-3pm                         |
| April 21st  | GLM Testing/ SY15-16 Planning  |
| April 24th  | Grade Level Planning 4 <sup>th</sup> & 5 <sup>th</sup> Grades 12-3pm |
| April 28th  | GLM SY15-16 Planning   |
| *April 30th | SY15-16 Planning 1:45-4pm  |
| <b>May</b>  | <b>Instructional Focus</b>   |
| May 5th     | GLM Student Placement SY15-16  |
| May 12th    | GLM EOY Paperwork  |
| May 19th    | GLM EOY Paperwork  |

\*Thursday PD Location: Library 1:45-3pm unless otherwise stated

2014-2015 (B-) Instructional Planning (Reading and Math); Instructional Delivery:  
Direct Instruction-Chunking; Inquiry Based CGI

2015-2016 (B+) Instructional Planning (Writing and Reading); Instructional Delivery-  
Differentiation; Conscious Discipline

2016-2017 (A) Instructional Planning (Science, R, W, M); Instructional Delivery-Project  
Based

GLM Location: Conference Room

JITA Location: Conference Room

## Appendix C: District Calendar

### 2013-2014 Calendar Board Approved on 03-08-2012

|                         |   |             |  |
|-------------------------|---|-------------|--|
| July 31- August 2       | Orientation for New Teachers                  | January 6   | Students Return – 3 <sup>rd</sup> Quarter Begins |
| August 5                | Non-contract Day                              | January 9   | Early Release - Professional Development         |
| August 6-8              | All Teachers Return                           | January 16  | Early Release - Professional Development         |
| August 9                | Non-contract Day                              |             |  |
| August 12               | First Day of School                           | January 20  | MLK Day – No School                              |
| August 15               | Early Release - Professional Development      | January 23  | Early Release - Professional Development         |
| August 22               | Early Release - Professional Development      | January 30  | Early Release - Professional Development         |
| August 29               | Early Release - Professional Development      | February 6  | Early Release – Teacher Accountability Tasks     |
| September 2             | Labor Day – No School                         | February 13 | Early Release - Professional Development         |
| September 5             | Early Release - Professional Development      | February 14 | 3 <sup>rd</sup> Quarter Progress Reports         |
| September 12            | Early Release – Teacher Accountability Tasks  | February 17 | President's Day – No School                      |
| September 19            | Early Release - Professional Development      | February 20 | Early Release - Professional Development         |
| September 20            | 1 <sup>st</sup> Quarter Progress Reports      | February 27 | Early Release - Professional Development         |
| September 26            | Early Release - Professional Development      | March 6     | Early Release - Report Card Planning             |
| October 3               | Early Release – Report Card Planning          | March 13-14 | Early Release – Parent/Teacher Conferences       |
| October 9-11            | Early Release – Parent/Teacher Conferences    |             | End of 3 <sup>rd</sup> Quarter – Report Cards    |
| October 11              | End of 1 <sup>st</sup> Quarter – Report Cards | March 17-21 | Spring Break                                     |
| October 14-18           | Fall Break                                    | March 24    | 4 <sup>th</sup> Quarter Begins                   |
| October 21              | 2 <sup>nd</sup> Quarter Begins                | March 27    | Early Release - Professional Development         |
| October 24              | Early Release - Professional Development      | April 3     | Early Release - Professional Development         |
| October 31              | Early Release - Professional Development      | April 10    | Early Release - Professional Development         |
| November 7              | Early Release - Teacher Accountability Tasks  | April 17    | Early Release - Professional Development         |
| November 11             | Veteran's Day – No School                     | April 18    | School Recess Day                                |
| November 14             | Early Release - Professional Development      | April 21    | School Recess Day                                |
| November 15             | 2 <sup>nd</sup> Quarter Progress Reports      | April 24    | Early Release – Teacher Accountability Tasks     |
| November 21             | Early Release - Professional Development      | May 1       | Early Release - Professional Development         |
| November 27             | School Recess Day                             | May 2       | 4 <sup>th</sup> Quarter Progress Reports         |
| November 28-29          | Thanksgiving                                  | May 8       | Early Release - Professional Development         |
| December 5              | Early Release - Professional Development      | May 15      | Early Release – Report Card Planning             |
| December 12             | Early Release – Report Card Planning          | May 22      | Early Release – Teacher Accountability Tasks     |
| December 19             | Early Release - Professional Development      | May 26      | Memorial Day – No School                         |
| December 20             | End of 2 <sup>nd</sup> Quarter – Report Cards | May 29      | Early Release – Middle School Promotions         |
| December 23 - January 3 | Winter Break                                  | May 30      | Early Release – End of 4 <sup>th</sup> Quarter – |

## Appendix D: Individual Questionnaire Interview

Instructions: Please complete the questionnaire using this form; you may attach a separate piece of paper, or write on the back if you need more space. All information will remain anonymous. Please return the questionnaire through inter-office mail within one week of the date that you received it. Thank you so much for your help and cooperation!

Name \_\_\_\_\_

1. Please describe your feelings about how the professional development you receive through your school district affects your level of competence in enhancing students' music skills and achievement.  
\_\_\_\_\_
2. Please describe your feelings about how the professional development programs for the music educators in your district are chosen.  
\_\_\_\_\_
3. Please describe the level of connectedness and belonging that is facilitated among you and your other music education colleagues in order to have a network for the exchange of ideas about instruction, curriculum, assessment, and other professional issues.  
\_\_\_\_\_

Please indicate if you would be willing to participate in a focus group discussion for the topic of targeted professional development for music educators:

\_\_\_\_\_ Yes, I would be willing to participate in a focus group discussion.

The best days and times for me to meet are:

\_\_\_\_\_ No, I would not be willing to participate in a focus group discussion.

## Appendix E: Focus Group Guide

Time of focus group:

Date:

Place:

Participants:

Moderator: Julie Meadows

### **Welcome**

- Introduce moderator

### **Our topic is targeted professional development for music educators**

- The results will be used as a possible resource for the improvement of professional development opportunities for music educators.
- You were selected because you are a music educator, and you can provide useful information regarding professional development opportunities in your district.

### **Guidelines**

- There are no right or wrong answers; only differing points of view.
- Because this session is being tape recorded, please only have one person speak at a time.
- We are on a first name basis.
- You do not need to agree with others, but you must listen respectfully as others share their views.
- Please set your cell phone to vibrate or turn it off. If you must respond to a call, please do so quietly and rejoin the group as quickly as possible.
- My role as a moderator will be to guide the discussion.
- Talk to each other.

### **Opening question**

- Questions will be based on the results of the individual questionnaire interviews.