LESSON PLANNING AND TEACHING BEHAVIORS
IN THE BEGINNING BAND CLASSROOM
by
JOSHUA DAVID BRANDON

(Under the Direction of Mary Leglar)

ABSTRACT

The beginning band class is the foundation of many students' musical performing life. Therefore, the quality of instruction at this level is of crucial importance. Research strongly suggests that superior instruction begins with effective planning. The adjustment of style and preferences to fit the needs of the various students in a particular learning environment is crucial to success. Research suggests that making this adjustment is one of the traits that distinguish veteran from novice teachers, and one which novices can learn through experience and observation of veterans.

The purpose of this study was to investigate differences in the instructional planning and teaching strategies used by novice (0-5 years of teaching experience), experienced (6-14 years), and veteran teachers (more than 15 years) of beginning band. The following questions guided the study: 1) What commonalities and differences can be observed in the planning strategies of novice, experienced, and veteran teachers? 2) What commonalities and differences exist among the three groups in positive/negative teaching behaviors? 3) What musical and technical topics are addressed most and least often by each group? 4) What are the differences and commonalities among the groups in the frequency and duration of full-band, sectional, and individual instruction/performance?

The 26 participants who completed the study were divided into three groups based on experience level: 10 novice, 9 experienced, and 7 veteran teachers. Data were collected in three forms: interviews with participants about lesson planning and teaching practices, sample lesson plans from each participant, and videotapes of each participant teaching beginning band classes.

It was found that, compared to novice and experienced teachers, the veteran directors: 1) planned for more summative assessment strategies; 2) planned more pre-assessment strategies and provided more accommodations and modifications; 3) discussed more topics; 4) exhibited more positive modeling behavior; and 5) placed more emphasis on problems related to posture, holding the instrument, and embouchure.

INDEX WORDS: Beginning Band, SCRIBE, Lesson Planning, Observational Research

LESSON PLANNING AND TEACHING BEHAVIORS IN THE BEGINNING BAND CLASSROOM

by

JOSHUA DAVID BRANDON

BA, Jacksonville State University, 2008

MMED, Georgia College and State University, 2012

A Dissertation Submitted to the Graduate Faculty of The University of Georgia

In Partial Fulfillment of the Requirements for the Degree

DOCTOR OF EDUCATION

ATHENS, GEORGIA

2017

LESSON PLANNING AND TEACHING BEHAVIORS IN THE BEGINNING BAND CLASSROOM

by

JOSHUA DAVID BRANDON

Major Professor:	Mary Leglar
Committee:	Stephen Valdez
	Roy Legette

Electronic Version Approved:

Suzanne Barbour
Dean of the Graduate School
The University of Georgia
May 2017

DEDICATION

This dissertation is dedicated to my wife, Toni. The degree program has been part of our early marriage years. She has been nothing short of encouraging, supportive, helpful, and loving through this long process. This is my wife's dissertation as much as it is mine. She has seen me at my best and my worst through earning this degree and stood by me every step of the way. I am in debt to her love, grace, and encouragement in everything I do.

I also want to dedicate this dissertation to my daughter, Kennedy. Your mother and I have loved you since before you were born, and all the work I have done for this dissertation was for you to have a wonderful, abundant life.

ACKNOWLEDGEMENTS

I would like to acknowledge the people who have supported me on this journey of growth, as both a scholar and a human being.

This process would not have been possible without Dr. Patti Tolbert's insistence to earn a doctorate. Her research methods class unlocked my strong desire to contribute to the knowledge base of music education. I am grateful to my major professor, Dr. Mary Leglar for pushing me intellectually, for never giving up on me as a student, and for her consistent encouragement to become a better educator. I thank Dr. Roy Legette and Dr. Stephen Valdez for their support and encouragement throughout the dissertation process, and Dr. Jaxk Reeves for guiding me through the statistics for this study.

I am in great debt to the directors who served as participants, sacrificing their time and energy to further research in instrumental music education. I am grateful to the inter-reliability raters who took time out of their busy schedules to help check my work.

Finally, I am especially indebted to my family and the countless friends and colleagues who gave me encouragement, allowed me to vent my frustrations, prayed for me and with me, celebrated the small victories along the way, and held me accountable to finish the degree.

TABLE OF CONTENTS

Page

ACKNOWLEDGEMENTS……v

LIST OF TABLES……...viii

LIST OF FIGURES……x

CHAPTER

1 INTRODUCTION……...1

Purpose of the Study and Research Questions……2

Delimitations of the Study……...4

Limitations of the Study……..4

Definition of Terms……..…5

2 RELATED LITERATURE……7

Instructional Planning for Music Classes and Rehearsals……...7

Observation Research on Music Rehearsals……..12

Observational Research on Music Teaching……15

The Rehearsal Frame as the Unit for Analysis……..16

3 METHODOLOGY……21

Restatement of Purpose and Research Questions……..21

Participants……22

Procedure……...23

Analysis of Videos……..…27

Reliability……..27

4 RESULTS…….28

Introduction……...28

Section One (Interview Data)……29

Section Two (Lesson Plan Data)……...31

Section Three (Video Data)……...34

5 CONCLUSION AND RECOMMENDATIONS……..41

Conclusion – Research Question 1……43

Conclusion – Research Question 2……45

Conclusion – Research Question 3……46

Conclusion – Research Question 4……46

Recommendations for Future Study……..47

REFERENCES……..48

APPENDICES……...54

A Camera Location……54

B Interview Form……..55

C Judge Reliability Form……..56

D Lesson Plan Evaluation Form……57

E Informed Consent Form…….58

F External Site Authorization Form……..61

G Institutional Review Board Letter……..62

H Lesson Plan Evaluation Tables……..63

LIST OF TABLES

Page

Table 1: Sample SCRIBE Chronology Table……25

Table 2: Sample SCRIBE Data Summary Table……...26

Table 3: Generic Table of Lesson Plan Questions by Group…….32

Table 4: Question 5 (Summative Assessment Used) by Group…….33

Table 5: Question 7 (Pre-Assessment Conducted) by Group……33

Table 6: Question 13 (Accommodations/Modifications Allowed) by Group……...33

Table 7: Summary Statistics for Behaviors, Topics, and Ensemble Participation by Group……34

Table 8: t-test Results for Behaviors, Topics, and Ensemble Participation……...35

Table 9: Most and Least Frequent Behaviors……..……..37

Table 10: Most and Least Frequent Topics……37

Table 11: Most and Least Frequent Ensemble Participation…….37

Table 12: Linear Results for Behaviors, Topics, and Ensemble Part. by Weekly Minutes……...38

Table 13: t-test Results for Positive Modeling and Holding/Embouchure (V vs. N/E)……40

Table 14: Question 1 (Objectives Presented) by Group……63

Table 15: Question 2 (Big Ideas Presented) by Group……..63

Table 16: Question 3 (Essential Questions Presented) by Group……..63

Table 17: Question 4 (Rationale Presented) by Group……..63

Table 18: Question 6 (Formative Assessment Used) by Group……64

Table 19: Question 8 (Methods Aligned) by Group……..64

Table 20: Question 9 (Materials Used) by Group……..64

Table 21: Question 10 (Activities Aligned) by Group……...64

Table 22: Question 11 (Instruction Differentiated) by Group……...65

Table 23: Question 12 (Extensions Present) by Group……..65

Table 24: Question 14 (Home-School Connection Present) by Group……..65

LIST OF FIGURES

Page

Figure 1: Sample SCRIBE Input Window……24

Figure 2: Plot of Fitted Line for Behaviors and Weekly Minutes…….39

Figure 3: Plot of Fitted Line for Topics and Weekly Minutes……...39

Figure 4: Plot of Fitted Line for Ensemble Participation and Weekly Minutes 40

CHAPTER ONE

INTRODUCTION

The beginning band class is the foundation of many students' musical performing life. Choosing a particular instrument, learning to play it, and becoming part of a musical group are experiences never to be forgotten. Therefore, the importance of superior instruction at this level cannot be overemphasized (Millican, 2012).

Research strongly suggests that superior instruction begins with effective planning (Labuta and Smith, 1997; Hoffer, 2001). A well thought-out plan not only guides how the rehearsal progresses, but ultimately changes the role of the instructor from reactive to proactive.

> If our focus of instruction is blurry, we will fail to build both the students' understanding and their technique. With this approach, we can only be "fixers" of the ensemble performance; we should do more, we should become "shapers" of the music and shapers of the students' musical experiences and education. (Casey, 1993, p. 79)

Every educator brings to the task of planning a unique teaching style and a preference for certain activities that ultimately influence the ebb and flow of instruction. The adjustment of style and preferences to fit the needs of the various students in a particular learning environment is crucial to success. Research has pointed out that making this adjustment is one of the traits that distinguish veteran from novice teachers, and one which novices can learn through experience and observation of veterans (Walker, 1998; Jorgensen, 2003).

Purpose and Need for the Study

The purpose of the study was to investigate the differences in the instructional planning and teaching strategies used by novice, experienced, and veteran teachers of beginning band. Although a significant amount of research has been done in this area, few studies have focused particularly on beginning band classes. This study will help contribute to the body of current research on what teaching behaviors and topics are prevalent among teachers with different years of experience in instrumental music education, along with the frequency of full ensemble, small group, or individual performance during rehearsals. The aim of this study is to spotlight potential future research on the planning and teaching of beginning band ensembles and to make aware the need for superior planning of instruction and proactive teaching in the beginning band ensemble.

The following research questions guided the study:

1. What commonalities and differences can be observed in the planning strategies of novice, experienced, and veteran teachers? Strategies and behaviors considered included:

- Time spent each week in planning
- Factors considered in the plan (objectives, materials, teacher/student-focused instruction, guided practice, assessment)
- Use of and degree of adherence to a curriculum guide and/or method book.

2. What commonalities and differences exist among the three groups in positive/negative teaching behaviors? Behaviors considered included:

- Directive statements
- Information to students
- Questions directed to students
- Positive feedback
- Negative feedback
- Positive modeling
- Negative modeling

3. What topics are addressed most and least by each group? Topics considered included:

- Articulations
- Dynamics
- Intonation/tone
- Pitch accuracy
- Rhythmic accuracy
- Tempo
- Instrument position/embouchure
- Posture

4. What are the differences and commonalities among the groups in the frequency and duration of full-band, sectional, and individual instruction/performance?

Delimitations of the Study

1. Directors targeted in this study taught middle school, junior high, or upper elementary beginning band. High school beginning band classes were not used.
2. Directors were asked to submit only one sample lesson plan.
3. Directors were asked to submit only three videos of themselves teaching their beginning band class.

Limitations of the Study

1. The target number of participants was originally 30. Of these, 4 had to be removed from the study due to time constraints in completing the materials for participation.
2. Instructions were given to participants on how to record the teaching videos. However, some were not able to follow the directions completely due to physical constraints of their classroom or technology available.
3. Of the 26 participants, 3 did not submit a lesson plan for this study. In their interview, these directors stated they did not lesson plan and would not submit a lesson plan since they typically do not write lesson plans. These 3 directors had submitted their teaching videos and participated in an interview for this study when lesson plans were being collected.
4. Since video recordings were done by the participants, the length of the recordings varied.

Definition of Terms

For the purposes of this study, definitions follow those provided in *Instructional Planning and Rehearsal Practices of Three Selected High School Band Directors* (Murray, 2011).

Teacher Verbalizations, Teacher Behaviors and Student Performance Activities

Directive - Any general or specific instruction given by the teacher that requires the student to perform a task.

Information - Teacher verbalization that conveys facts about subject matter.

Question - Any statement by the teacher that requires student response.

Positive Feedback - Verbalization by the teacher that conveys approval of student work.

Positive Modeling - Any correct or approximately correct demonstration of a performance by the teacher.

Negative Feedback – Verbalization(s) by the teacher that conveys disapproval of what the student has done.

Negative Modeling - Any incorrect or approximately incorrect demonstration of a performance by the teacher.

Full Ensemble Play - Performance in which all students play together.

Sectional Play - Student performance in which designated groups of two or more are asked to play.

Individual Play - Student performance in which one student plays.

Instructional Performance Targets

Articulation - The manner in which the notes are played. Articulation includes note length, attacks, releases, slurring, and phrasing.

Dynamics - Adjustment and variation in volume. Dynamics include crescendos, diminuendos, balance, blend, and sudden changes in volume.

Intonation/Tone - Realization of pitch accuracy and the ability to adjust to play better in tune and produce a good, quality characteristic sound on a given instrument.

Pitch Accuracy - The correct performance of notes and the use of correct fingerings and positions.

Rhythm Accuracy - Refers to timing and rhythmic precision among the ensemble members.

Tempo - The speed of the beat to which the ensemble performs. Close attention is given to ritardando, accelerando, rushing, dragging, and tempo modulations.

Instrument position/embouchure – The position in which the instrument is held while being played and, for woodwind and brass instruments, the position of the player's mouth.

Posture – The position in which performer sits or stands while playing an instrument.

CHAPTER TWO

RELATED LITERATURE

The research literature focused on four related categories: instructional planning for music classes and rehearsals, systematic observation of rehearsals, observational research on the art and craft of music teaching, and research that utilizes the rehearsal frame.

Instructional Planning for Music Classes and Rehearsals

In their popular text, *Music Education: Historical Contexts and Perspectives,* Labuta and Smith (1997) provide the purpose and definition of instructional planning: "Effective teaching begins with effective planning in which classroom situations are designed to encourage some predetermined learning" (p. 89). Likewise, Hoffer (2001), well known author of multiple texts on music education, points out the benefits of planning: "One [benefit] is feeling the confidence and security it encourages, which usually helps a teacher be more effective. Another benefit of planning is that time and effort are not wasted due to uncertainty and confusion" (p. 56). Specifically, the following topics in this category claimed a large amount of research attention.

Sequence. Gunter, Ester, and Schwab (1990) stated that a plan helps drive the lesson activities into an overall goal, and offered four guiding principles for developing effective lessons:

> Limit the concepts and content to be covered in a lesson to allow time for the students to review, to practice, and to get feedback on what they have learned; be sure that new material is connected to what has been learned previously and that the

> connections are clear; check frequently to ensure that the students are acquiring the intended knowledge, attitudes, and skills, and be prepared to alter your plans or to reteach if the learning is not taking place or the students seem to be disengaged; never accept students' failure to learn as inevitable or unavoidable (p. 43).

This model proposes moving from previously learned material to unknown material using a sequential progression in which all students can participate and learn.

The sequential model offered by Duke (2005) is more specific than that proposed by Gunter et al. (1990). Duke suggests that every lesson start with the most fundamental aspects of the topic, followed by students demonstrating the fundamentals precisely and consistently before moving to a more demanding task. In essence, Duke suggests that the path from the known material to the unknown must be broken down to a micro level, "dividing instruction into the smallest increments imaginable, so that between the first simplest approximation and the final task there are many, many intermediate approximations" (p. 99). The study also emphasizes that: 1) Good sequences include the essential information, direction, and modeling necessary to elicit successful student behavior; 2) When designing classroom activities to achieve the lesson objective, it is best to consider keeping activities closely similar to the desired outcome of the lesson objective; 3) If a task is too difficult, return to a concept or skill that the student can achieve and build toward a more successful attempt; 4) It is essential to repeat correct responses in order to develop strong habits (Duke, 2005).

Planning and Delivery Correlation. Quality lesson plans facilitate delivery of the lesson and provide insight to an outside individual about the purpose and sequence of the lesson. They are documents that provide an accurate and detailed snapshot of what is taking place in the classroom. Dorovolomo et al. (2010) conducted a study addressing the relationship between

quality planning and quality delivery. A positive correlation was found between good planning and delivering quality lessons. Lack of detail in lesson plans can also hinder evaluators in determining the purpose of the lesson and fail to provide assistance in pacing. In analyzing the plans of pre-service teachers, Jones et al. (2011) identified six common problems: the goal of the lesson is unclear; the assessment of the lesson does not take place during class; student understanding of the lesson is not measured; the assessment does not match the goal of the lesson; there is not a clear introduction to the lesson, and students are merely passive recipients of knowledge. In 2005, Schmidt conducted a longitudinal study using pre-service string education students and found that many of the participants thought planning to be unnecessary. As a result of no proactive steps in the lesson plans, implementation of the lesson tended to be reactionary in dealing with issues and challenges in the music. Lane and Talbert (2015) further examined lesson plan writing and dependency among undergraduate instrumental education majors. The plans were found to be vague and nonspecific. These results support the theory that lesson plans written by pre-service teachers do not always accurately reflect the detail of their thought. Brittin (2005) examined lesson plans for beginning band students written by pre-service and experienced band directors. Participants' plans were compared to a published plan written specifically to teach the same page in the method book. Findings revealed that experienced teachers tended to have more succinct lesson plans. It was noted that the level of detail in the lesson plans may possibly be more "idiosyncratic to individual style than to experience level" (p. 36).

Pacing. Several studies have focused on the effect planning has on pacing—the seamless movement from one topic (objective) to another while keeping students totally engaged. This component of lesson planning and teaching should be an adjustable part of the lesson. Walker

(1998) identifies pacing as a skill often lacking in novice teachers, but able to be gained through experience and observation of veteran teachers. Jorgensen (2003) discusses the need for fluidity in lesson planning to adjust to the appropriate pace in real time:

> Rather than being pretentious plans that are implemented without adjustment and afterward evaluated, plans need to have a somewhat rhapsodic or improvisatory feel because they probably need to be adjusted and fine-tuned while they are being implemented. This kind of dynamic and flexible administration, like teaching, requires skill and confidence to execute and is more difficult to accomplish successfully than a static approach with its specified inputs, production processes, and outputs planned ahead of time and executed according to a preconceived plan. Nevertheless, it fits nicely the qualities of the present information age in which such flexibility and nimbleness are valued. (p. 68)

Lane (2008) explored the relationship between lesson planning and rehearsal pacing of undergraduate music education majors. In the context of a secondary instrumental methods course, participants taught three 5-minute lessons to their classmates. Results indicated a reduction of time spent lecturing and improvement in pacing. The study was replicated by Lane (2010). Throughout the course of the study, students were able to decrease teacher talk time and increase student performance time while working at a brisker pace. Maclin (1993) also explored the importance of task analysis/categorization to improve pacing. Findings indicated that when pacing is ignored in the planning stage, students can either feel frantic in attempting to keep up with their peers or bored when not appropriately challenged.

Score Study. Research has confirmed that score study is the *sine qua non* of rehearsal planning. As observed by Feldman, Contzius, and Lutch (2011), "A detailed knowledge of the

score allows us to anticipate problems before they occur, detect errors quickly, develop a coherent interpretation, and teach a work's structure and inner workings to the ensemble…Score study is the type of activity whose value will become most clear after you try it" (p. 158). In agreement, Jagow (2007) states "Before any preparation may be made toward constructing the lesson plan, it is only logical that the director has thoroughly prepared the score for rehearsing" (p. 167). Standerfer (2010) argues that score study provides the clearest insight for forming both unit and lesson plans.

Lane (2006) examined the score study approaches of undergraduate music education majors. Students were presented with a band score and asked to walk through their study process aloud. Participants then listened to a flawed recording of the band piece and filled out an adjudication form based on what they had heard. Finally, participants made no attempt to audiate or make audible the full band score when studying. More recently, Silvey & Montemayor (2014) studied the effect of score study on college undergraduates leading ensembles of their peers. One group of participants expressed concern about not being able to study the score prior to a rehearsal session—evidence that some pre-service teachers recognize the importance of score study.

In conclusion, effective lesson planning helps with delivery and pacing, along with providing a clear focus on the lesson content and goals.

Observation Research on Music Rehearsals

This category includes research on the structure, environment, behaviors, and actions that take place in a music rehearsal. Often, participants are compared and contrasted by criteria such as age, years of teaching experience, sex, school environment, and other factors. The two most often explored topics in these studies are the teachers' behaviors and time spent on various rehearsal activities.

Teacher Behavior. In the main, research in this category focuses on content delivery and rehearsal efficiency. Attention is often directed to verbalization, non-verbalized actions by the teacher, choice of topics, and pacing.

Goolsby (1997) outlined a succinct sequential pattern of events for content delivery that should take place in a music rehearsal: "Teacher provides specific verbal instruction for performance variable or asks question, individual or ensemble performs or answers question, and teacher provides specific feedback on the student response" (pg. 28). Price & Yarbrough (1994) also observed that individuals prefer instruction that contains a musical task, an opportunity for students to respond, and approval feedback that is either positive or negative.

Verbalization. Goolsby (1996) conducted a study on the rehearsal behaviors of middle/high school band directors and pre-service students. Each director submitted a total of three videotaped rehearsals of the same group and a lesson plan for each video. Results indicated that pre-service teachers often spent more time giving instruction, leaving little time for performance. It was also determined that experienced teachers gave students more performance time, modeled more often, and spent more time warming-up the ensemble. The study was replicated in 1997 to explore how much time was spent using verbalizing versus non-verbalizing

behaviors. Findings resulted in pre-service teachers watching videotapes of veteran teachers to help change teaching practices. Topics often discussed in the participants' rehearsals were matters of rhythm and tempo. Veteran teachers placed greater importance on expressive performance, along with asking fewer and more specific questions. Silvey (2011) also studied the effects of novice conductors' abilities, with or without score study, to conduct and rehearse an ensemble. Score-study participants demonstrated more eye contact, directive instructions, and a more comfortable demeanor than those who did not study the score. Beebe (2007) examined the verbalizations of three veteran band directors while teaching their ensembles. The first director often gave positive feedback to the ensemble, whereas the second and third band directors often gave negative feedback.

Whitaker (2011) surveyed and observed veteran high school band directors and their students on their rehearsal practices and activities. The majority of participants did not engage in off-task or social behaviors, but rather presented academic information and made sure students were performing at least 50% of the time. Blocher et al. (1997) found that directors often do not engage in conceptual teaching, but rather focus on actual rehearsal and giving verbal instructions. It was also determined that many verbal instructions could have been communicated in a non-verbal manner to save class time. Chaffin (2009) studied the rehearsal techniques of novice teachers as well as other aspects of instruction: classroom management, instructional delivery, pacing, repertoire selection, and developing the ideal ensemble sound. Participants agreed that four common influences helped their teaching practices: working with an in-house colleague, instantly reflecting on action, having a supportive community of colleagues, and recording and listening to their ensembles.

The climate of the music rehearsal can often be determined by the director's statements. Duke & Henninger (1998) examined the effects of negative feedback statements and specific directions. Specifically, the study sought to define what constitutes negative feedback. The researchers examined the notion that a student can have a positive rehearsal experience even with negative feedback if the feedback guides the student to more successful performance. Results revealed that successful completion of the performance goals produced a positive attitude, despite negative feedback throughout the lesson. Raising questions about long-held assumptions, most of the "positive attitude statements" were made by those who received negative feedback

Use of Rehearsal Time. The judicious use of rehearsal time has been a focal point of several studies. Brendell (1996) determined that choral directors who established set procedures tended to experience less off-task behavior from students. Students were also less likely to engage in off-task behavior during activities such as sight-reading, which requires full engagement. Witt (1986) analyzed 48 secondary instrumental rehearsals on the use of time. Student performance claimed the largest portion of class time, followed by teacher instruction. Off-task behavior was low when students were engaged in class.

Montemayor et al. (2016) studied pre-service teachers' rehearsal behaviors and use of time dependent on having or not having access to a music score for study. Participants who studied the score used more time in full ensemble or small group performance; participants who did not study the score often stopped the rehearsal and resorted to talking. Using an action research approach, Ferley (2007) documented use of rehearsal time, practices that most engage students in musical learning, and student perception of the content of the rehearsal. Students' perceptions of their time usage were surveyed at the beginning of the study. It was found that student appreciation of rehearsal time improved as the study progressed. Goolsby (1999)

investigated differences between how novice and veteran teachers prepared an identical band composition. It was determined that: novice teachers spent more time rehearsing the piece; veteran teachers spent more time rehearsing as either a full ensemble or in groups or sections, and the expert teachers used more complete sequential patterns (as outlined in Goolsby's 1997 study) than novice teachers.

In conclusion, directors who engage students in performance tasks yield successful rehearsals.

Observational Research on Music Teaching

This section of literature addresses behaviors and teaching styles seen from the perspective of a third party observer. Duke (2000) reviewed research done between 1972 and 1999 on the art of instructional effectiveness in the music classroom. Primary sources included the *Journal of Research in Music Education*, the *Bulletin of the Council of Research in Music Education*, and the *Journal of Music Therapy*. Using rehearsal frames as the unit of observation, Duke analyzed five major categories: allocation of time in the classroom; teacher verbalization, gestures, and activities; effects of multiple components of teaching on student behaviors; variables affecting evaluations by observers; and experimental attempts to improve teaching. In the report, Duke provided an explanation of each research category and an account of all the included research summaries. Through this large systematic search, generalizations were able to be made.

Methods of Observation. Teacher effectiveness is a phenomenon often explored in music teaching research. Grant & Drafall (1991) surveyed teacher effectiveness research specifically conducted within music education and found that very little had been done. It was suggested that

music educators are generally reluctant to be judged on the basis of student learning, as is the case in most teaching effectiveness research. Yarbrough & Price (1989) studied instructional effectiveness in the choral classroom. Results indicated that experienced teachers expressed disapproval more than the undergraduate participants and that younger or inexperienced teachers tended to talk more and give more instructions than experienced teachers, ultimately wasting more class time. It was also determined that effectiveness requires the presence of certain cognitive functions: attention, divided attention, and divided attention in the auditory modality, working memory, and multitasking (Chaffin, 2011).

Pacing and instructional sequencing were also observed as determiners of teaching effectiveness. Duke & Madsen (1991) examined the importance of instructional sequencing related to presenting content effectively and teaching in a proactive, rather than reactive, manner. Both authors concluded that, although curriculum decisions were important, sequencing and instructional delivery defines the structure of learning. Yarborough, Price, & Hendel (1994) sought to validate previous research done on the sequential patterns model. This model, presented in Yarbrough and Price's 1991 study, contains three steps: teacher presentation of an experienced teachers' evaluations and detection of complete and incomplete sequential patterns were overall higher than those of university students.

The Rehearsal Frame as the Unit for Analysis

The following studies address the feasibility of using the rehearsal frame as a time-sampling observation method of analysis. Multiple studies have found the method to be the most organized and efficient. Duke (1994) compared rehearsal frame analysis with other time-

sampling observation instruments. It was found that an entire rehearsal could not be fully analyzed in terms of effectiveness, teacher behavior, and topics covered.

The rehearsal frame approach categorizes events in terms of their function in reaching musical goals. An ideal rehearsal frame consists of three parts: identifying the target (problem area), decontextualizing the target, and recontextualizing the target in a successful performance. The first stage of a rehearsal frame is marked by the identification of a specific musical-instructional goal by the conductor. The second stage focuses on decontextualizing the material or the musical-instructional goal. The conductor leads the small group through multiple break-downs of the target, each one building toward a more contextualized performance. After a successful performance by the small group, the final phase of the rehearsal frame concludes with the full ensemble performing the target in full context.

Several studies, including earlier studies cited, have also successfully used the rehearsal frame concept to collect observational data. Ferley (2007) used the rehearsal frame to determine what actions and activities were most successful in her teaching. Beebe (2007) used the rehearsal frame analysis to see which topics were most often addressed which included dynamics, timing/tempo, and articulations. Colpritt (1998) used the rehearsal frame as a unit of analysis to 1) describe the activities of teachers and students working towards performance goals, 2) identify and categorize teacher-selected targets in student performance, and 3) examine the relationship between successful accomplishment of performance goals and instructional processes. In this study, the principal observed behavior was music performance. It was found that teachers talked for almost half of the rehearsal frame duration, frequently in brief occurrences, and that rehearsal frames often began with a teacher verbalization, consistent with Duke's (1994) synopsis on the

stages of a rehearsal frame. The musical targets most often addressed were tone, note accuracy, tempo, dynamics, style, rhythm, and intonation, with the latter receiving most emphasis.

Buckner (1997) conducted a study focused on the behavior of piano teachers and their students in relation to accomplishment of performance goals during the lesson. Findings revealed that teachers who demonstrated the best pacing (less teacher talk) and used both positive and negative feedback had the most successful rehearsal frames. To examine the error correction process of 10 expert middle and high school band directors, in particular the relationships between types of errors and instructional processes, Cavitt (1998) videotaped four consecutive rehearsals. Of the observed rehearsal frames, 49% were devoted to error correction. Teacher talk consumed approximately 52% of the frame duration, with modeling accounting for 6% and student performance occupying approximately 39%. Approximately 48% of the student performance time was spent performing as a full ensemble, with 40% used for sectional performance, and the final 12% used in individual students performing. Worthy (2003) used the rehearsal frame to examine the rehearsal strategies of a collegiate wind band conductor in different settings. Multiple targets, followed by rhythm, dynamics, tempo, and articulations were discussed most often. The study showed that the high school rehearsal frames often dealt with one topic per frame, meaning that rehearsal pacing was fast and the focus was on achieving technical skills relevant to the piece, whereas collegiate rehearsal frames tended to be more complex in nature, moving at a slower pace and frequently focusing on multiple targets. In another study, Worthy (2006) compared the rehearsal of three expert wind band conductors, each rehearsing a collegiate honor band group. Each of the conductors spent approximately 46% of the observed time in teacher talk. The conductors also emphasized full ensemble performance rather than sectional or individual performance. In a 2009 study, Worthy and Thompson

compared three expert middle school band directors teaching a beginning band class. The most frequent rehearsal frame targets were pitch accuracy, multiple targets, and posture/instrument carriage. All the directors, on average, engaged in modeling about 10.8% of the observed time in all rehearsal frames. Student behaviors during the rehearsal frames varied; no marked consistency was found.

Montemayor (2014) used the rehearsal frame to investigate the relationship of teaching effectiveness, ensemble performance quality, and selected rehearsal procedures to various measures of intrarehearsal achievement. The researcher concluded that teacher effectiveness and rehearsal achievement appeared to be largely independent phenomena. There was a positive relationship between rehearsal effectiveness and ensemble performance, suggesting that some aspects of the quality of instruction are related to the bands' performance skills and perhaps to students' long-term music skill development. Using the rehearsal frame as the primary form of analysis, Murray (2011) studied the rehearsal success of various strategies used by three veteran high school band directors. Results indicated that proper planning and preparation for music instruction is the best way to ensure that a music rehearsal is implemented efficiently. This study emphasized lessons and activities must be planned out in advance so the teacher to anticipate challenges, manage class time, manage classroom discipline, and improve both student and ensemble performance.

The above studies provided good predictions of the results this current study yielded. These studies reveal that the detail of content on lesson plans can be correlated with both experience and personality of the teacher. However, there is a lack of research on the frequency of planning in comparison to years of experience. Many of the above studies dealt with observing teachers' behaviors, what topics are often mentioned by teachers at certain experience levels, and/or how often students engage in ensemble participation as a full group, small or

sectional playing, and individually. However, there is little research that compares band directors across the spectrum of experience on lesson planning strategies along with teaching behaviors and topics and/or ensemble. What is even more significant is the lack of research involving instruction in the beginning band classroom in regards to lesson planning and teaching. The body of current research will benefit from this study on what teaching behaviors and topics are prevalent amongst years of experience in the beginning band classroom, along with shedding light on potential future research on the planning and teaching of beginning band ensembles.

CHAPTER THREE

METHODOLOGY

Restatement of Purpose and Research Questions

The purpose of the study was to investigate the differences in the instructional planning and teaching strategies used by novice, experienced, and veteran teachers of beginning band. Although a significant amount of research has been conducted in this area, few studies have focused particularly on beginning band classes.

The following research questions guided the study.

1. What commonalities and differences can be observed in the planning strategies of novice, experienced, and veteran teachers? Strategies and behaviors considered included:

- Time spent each week in planning
- Factors considered in the plan (objectives, materials, teacher/student-focused instruction, guided practice, assessment)
- Use of and degree of adherence to a curriculum guide and/or method book.

2. What commonalities and differences exist among the three groups in positive/negative teaching behaviors? Behaviors considered included:

- Directive statements
- Information to students,
- Questions directed to students
- Positive feedback
- Negative feedback

- Positive modeling
- Negative modeling

3. What topics are addressed most and least by each group? Topics considered included

- Articulations
- Dynamics
- Intonation/tone
- Pitch accuracy
- Rhythmic accuracy
- Tempo
- Instrument position/embouchure
- Posture

4. What are the differences and commonalities among the groups in the frequency and duration of full-band, sectional, and individual instruction/performance?

Participants

With permission of the principals of participating schools and the University of Georgia Institutional Review Board, 26 band directors teaching in public and private schools in the southeastern United States initially agreed to serve as subjects. The 26 participants who completed the study were divided into three groups based on experience level: 10 novice (0-5 years), 9 experienced (6-14 years), and 7 veteran teachers (15 or more years). The three categories were established by Goolsby (1999) and used again a decade later by Worthy (2009). Each participant signed an informed consent form (Appendix E) to voluntarily participate in the

study, and an official of each participating school or school system signed an external site authorization form (Appendix F) giving administrative permission to conduct research .

The participants in the study taught in various educational environments. Twenty of the participants taught in public school. Of these participants, the students of 18 started band in the 6th grade; those of the remaining 2 started band at elementary school in 5th grade. In the public schools, the size of the beginning band programs varied from 28 students to over 140 students. The remaining 6 participants taught at private schools, where students started band at 5th grade, averaging between 20 to 50 members. Of the 26 total participants, 12 taught in a suburban environment, 10 in a rural environment, and 4 in an urban environment.

Procedure

Data were collected in three forms: an interview covering lesson planning and teaching practices: a sample lesson plan; and three videotapes of each participant teaching beginning band classes. All interviews were audio-recorded through a cellphone app, and notes were taken on an interview form (Appendix B). Lesson plans were evaluated using a template (Appendix D) from Drost & Levine (2015). Videos were recorded from the back of the classroom with the camera fixed only on the director (Appendix A). Students' faces and voices were blocked.

Analysis of Videos

Videos were analyzed by the researcher via SCRIBE (Duke & Stammen, 2011), for presence of material aligning with the research questions. Each video was viewed three times in its entirety: first for ensemble participation, second for director behaviors, and third for director topics. When recording data in SCRIBE, two input views can be accessed by either using key

strokes on a computer keyboard or clicking icons with a computer mouse or track pad. Both of these methods record the time stamps for the beginning and end of a particular behavior or activity. Both views also allow behaviors to be categorized by subject (for this study, director behaviors, director topics, and ensemble participation). This study utilized the icons view. An example of the input window used for the SCRIBE analysis is shown in Figure 1.

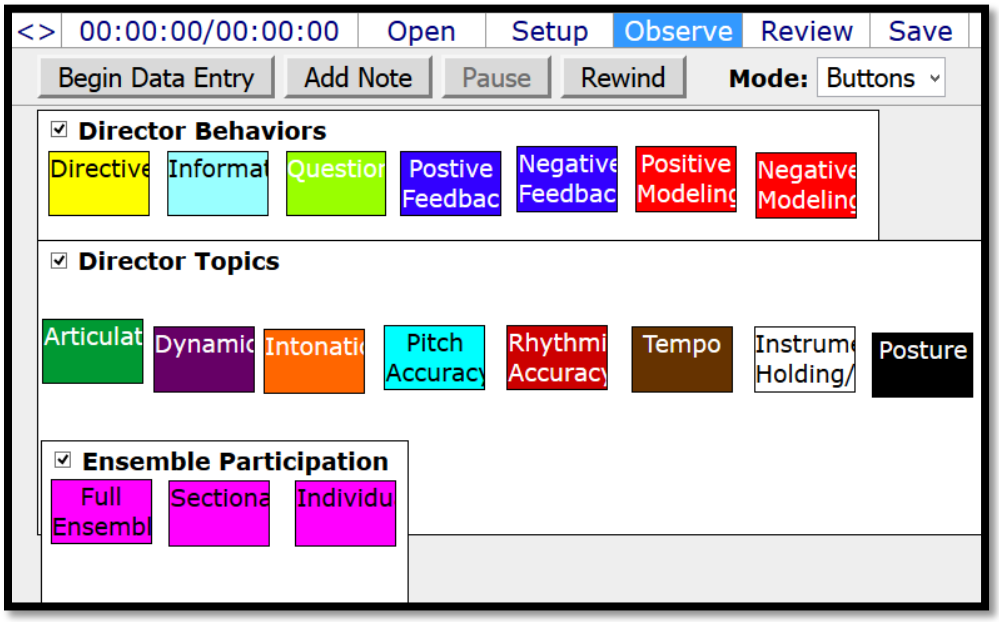


Figure 1: SCRIBE Input Window

An example of a chronology analysis of recorded events, generated by SCRIBE, is shown in Table 1. Information includes the start time, end time, and duration time of teacher and ensemble activity delineated in the research questions. Each time a video is watched and data is recorded through the input window, the chronology table is updated with the events in the order they take place.

Table 1: SCRIBE Chronology Table

ID	Subject	Behavior	Start	End	Duration
5	Director Behaviors	Question	02:32	02:34	00:02
6	Ensemble Part.	Individual	02:37	02:40	00:02
7	Director Topics	Rhythmic Accuracy	02:42	02:46	00:04
8	Director Behaviors	Information	02:42	02:46	00:04
9	Director Behaviors	Directive	02:48	02:51	00:03
10	Ensemble Part.	Full Ensemble	02:53	03:10	00:17

SCRIBE was further employed to provide a summary table of event frequencies, rates, total durations, proportions of total time for each observation category, mean durations calculated across instances of a given behavior, and corresponding standard deviations. The summary table was heavily relied on for data of this study. A sample is provided in Table 2.

Table 2: SCRIBE Data Summary Table

Subject	Behavior	Freq.	Rate/Min.	Time	% Time	Mean	S Dev
Director Behavior	Directive	34	1.549	03:06.1	14.13	00:05.4	5.68
Director Behavior	Negative Feedback	1	0.04555	00:00.9	0.07113	0:00.9	0.00
Director Topic	Pitch Accuracy	1	0.04555	00:00.8	0.06490	00:00.8	0.00
Ensemble Part.	Full Ens.	6	0.273	06:25.6	29.28	01:04.2	46.63

Reliability

To establish reliability of the SCRIBE analysis, two reviewers viewed 20% of the video data. The reviewers were selected from middle school band directors in the researcher's state who had at least 15 years of experience and had met the majority of the following criteria: taken performing groups to honor band clinics, earned consistent superior ratings at performance evaluations, frequently judged events such as performance evaluations, and served as honor band clinicians. Reliability was established by the total number of agreements was divided by the total number of agreements plus disagreements, seeking a standard of 90% reliability (Madsen & Madsen, 1978, pp. 251-252). Raters used an inter-rater reliability form (Appendix C) adapted from Madsen & Madsen (1978, pp. 220, 223). Raters watched and recorded data at 10-second intervals. The first 10-second interval was spent watching video footage, while the second 10-second interval was spent recording what just took place. During the second interval, raters were not watching video footage. This process was repeated throughout various video segments. The resultant inter-rater reliability was 91%.

CHAPTER FOUR

FINDINGS

The purpose of the study was to investigate the differences in the instructional planning and teaching strategies used by novice, experienced, and veteran teachers of beginning band. Although a significant amount of research has been done in this area, few studies have focused particularly on beginning band classes.

The following research questions guided the study.

1. What commonalities and differences can be observed in the planning strategies of novice, experienced, and veteran teachers? Strategies and behaviors considered included:

- Time spent each week in planning
- Factors considered in the plan (objectives, materials, teacher/student-focused instruction, guided practice, assessment)
- Use of and degree of adherence to a curriculum guide and/or method book.

2. What commonalities and differences exist among the three groups in positive/negative teaching behaviors? Behaviors considered included:

- Directive statements
- Information to students
- Questions directed to students
- Positive feedback
- Negative feedback
- Positive modeling

- Negative modeling

3. What topics are addressed most and least by each group? Topics considered included

- Articulations
- Dynamics
- Intonation/tone
- Pitch accuracy
- Rhythmic accuracy
- Tempo
- Instrument position/embouchure
- Posture

4. What are the differences and commonalities among the groups in the frequency and duration of full-band, sectional, and individual instruction/performance?

Data were collected in three forms: an interview covering lesson planning and teaching practices; submission of a sample lesson plan; and three videotapes of each participant teaching beginning band classes.

Section One (Interview Data)

Participants (*N*=26) were interviewed about lesson planning and teaching strategies used for beginning band programs. All interviews were conducted by phone and audio-recorded through a cellphone app; written notes taken on the interview form (Appendix B).

Planning

Directors were asked how often they planned their instruction for beginning band classes. Responses included daily, weekly, monthly, yearly, or no written plans. Novice teachers in this study reported that they usually planned on a weekly basis, with the exception of three participants. Two novice directors stated that they wrote lesson plans daily, while the third director planned monthly. Experienced and veteran directors planned much less frequently. Six directors from these groups stated they did not write lesson plans; three reported writing a yearly plan and making adjustments to it every month as needed. Five of the veteran directors assessed progress of the beginning band students during the first month of the school year and then planned accordingly. Only two veteran directors felt the need to plan instruction on a daily basis.

Factors Considered in Planning

Participants submitted many different formats for lesson planning, reflecting different philosophies on instruction. Assessment was a factor common to all formats; all directors reported using some type of assessment throughout the course of the school year. Guided practice, another common factor, was evident in all of the video observations as a major and essential component of beginning band instruction.

Method Book Use

Although no director reported using a method book as the sole resource for instruction, many things were considered when choosing which to buy. Among those reported were the first notes (tones) used in brass and/or woodwind instruction, the layout of the percussion book material, the sequence of concept presentation, the pacing of skills and concept introduction, and

the aesthetics of the book. In this study, 16 participants used the *Essential Elements* band method book written by Tim Lautzenheiser, John Higgins, Charles Menghini, Paul Lavender, Tom Rhodes, and Don Biersshenck and published by the Hal Leonard Corporation. Four directors used the *Standard of Excellence* band method book, written by Bruce Pearson and published by Neil A. Kjos Music Company. Two directors used *Measures of Success*, written by Deborah Sheldon, Brian Balmages, Timothy Loest, Robert Sheldon, and David Collier and published by FJH Music Company. Two directors used *Tradition of Excellence*, written by Bruce Pearson and Ryan Nowlin and published by Neil A. Kjos Music Company. One novice director used *Jump Right In*, written by Edwin Gordon, Richard Grunow, and Christopher D. Azzara and published by GIA Publications, Inc., and one veteran director used a self-written method book for beginners that he has used for the majority of his career. In addition to method books, directors in all categories reported using various other materials. These included scale sheets, concert repertoire music, supplemental method books for learning how to play an instrument, self-created, borrowed, or adapted warm-ups for beginning band, published warm-up books, chorale repertoire, and beginning band music for chamber groups such as solos, duets, and trios.

Three sources for guiding instructional planning were used by participants: the method book, concert literature for beginning band, and a hybrid of method book material and concert band repertoire. Seven of the novice directors, particularly those with less than three years of experience, expressed a preference for following a method book. Experienced and veteran directors relied less heavily on the method book to guide instruction, but used it as a resource for overall instruction. Two experienced directors stated a preference for using concert repertoire as a means of teaching new concepts and skills to beginning band students.

Section Two (Lesson Plan Data)

In this data set, each director was asked to submit a lesson plan used in beginning band class. Lesson plans were rated using a form from Jones, Jones, & Vermette, (2011) (Appendix D). The goal was to see if the three levels of the directors variable could significantly explain variability in the probability that each question is answered "Yes." Three of the directors did not submit a lesson plan, the total sample size here is only *n*=23 (10 novice, 8 experienced, 5 veteran). Results for each of the 14 questions are reported in the generic format shown in Table 3 below as an example.

Table 3: Generic Table of (Sample Question) by Group

Group	**No**	**Yes**	**TOTAL**	**Pr(Yes)**
Novice	N_No	N_Yes	**10**	**=(N_yes/10)**
Experienced	E_No	E_Yes	**8**	**=(E_yes/8)**
Veteran	V_No	V_Yes	**5**	**=(V_yes/5)**

N/E vs V: Fisher-Exact (**NE_PY** vs **V_PY**); df = 1; P-value = 0.XXX

The left-hand side of tables 3-6 is filled in first by counting how many "No" and "Yes" answers are given within each group to the question, "Is this observed?" This allows calculations of the three conditional Pr(Yes) values shown in the last column, as well as the overall Pr(Yes) probability shown at the bottom right. The statistical question is whether the variability in conditional probabilities over the three groups is large enough for one to conclude that group-level has a significant effect on Pr(Yes), or whether such variability could easily occur by chance, even if there were no group effects. The test shown below Tables 4-6, Fisher's Exact test, is a perhaps more appropriate directional test of the alternative hypothesis that veteran directors have a larger Pr(Yes) than do (novice+experienced) directors.

Of the 14 questions, only Question 5 (Summative Assessment Used) yields significant (P-value < 0.05) results. Further examination of Q5's results (see Table 4) makes it clear that the probability that a band director provides summative assessment increases from novice to experienced to veteran directors. Two other items, Pre-Assessment Conducted and Accommodations or Modifications Allowed, are notable in that only 16.7% (3 of 18) of the pooled (novice+experienced) band directors exhibited these behaviors, while 60% (3 of 5) of the veteran band directors did so. This seems like a large difference, but because of the small sample sizes, these two questions yielded no significant findings. The results from the other questions can be found in Appendix F.

Table 4: Q5 (Summative Assessment Used) by Group

Group	**No**	**Yes**	**TOTAL**	**Pr(Yes)**
Novice	10	0	**10**	**.000**
Experienced	6	2	**8**	**.250**
Veteran	1	4	**5**	**.800**
TOTAL	**17**	**6**	**23**	**.261**

N/E vs V: Fisher-Exact (**.111** vs **.800**); df = 1; P-value = 0.0078

Table 5: Q7 (Pre-Assessment Conducted) by Group

Group	**No**	**Yes**	**TOTAL**	**Pr(Yes)**
Novice	8	2	**10**	**.200**
Experienced	7	1	**8**	**.125**
Veteran	2	3	**5**	**.600**
TOTAL	**17**	**6**	**23**	**.261**

N/E vs V: Fisher-Exact (**.167** vs **.600**); df = 1; P-value = 0.0886

Table 6: Q13 (Accommodations/Modifications Allowed) by Group

Group	**No**	**Yes**	**TOTAL**	**Pr(Yes)**
Novice	8	2	**10**	**.200**
Experienced	7	1	**8**	**.125**
Veteran	2	3	**5**	**.600**
TOTAL	**17**	**6**	**23**	**.261**

N/E vs V: Fisher-Exact (**.167** vs **.600**); df = 1; P-value = 0.0886

Section Three (Video Data)

The average behavior (AvgB), the average topic (AvgT), and the average ensemble participation (AvgE) were treated as continuous variables, with one numerical value (for each of the three variables) calculated for each band director. That is, no matter how many or how few video segments a director provided, the data were aggregated as if they had been one continuous segment, and the averages (expressed as rate/minute) were created for each director.

Average Behavior, Topic, and Ensemble Participation Occurrence

Table 7 below reports the mean (M) and standard deviation (SD) over each of the three levels (N, E, V) of Group, as well as for the combined N+E group and overall. From this, we see that Behavior Instruction has a much higher rate (about 5 times per minute) than either Topic Instruction or Ensemble Instruction, which occur, on average, about 1-2 times per minute. For AvgE, there is no clear direction, with all three levels displaying about the same mean.

Table 7: Summary Statistics for (AvgB, AvgT, AvgE) by Group

Group	n	Summary Stat.	AvgB	AvgT	AvgE
Novice	**10**	Mean	4.623	1.369	1.620
		Standard Dev.	0.930	0.639	0.653
Nov. + Exp.	**19**	Mean	4.968	1.470	1.497
		Standard Dev.	1.024	0.540	0.580
Experienced	**9**	Mean	5.350	1.582	1.360
		Standard Dev.	1.035	0.411	0.488
Veteran	**7**	Mean	6.148	2.560	1.621
		Standard Dev.	1.840	0.936	0.934
All	**26**	Mean	5.285	1.764	1.530
		Standard Dev.	1.361	0.815	0.675

Table 8 contains results of a two-group comparison, where the *n*=7 veteran directors are compared to the pooled group of *n*=19 (novice+experienced) directors. In this case, one is simply conducting a t-test of the null hypothesis that the two types of band directors (NE,V) have the same mean level of the response variable (AvgB, AvgT, or AvgE) versus an alternative. For AvgE, even with the help of the directional test, the results are not at all significant (P-value=0.3424), since the mean difference between the two groups was only 0.125. However, for both AvgB and AvgT, the means are large enough in the hypothesized direction (veterans' means are greater than NE means by 1.180 for AvgB and by 1.090 for AvgT), so that the one-tailed P-values are cut in half relative to those calculated for the two-tailed test. For AvgB, the result was not significant by two-tails, but is clearly significant (P=0.0237) for one-tail. For AvgT, whether one uses two-tailed (P=0.0010) or one-tailed (P=.0005) tests, it is clear that veteran band directors have a higher mean rate than novice+experienced directors. One might wonder why the AvgT result is so much more significant than the AvgB result despite the fact that their mean differences, as noted earlier, are almost the same (1.18 and 1.09). The reason is that the pooled SD for AvgT is much smaller than for AvgB (0.662 vs. 1.278), so a difference of 1.1 occurrences per minute is much more significant for AvgB than for AvgT.

Table 8: t-*test Results for (AvgB, AvgT, AvgE) (V vs. NE)*

	n	**Statistic**	**AvgB**	**AvgT**	**AvgE**
	n=(19,7)	Pooled SD	1.278	0.662	0.686
(V- NE)		Mean Diff	1.180	1.091	0.125
H0: V=NE	**K=2**	t-statistic	2.0891	3.7283	0.4110
Ha: Unequal	**df=24**	P-value (2T)	0.0475	0.0010	0.6847
Ha: V > NE	**df=24**	P-value (1T)	0.0237	0.0005	0.3424

It is important to note that beginning band classes often emphasize different concepts and apprehension of new skills that can decide on how the director delivers the instructional material, what topic(s) will be the focus, and how students participate in class. For all three groups, the most frequent behavior was giving directive statements, and the least frequent behavior was negative modeling. Novice and experienced directors in this study stressed pitch accuracy to their students, whereas veteran directors emphasized rhythmic accuracy. The least frequently addressed topic for both experienced and veteran directors was tempo, whereas novices hardly mentioned posture. For all three groups, full ensemble playing was the most frequent form of ensemble participation. Veteran directors heard students on an individual basis most frequently, with novices displaying this behavior least frequently. Accordingly, the veteran directors' group used full ensemble participation less than the novice and experienced groups. Veteran and experienced directors tended not to use group/sectional playing; novices used this form of ensemble participation the most out of the three groups. The following tables list the most and least frequently occurring topic, behavior, and ensemble participation for each group.

Table 9: *Most and Least Frequent Behaviors*

Group	Most Frequent Behavior	Least Frequent Behavior
Novice	Directive	Negative Modeling
Experienced	Directive	Negative Modeling
Veteran	Directive	Negative Modeling

Table 10: Most and Least Frequent Topics

Group	Most Frequent Topic	Least Frequent Topic
Novice	Pitch Accuracy	Posture
Experienced	Pitch Accuracy	Tempo
Veteran	Rhythmic Accuracy	Tempo

Table 11: Most and Least Frequent Ensemble Participation

Group	Most Frequent Ens. Part.	Least Frequent Ens. Part.
Novice	Full Ensemble	Group/Sectional
Experienced	Full Ensemble	Individual
Veteran	Full Ensemble	Group/Sectional

Regression Analyses of Behaviors, Topics, and Ensemble Participation by Weekly Minutes

Still treating AvgB, AvgT, and AvgE as continuous response variables, but now trying to fit regression lines with intercept (B0) and slope (B1) where WM is Weekly Minutes, and (B0, B1) are to be estimated separately for each response variable. The question of interest is whether the slope, B1, is significantly different from zero for any of the response variables. If not, there is no significant predictive value of WM. If B1 is significantly different from zero, one can obtain regression equations of the form above that predict the response variable, using WM, significantly better than simply predicting by the mean of the response variable. The results from these fits are shown in Table 12 below. From this table, note that none of the P-values for B1 are significant below the 0.05 level.

Table 12: Linear Results for (AvgB, AvgT, AvgE) by WM

Response	B0	B1	P-value for B1	R-Squared	RMSE
avgB	3.978	0.0063	0.0860	0.1179	1.305
avgT	0.937	0.0040	0.0685	0.1317	0.775
avgE	1.446	0.0004	0.8290	0.0020	0.688

The R numerical output is provided below. The only complicating factor is that Director #5 (WM=40) and Director #17 (WM=60) teach many fewer minutes per week than the other directors. The overall conclusion of this section is that the continuous variable WM is not as predictive as the three-level class variable. The scatter plots of AvgB, AvgT and AvgE against Weekly Minutes and their fitted lines are shown in the following three plots (Figures 2, 3, and 4).

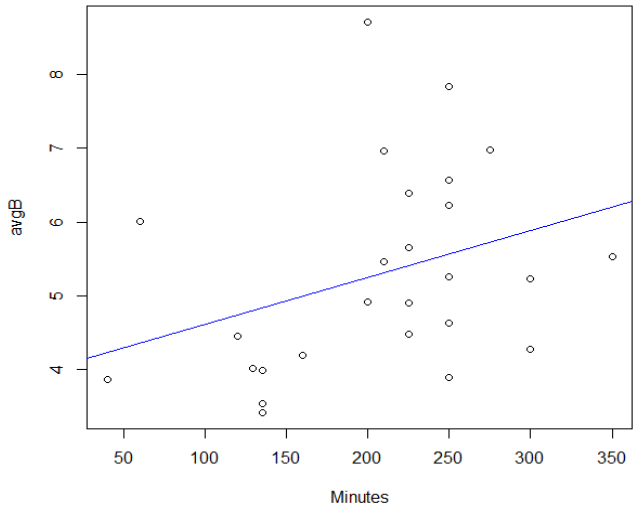


*Figure 2: Plot of fitted line: AvgB = B0 + B1*WM = 3.978 + 0.0063*WM*

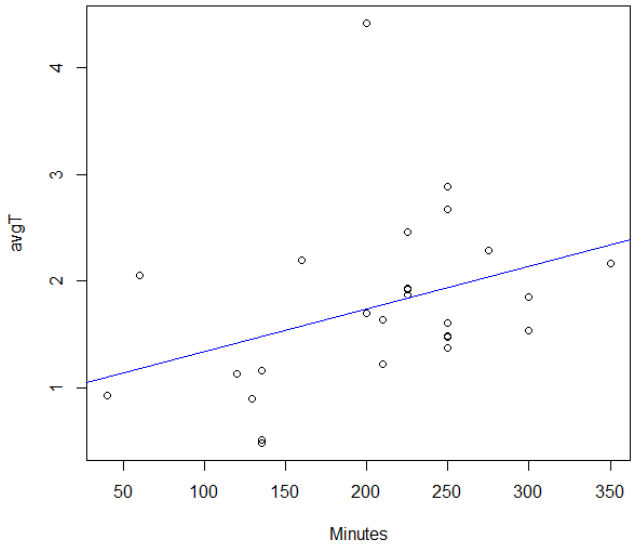


*Figure 3: Plot of fitted line: AvgT = B0 + B1*WM = 0.937+ 0.0040*WM*

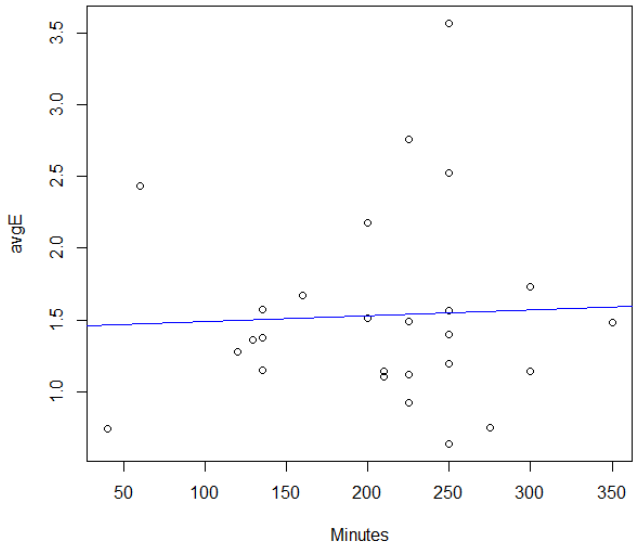


*Figure 4: Plot of fitted line: AvgE = B0 + B1*WM = 1.446 + 0.0004*WM*

Analyses of Veteran Directors Versus Novice and Experienced Directors

For these analyses, 1-Way ANOVA and t-tests of veteran directors vs. novice and experienced directors was used. Preliminary 1-Way ANOVA analysis using F-tests finds none of the 18 variables significant (the closest is P=0.0592 for posture). The two-tailed t-tests find only two of the 18 variables (Positive modeling behavior and Holding/embouchure topic) statistically significant at the 0.05 level.

Table 13 t-test Results for Positive Modeling and Holding/Embouchure (V vs. NE)

	N	**Statistic**	**Pos. M**	**H/E**
	n=(19,7)	Pooled SD	0.376	0.291
(V- NE)		Mean Diff	-0.351	0.285
H0: V=NE	K=2	t-statistic	-2.111	2.208
Ha: Unequal	df=26	P-value (2T)	0.0454	0.0370
Ha:V>NE**,V<NE**	df=26	P-value (1T)	0.0227	0.0185

CHAPTER FIVE

CONCLUSIONS AND RECOMMENDATIONS

The purpose of the study was to investigate the differences in the instructional planning and teaching strategies used by novice, experienced, and veteran teachers of beginning band. Although a significant amount of research has been done in this area, few studies have focused particularly on beginning band classes. This study will help contribute to the body of current research on what teaching behaviors and topics are prevalent among teachers with differing years of experience in the beginning band classroom. This study will also help to shed light on potential future research on the planning and teaching of beginning band ensembles.

The following research questions guided the study.

1. What commonalities and differences can be observed in the planning strategies of novice, experienced, and veteran teachers? Strategies and behaviors considered included:

- Time spent each week in planning
- Factors considered in the plan (objectives, materials, teacher/student-focused instruction, guided practice, assessment)
- Use and degree of adherence to a curriculum guide and/or method book

2. What commonalities and differences exist among the three groups in positive/negative teaching behaviors? Behaviors considered included:

- Directive statements
- Information to students
- Questions directed to students
- Positive feedback
- Negative feedback
- Positive modeling
- Negative modeling

3. What topics are addressed most and least by each group? Topics considered included:

- Articulations
- Dynamics
- Intonation/tone
- Pitch accuracy
- Rhythmic accuracy
- Tempo
- Instrument position/embouchure
- Posture

5. What are the differences and commonalities among the groups in the frequency and duration of full-band, sectional, and individual instruction/performance?

Conclusion – Research Question 1

What commonalities and differences can be observed in the planning strategies of novice, experienced, and veteran teachers?

Current research emphasizes that effective planning helps in sequencing knowledge and activities, structuring pacing, and providing a clear focus for the educator. Both superior teaching and superior and proactive planning are essential to success in the beginning band classroom, serving as a foundation for the musical journey of students.

Novice directors favor short-term rather than long-term planning. The majority of novice directors in this study reported writing plans on a daily or weekly basis, with the exception of one participant who stated he/she planned on a monthly basis. Previous research from Schmidt (2005) and Jones et al. (2011) point towards the need for novice teachers to plan more frequently as their lesson plans can be vague and difficult to follow. With novices planning more frequently, there is a need for more instruction and preparation at the university level in lesson planning strategies and implementation. The experienced and veteran directors preferred to plan by month or year, with some stating they did not write plans because they knew what the students should be able to do at various points throughout the school year. Also, 6 veteran directors reported waiting to see how the students' progress during the first month of the school year and adjusting plans accordingly. As experience is gained, teachers can determine the proper pacing and instructional planning year-to-year with consideration of their students' conceptual knowledge of the subject matter.

Assessment and guided practice were common factors in lesson plans across groups. All participants reported using some type of assessment throughout the course of the school year,

with veteran teachers spending *significantly* more time on summative assessment than experienced and novice teachers. This can be correlated with the notion that veteran directors listened more frequently to students individually and in small groups than did the novice and experienced directors. Veterans also planned more pre-assessment strategies and provided more adapted strategies in their lesson plans for needy students. Guided practice was a component in lesson plans of all groups and could be observed in all the videos across groups.

There are three sources commonly used for guiding instructional planning: a beginning band method book, concert literature for beginning band, and a hybrid of method book material and concert repertoire. Novice directors, particularly those with less than three years of experience, favored following a method book, presumably because they lack experience in starting students on their musical journey. Experienced and veteran directors did not rely heavily on a method book, but used it as a resource for teaching concepts and skills. Noteworthy is that two experienced directors used concert repertoire as a sole resource for teaching concepts and skills to beginning band students.

In summary, at the .05 level of significance, it may be concluded that veterans spend more time assessing students than do novice and experienced directors. Also, the analyzed lesson plans revealed that the veteran directors used pre-assessment measures more often than experienced and novice teachers, and provided more adaptive instruction for needy students.

Conclusion – Research Question 2

What positive/negative behaviors do the groups exhibit in teaching beginning band?

Duke and Henninger (1998) concluded that successful completion of the performance goals produced a positive attitude, despite negative feedback throughout the lesson. In all three groups of teachers, the behavior most often engaged in was "directive," that is, they spent more class time telling students what to do. This agrees with previous research studies such as Blocher et al. (1997). The behavior seen least often in all three groups was negative modeling, which is a positive finding. Further, the results support, at the .05 level of significance, the conclusion that in this study veteran directors utilized positive modeling more than the novice and experienced directors combined. Also strongly indicated was that veteran directors in this study tended to vary behaviors more per minute than the novice and experienced directors, a finding similar to results reported in Goolsby (1996). As directors gain experience, they tend to incorporate more behaviors in their teaching and are therefore better able to instruct students with various learning styles. Novice directors who wish to incorporate more teaching behaviors and strategies can strive to observe the teaching practices of veteran directors and ask for suggestions on ways to improve current teaching behaviors. One practice that is beneficial in the beginning band environment is positive modeling, especially demonstrating proper tone production. With experience and persistence, directors can demonstrate how to produce a tone properly on all the various instruments in the beginning band classroom.

Conclusion – Research Question 3

What topics are addressed the most and least by each group?

Accuracy of pitch and rhythm was important to all three groups. The novice and experienced directors emphasized pitch accuracy most. Contrarily, veteran directors placed most stress on rhythmic accuracy. Goolsby (1996) pointed out that one of the most frequent topics addressed in the instrumental classroom is rhythm. The experienced and veteran directors' least discussed topic was tempo, whereas posture was the least discussed topic among novices, which is of concern since posture is part of essential tone production. Veteran directors addressed problems associated with holding the instrument and embouchure more frequently than did novice and experienced directors, at the .05 level of significance. Veteran directors also discussed more topics within the lesson/rehearsal than the novice and experienced directors combined, a practice that provides them greater opportunity to demand expressive performance from students (Goolsby, 1997).

Conclusion – Research Question 4

What are the differences and commonalities among the groups in the frequency and duration of full-band, sectional, and individual instruction/performance?

All three groups employed full ensemble participation more than small group or sectional playing and individual performance. Veteran directors used full ensemble participation less than the novice and experienced directors combined, and more small group or sectional playing and individual performance than the other two groups. Goolsby (1999) also found that veteran directors employed more small group and sectional playing than the novice directors. This

finding is compatible with the veteran directors' use of more assessment activities, formal and informal, than the novice and experienced directors. The prevalence of teacher behaviors over ensemble participation could be alleviated by using more nonverbal communication (Blocher et al., 1997).

Recommendations for Future Study

1. One of the biggest limitations of this study was the researcher's inability to personally record the participants' teaching. In any replication of this study, the researcher should visit schools and video record the directors teaching, as Goolsby (1996, 1997, 1999) was able to do.
2. A longitudinal study of directors in each of the three groups might provide insight into growth in lesson planning and teaching practices.
3. Future research that examines one of the behaviors, topics, or ensemble participation categories in depth could yield further insight in that area.
4. The possibility of using the SCRIBE program as a tool for professional development for band directors should be investigated. Use of such software could help improve teaching behaviors, content delivery, and ensemble participation.

REFERENCES

Beebe, M. (2007) *Teaching and rehearsal behaviors of instrumental music teachers* (Unpublished master's thesis). Retrieved from the University of Georgia Interlibrary Loan Office.

Blocher, L., Greenwood, R., & Shellahamer, B. (1997). Teaching behaviors of middle school and high school band directors in the rehearsal setting. *Journal of Research in Music Education*, *45*(3), pp. 457.

Brendell, J. K. (1996). Time use, rehearsal activity, and student off-task behavior during the initial minutes of high school choral rehearsals. *Journal of Research in Music Education*, *44*(1), pp. 6.

Brittin, R.V. (2005). Preservice and experienced teachers' lesson plans for beginning instrumentalists. *Journal of Research in Music Education*, *53*(1), pp. 26-39.

Buckner, J.L.J. (1997) *Assessment of teacher and student behavior in relation to the accomplishment of performance goals in piano lessons* (Doctoral dissertation). Retrieved from the University of Georgia Interlibrary Loan Office.

Casey, J. (1993). *Teaching techniques and insights for instrumental music educators*. Chicago: GIA Publications.

Cavitt, M. E. (1998). *A descriptive analysis of error correction in expert teachers' instrumental music rehearsals.* (Unpublished doctoral dissertation). Retrieved from the University of Georgia Interlibrary Loan.

Chaffin, C. (2009). Perceptions of instrumental music teachers regarding the development of effective rehearsal techniques. *Bulletin of the Council for Research in Music Education, 181*, pp. 21-36.

Chaffin, C. (2011). An examination of the cognitive workload associated with conducting in an instrumental music context: A review of literature. *Bulletin of the Council for Research in Music Education, 189*, pp. 73–87.

Colprit, E. J. (2000). *Observation and analysis of Suzuki string teaching* (Doctoral dissertation). Retrieved from the University of Georgia Interlibrary Loan Office.

Dorovolomo, J., Phan, H. P., & Maebuta, J. (2010). Quality lesson planning and quality delivery: Do they relate? *International Journal of Learning, 17*(3), pp. 447-455.

Duke, R. A. (1986). Giving approval for appropriate behavior. *Contributions to Music Education, 13,* pp. 23-30.

Duke, R. A., & Madsen, C. K. (1991). Proactive versus reactive teaching: focusing observation on specific aspects of instruction. *Bulletin of the Council for Research in Music Education, 108*. pp. 1.

Duke, R. A. (1994). Bringing the art of rehearsing into focus: The rehearsal frame as a model for prescriptive analysis of rehearsal conducting. *Journal of Band Research, 30*(1), pp. 78-95.

Duke, R. A. (2000). Measures of instructional effectiveness in music research. *Bulletin of the Council for Research in Music Education, 143*, pp. 1-48.

Duke, R. (2005). *Intelligent music teaching: Essays on the core principles of effective instruction*. Austin, TX: Learning and Behavior Resources.

Duke, R. A., & Henninger, J. C. (1998). Effects of verbal corrections on student attitude and performance. *Journal of Research in Music Education, 46*(4), pp. 482-95.

Duke, R. A., & Stammen, D. (2011). *Scribe 4* (for observation and assessment). Austin, TX: Learning & Behavior Resources.

Feldman, E., Contzius, A., & Lutch, M. (2011). *Instrumental music education: Teaching with the musical and practical in harmony*. New York: Routledge.

Ferley, M. (2006). *An action research study of effective and efficient rehearsals in a grade 8 band setting*. (Unpublished master's thesis). University of Manitoba, Winnipeg.

Grant, J. W., & Drafall, L. E. (1991). Teacher effectiveness research: A review and comparison. *Bulletin of the Council for Research in Music Education, 108*, pp. 31-48.

Goolsby, T. W. (1996). Time use in instrumental rehearsals: A comparison of experienced, novice, and student teachers. *Journal of Research in Music Education, 44*(4), pp. 286.

Goolsby, T. W. (1997). Verbal instruction in instrumental rehearsals: A comparison of three career levels and preservice teachers. *Journal of Research in Music Education, 45*(1), pp. 21-40.

Goolsby, T. W. (1999). A comparison of expert and novice music teachers' preparing identical band compositions: An operational replication. *Journal of Research in Music Education, 47*(2), pp. 174.

Gunter, M. A., Estes, T. H., & Schwab, J. H. (1990). *Instruction: A models approach*. Boston: Allyn and Bacon.

Hoffer, C. (2001). Planning for music instruction. In *Teaching music in the secondary schools* (pp. 56-58) (5th ed.). Belmont, CA: Wadsworth.

Jagow, S. (2007). *Teaching instrumental music: Developing the complete band program*. Galesville, MD: Meredith Music Publications.

Jones, K. A., Jones, J., & Vermette, P. J. (2011). Six common lesson planning pitfalls: Recommendations for novice educators. *Education, 131*(4), pp. 845-864.

Jorgensen, E. R. (2003). *Transforming music education.* Bloomington: Indiana University Press.

Kelly, S. (2003). A time-use analysis of student intern verbal and non-verbal teaching behavior. *Contributions to Music Education, 30*(1), pp. 55-68.

Labuta, J., & Smith, D. (1997). Music teaching. In *Music education: Historical contexts and perspectives* (pp. 88-107). Upper Saddle River, N.J.: Prentice Hall.

Lane, J. (2006). Undergraduate instrumental music education majors' approaches to score study in various musical contexts. *Journal of Research in Music Education, 54*(3), pp. 215-230.

Lane, J. (2008) The effect of lesson planning training on rehearsal pacing of undergraduate instrumental music education majors in practice teaching settings. *Southern Music Education Journal, 3,* pp. 40-51.

Lane, J. (2010). An analysis of relationships between lesson planning training and rehearsal pacing of undergraduate instrumental music education majors in practice teaching settings. *Journal of Band Research, 46*(1), 52-63.

Lane, J. S., & Talbert, M. D. (2015). Examining lesson plan use among instrumental music education majors during practice teaching. *Journal of Music Teacher Education, 24*(3), pp. 83-96.

Maclin, J. P. (1993). The effect of task analysis on sequential patterns of music instruction. *Journal of Research in Music Education, 41*(1), pp. 48–56.

Madsen, C. K., & Madsen, C. H. (1981). *Teaching/discipline: A positive approach for educational development.* Raleigh, NC : Contemporary Publishing, 1998.

Millican, S. (2012). *Starting out right: Beginning band pedagogy*. Lanham, MD: Scarecrow Press.

Montemayor, M. (2014). Evaluative and behavioral correlates to intrarehearsal achievement in high school bands. *Journal of Research in Music Education, 62*(1), pp. 33-51.

Montemayor, M., Silvey, B. A., Adams, A. L., & Witt, K. L. (2016). Effects of internal and external focus of attention during novices' instructional preparation on subsequent rehearsal behaviors. *Journal of Research in Music Education, 63*(4), pp. 455-468. doi:10.1177/0022429415612201

Murray, R. R. (2011). *Instructional planning and rehearsal practices of three selected high school band directors* (Doctoral dissertation). Retrieved from ProQuest Dissertations & Theses A&I. (Order No. 3461308).

Price, H. E., & Yarbrough, C. (1993). Effect of scripted sequential patterns of instruction in music rehearsals on teaching evaluations by college non-music students. *Bulletin of the Council for Research in Music Education, 119*, pp. 170–178.

Schmidt, Margaret. 2005. Preservice String Teachers' Lesson-Planning Processes: An Exploratory Study. *Journal of Research in Music Education, 53*(1), pp. 6-25.

Silvey, B. A. (2011). Effects of score study on novices' conducting and rehearsing: A preliminary investigation. *Bulletin of the Council for Research in Music Education, 187*, pp. 33–48.

Silvey, B. A., & Montemayor, M. (2014). Effects of internal and external focus of attention on novices' rehearsal evaluations. *Journal of Research in Music Education, 62*(2), pp. 161.

Standerfer, S. L., & Hunter, L. R. (2010). Square peg for a square hole. *Music Educators Journal*, *96*(3), pp. 25-30.

Walker, D. E. (1998). *Teaching music: Managing the successful music program* (2nd ed.). New York: Schirmer Books.

Whitaker, J. A. (2011). High School band Students' and directors' perceptions of verbal and nonverbal teaching behaviors. *Journal of Research in Music Education, 59*(3), pp. 290-309. doi:10.1177/0022429411414910

Witt, A. C. (1986). Use of class time and student attentiveness in secondary instrumental music rehearsals. *Journal of Research in Music Education*, *34*(1), pp. 34–42.

Worthy, M. D. (2003). Rehearsal frame analysis of an expert wind conductor in high school vs. college band rehearsals. *Bulletin of the Council for Research in Music Education, 156,* pp. 11-19.

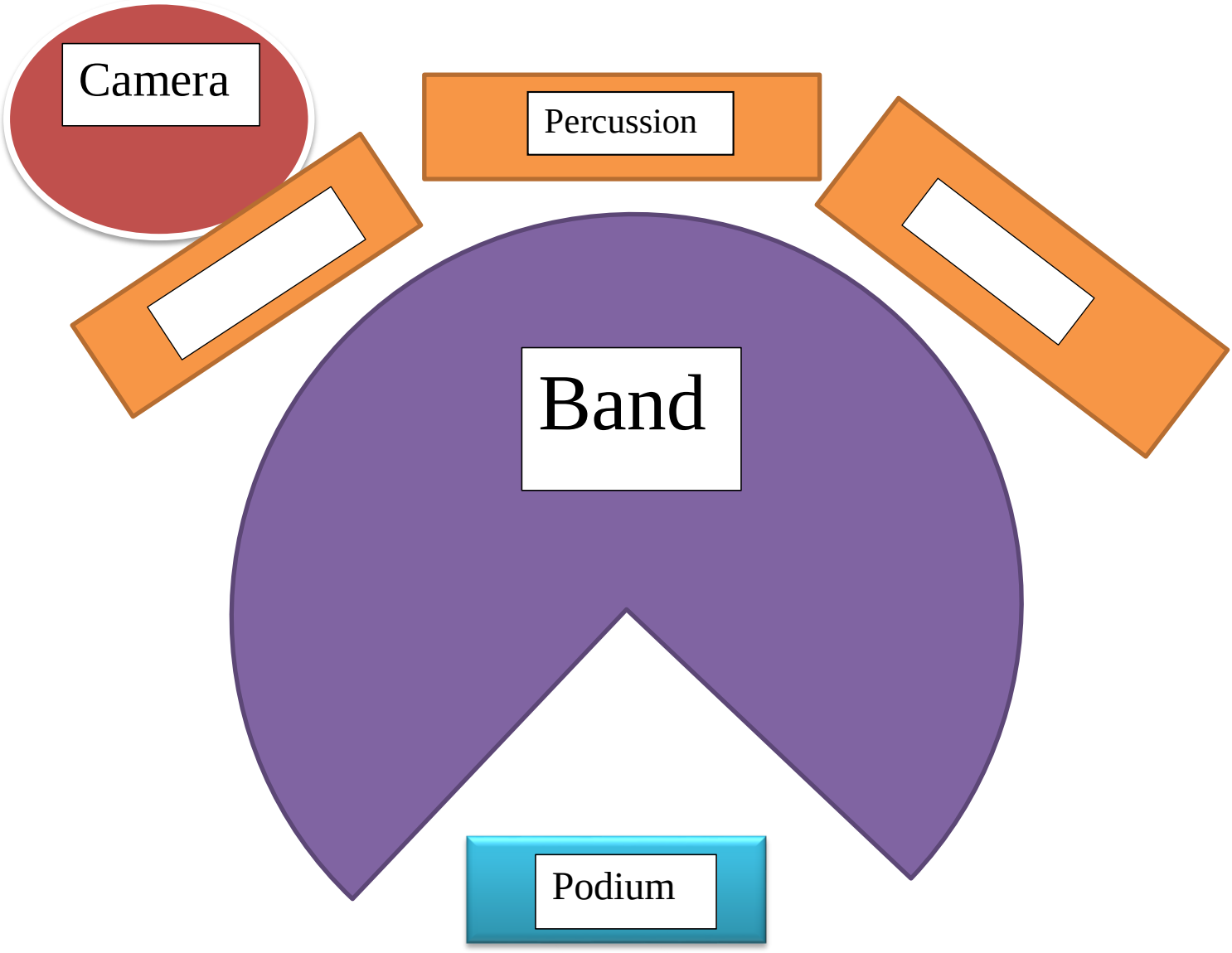
Worthy, M. D. (2006). Observations of Three Expert Wind Conductors in College Rehearsals. *Bulletin of the Council for Research in Music Education, 168,* pp. 51-61.

Worthy, M. D., & Thompson, B. L. (2009). Observation and analysis of expert teaching in beginning band. *Bulletin of the Council for Research in Music Education, 180,* pp. 29-41.

Yarbrough, C., & Price, H. E. (1989). Sequential patterns of instruction in music. *Journal of Research in Music Education*, *40*(3), pp. 14-29.

Yarbrough, C., Hendel, C., & Price, H. (1994). The effect of sequential patterns and modes of presentation on the evaluation of music teaching. *Bulletin of the Council for Research in Music Education, 120*, pp. 33-45.

APPENDIX A – CAMERA LOCATION



APPENDIX B – INTERVIEW FORM

Name: _____ Date:_____ School:_____

1. How long have you been teaching?
2. How long have you been teaching band?
3. How long have you been at your current school?
4. Do you have co-teachers that assist you?
5. Is your school in a rural, urban, or suburban area?
6. How often do you see your beginning band classes?
7. How long does the beginning band class period?
8. How many students are currently enrolled in your beginning band program?
9. What curriculum/band method book do you use with your students?
10. Do you use other supplemental materials in your teaching?
11. How often do you prepare lesson plans for your beginning band class(es)?
12. Describe a typical school year for beginning band at your school.
13. What sorts of assessments do you use, both formative and summative (formal and informal), in your beginning band classes?

Interviews will be recorded along with taking notes

APPENDIX C – JUDGE RELIABILITY FORM

Observer:_____Josh Brandon_____ Director: _____

Reliability Observer:_____ Subject: _____Beginning Band_____

Observation Intervals:_____10 seconds_____ Number of Intervals Recorded:_____

1. Observe (10 seconds)				
2. Record	Student Performance: Full Ensemble _____ Sectional Group _____ Individual _____	Teacher Behavior and Verbalization: D I PF NF Q PM NM OT	Topics: A D I/T PA RA TF T H/E	Comments:
3. Observe (10 Seconds)				
4. Record	Student Performance: Full Ensemble _____ Sectional Group _____ Individual _____	Teacher Behavior and Verbalization: D I PF NF Q PM NM OT	Topics: A D I/T PA RA TF T H/E	Comments:
5. Observe (10 Seconds)				
6. Record	Student Performance: Full Ensemble _____ Sectional Group _____ Individual _____	Teacher Behavior and Verbalization: D I PF NF Q PM NM OT	Topics: A D I/T PA RA TF T H/E	Comments:
7. Observe (10 Seconds)				
8. Record	Student Performance: Full Ensemble _____ Sectional Group _____ Individual _____	Teacher Behavior and Verbalization: D I PF NF Q PM NM OT	Topics: A D I/T PA RA TF T H/E	Comments:

Behavior Key: D=Directive I=Information PF=Positive Feedback NF=Negative Feedback Q=Question OT=Off-Task PM=Positive Modeling NM=Negative Modeling

APPENDIX D – LESSON PLAN EVALUATION FORM

Lesson Plan Evaluation Form

Category	Description	Demonstration	
Planning the Curriculum			
Objectives	Using action verbs, what the students will be able to do after the lesson is clearly stated.	YES	NO
Big Ideas/Understandings	This statement connects to student prior knowledge and to long-term knowledge that gets at the heart of the discipline to ensure student connection and application of meaning beyond the subject and to the real world.	YES	NO
Essential Question(s)	Essential questions lies at the heart of a subject or curriculum and promotes inquiry and revelation of the big idea.	YES	NO
Lesson Rationale Prerequisite Knowledge	Identifies reasons why students would need to know this information. Indicates what students need to know BEFORE this lesson to be successful. Serves as a starting point for differentiated instruction. Aligned to objectives.	YES	NO
Planning for Assessment			
Summative	Determines mastery of a lesson/unit objective. Data is collected on every student to ensure that all students have mastered the lesson's goals. Aligned with standards/objectives.	YES	NO
Formative	Formal or informal checks on students learning that determine how students are progressing in terms of the lesson's goals. Data is collected on every student to ensure that all students are making gains and feedback is provided to students.	YES	NO
Pre-Assessment	Determines student understanding of prerequisite knowledge. Data is collected on every student and serves as a starting point.	YES	NO
Planning for Instruction			
Method Alignment	Identifies the various ways in which the teacher structures the learning activities.	YES	NO
Materials	Identifies concrete resources that are needed to teach the lesson. Resources for both the teacher and students are identified.	YES	NO
Activity Alignment	The learning activities help the student learn and practice the standards. The activities are developmentally appropriate.	YES	NO
Differentiated Instruction	Identifies a plan for students who do not have prerequisite knowledge, are not making gains in learning based on formative assessment, or have already mastered the content. Instructions can be differentiated in terms of content, product, or process.	YES	NO
Extension	Activities that broaden/reinforce the learning experience of students who have already mastered the objective.	YES	NO
Accommodations/Modifications	Identifies teaching strategies that have been put into place to help learners at risk and students with special needs to have success in their IEP/504.	YES	NO
Home-School Connection	The teacher provides significant ways in which lesson goals can be practiced at home.	YES	NO

Participant: _____

APPENDIX E – INFORMED CONSENT FORM

UNIVERSITY OF GEORGIA
CONSENT FORM
Lesson Planning and Teaching of Beginning Band

Researcher's Statement
I am are asking you to take part in a research study titled: Lesson Planning and Teaching of Beginning Band. This study is focusing on the lesson planning and teaching strategies of novice (less than 6 years teaching experience), experienced (6 to 14 years teaching experience), and veteran (15 or more years teaching experience) band directors. Before you decide to participate in this study, it is important that you understand why the research is being done and what it will involve. This form is designed to give you the information about the study so you can decide whether to be in the study or not. Please take the time to read the following information carefully. Please ask the researcher if there is anything that is not clear or if you need more information. When all your questions have been answered, you can decide if you want to be in the study or not. This process is called "informed consent." A copy of this form will be given to you.

Principal Investigator:
Mary Leglar, Ph.D.
Hugh Hogdson School of Music
706-340-2672

Purpose of the Study
The purpose of this study is to investigate the instructional planning strategies that novice, experienced, and veteran teachers use for their beginning band classes and to observe the teaching behaviors and student learning activities used by novice and veteran band directors.

Study Procedures
If you agree to participate, you will be asked to …

- *Interview with the researcher on lesson planning techniques used for beginning band. Questions will include time spent lesson planning, materials used in making decisions and class instruction, curriculum used for beginning band instruction and planning. All interviews will be recorded.*
- *Participants will record themselves teaching their beginning band classes, submitting four (4) videos of just themselves teaching the class.*
- *Participants will submit a lesson plan for at least one (1) of their videotaped classes. .*

Risks and discomforts

- There are no risks associated with this study.

Benefits

- *Participants may be able to gain professional development out of seeing their teaching practices in terms of what is often discussed in their classroom, what behaviors take place, and other pertinent information.*
- *Data from the research will help inform undergraduate music education programs in preparation of novice band directors to be effective in the beginning band classroom.*

Audio/Video Recording

- *Video recordings will be used to code teaching behaviors in the beginning band classroom. Participants will be asked only to videotape themselves teaching four (4) beginning band classes. The video camera will be stationed in the back of the room so the back of students' heads will only be displayed. Specific names and faces and voices of students will be blocked out for the purpose of the study.*

Please provide initials below if you agree to have this interview *video* recorded or not. You may still participate in this study even if you are not willing to have the interview recorded.

_____I do not want to have this interview recorded.
_____I am willing to have this interview recorded.

Privacy/Confidentiality

Participants involved in this study will be confidential in the study. Contact information (email address, phone number, mailing address) will not be released by the researcher to outside parties. Names in the study will not be used to identify participants. Young directors will be marked by a single letter in the alphabet starting with the letter A (Director A, Director B); veteran directors will be marked with two letters in the alphabet starting with the letter A (Director AA, Director BB). Direct identifiers of participants will be destroyed either two months after the defense of the dissertation or on December 25, 2016, whichever comes first.

Taking part is voluntary

Participation in the study is voluntary. At any time in the process, you may stop or withdraw from the study without penalty or loss in which you are otherwise entitled. If you decide to withdraw from the study, the information that can be identified as yours will be kept as part of the study and may continue to be analyzed, unless you make a written request to remove, return, or destroy the information. Your participation in this research study will not affect you employment status with the school district/system

If you have questions

The main researcher conducting this study is *Josh Brandon under the direction of Dr. Mary Leglar,* a *professor emerita of the Hugh Hodgson School of Music* at the University of Georgia. Please ask any questions you have now. If you have questions later, you may contact *Josh Brandon* at *jsumello@gmail.com* or at *706-248-6881*. If you have any questions or concerns

regarding your rights as a research participant in this study, you may contact the Institutional Review Board (IRB) Chairperson at 706.542.3199 or irb@uga.edu.

Research Subject's Consent to Participate in Research:
To voluntarily agree to take part in this study, you must sign on the line below. Your signature below indicates that you have read or had read to you this entire consent form, and have had all of your questions answered.

_____	_____	_____
Name of Researcher	Signature	Date

_____	_____	_____
Name of Participant	Signature	Date

APPENDIX F – EXTERNAL SITE AUTHORIZATION FORM

External Site Authorization Letter

Researcher: Josh Brandon; jsumello@gmail.com; 706-248-6881

Primary Investigator: Mary Leglar, Ph.D.; mleglar@uga.edu; 706-340-2672

Purpose of the Study: The purpose of this study is to investigate the instructional planning strategies that novice, experienced, and veteran teachers use for their beginning band classes and to observe the teaching behaviors and student learning activities used by novice, experienced, and veteran band directors.

Research Activities:

• Interview with the researcher on lesson planning techniques used for beginning band. Questions will include time spent lesson planning, materials used in making decisions and class instruction, curriculum used for beginning band instruction and planning. All interviews will be recorded.

• Participants will record themselves teaching their beginning band classes, submitting four (4) videos of just themselves teaching the class.

• Participants will submit a lesson plan for at least one (1) of their videotaped classes.

For a more detailed record, the participant in your school system has an informed consent letter that has detailed information in regards to this study. An IRB can be provided if desired.

I give permission for _____ (name of school) to participate in this study of examining the lesson planning and teaching of beginning band directors.

_____ _____ _____

Name of School Personnel ***Signature*** ***Date***

APPENDIX G – INSTITUTIONAL REVIEW BOARD LETTER

Phone 706-542-3199

The University of Georgia

Office of the Vice President for Research
Institutional Review Board

APPROVAL OF PROTOCOL

March 8, 2016

Dear Mary Leglar:

On 3/8/2016, the IRB reviewed the following submission:

Type of Review:	Initial Study
Title of Study:	Examining the lesson planning strategies and teaching techniques between young and experienced middle school band directors in the beginning band classroom.
Investigator:	Mary Leglar
IRB ID:	STUDY00003083
Funding:	None
Grant ID:	None

The IRB approved the protocol from 3/8/2016.

In conducting this study, you are required to follow the requirements listed in the Investigator Manual (HRP-103).

Sincerely,

Dr. Gerald E. Crites, MD, MEd
University of Georgia
Institutional Review Board Chairperson

APPENDIX H – LESSON PLAN QUESTION TABLES

Table 14: Q1 (Objectives Presented) by Group

Group	No	Yes	TOTAL	Pr(Yes)
Novice	3	7	**10**	**.700**
Experienced	3	5	**8**	**.625**
Veteran	1	4	**5**	**.800**
TOTAL	**7**	**16**	**23**	**.696**

N/E vs V: Fisher-Exact (**.667** vs **.800**); df = 1; P-value = 0.5084

Table 15: Q2 (Big Ideas Presented) by Group

Group	No	Yes	TOTAL	Pr(Yes)
Novice	4	6	**10**	**.600**
Experienced	4	4	**8**	**.500**
Veteran	1	4	**5**	**.800**
TOTAL	**9**	**14**	**23**	**.609**

N/E vs V: Fisher-Exact (.556 vs .800); df = 1; P-value = 0.3272

Table 16: *Q3 (Essential Questions Presented) by Group*

Group	No	Yes	TOTAL	Pr(Yes)
Novice	5	5	**10**	**.500**
Experienced	6	2	**8**	**.250**
Veteran	2	3	**5**	**.600**
TOTAL	**13**	**10**	**23**	**.435**

N/E vs V: Fisher-Exact (.389 vs .600); df = 1; P-value = 0.3668

Table 17: Q4 (Rationale Presented) by Group

Group	No	Yes	TOTAL	Pr(Yes)
Novice	5	5	**10**	**.500**
Experienced	4	4	**8**	**.500**
Veteran	1	4	**5**	**.800**
TOTAL	**10**	**13**	**23**	**.565**

N/E vs V: Fisher-Exact (.500 vs .800); df = 1; P-value = 0.2509

Table 18: Q6 (Formative Assessment Used) by Group

Group	No	Yes	TOTAL	Pr(Yes)
Novice	6	4	**10**	**.400**
Experienced	2	6	**8**	**.750**
Veteran	1	4	**5**	**.800**
TOTAL	**9**	**14**	**23**	**.609**

N/E vs V: Fisher-Exact (.556 vs .800); df = 1; P-value = 0.3272

Table 19: Q8 (Methods Aligned) by Group

Group	No	Yes	TOTAL	Pr(Yes)
Novice	3	7	**10**	**.700**
Experienced	4	4	**8**	**.500**
Veteran	2	3	**5**	**.600**
TOTAL	**9**	**14**	**23**	**.609**

N/E vs V: Fisher-Exact (.611 vs .600); df = 1; P-value = 0.7167

Table 20: *Q9 (Materials Used) by Group*

Group	No	Yes	TOTAL	Pr(Yes)
Novice	0	10	**10**	**1.000**
Experienced	0	8	**8**	**1.000**
Veteran	1	4	**5**	**.800**
TOTAL	**1**	**22**	**23**	**.956**

N/E vs V: Fisher-Exact (**1.000** vs **.800**); df = 1; P-value = 1.0000

Table 21: Q10 (Activities Aligned) by Group

Group	No	Yes	TOTAL	Pr(Yes)
Novice	0	10	**10**	**1.000**
Experienced	2	6	**8**	**.750**
Veteran	0	5	**5**	**1.000**
TOTAL	**2**	**21**	**23**	**.913**

N/E vs V: Fisher-Exact (.889 vs 1.000); df = 1; P-value = 0.6047

Table 22: Q11 (Instruction Differentiated) by Group

Group	No	Yes	TOTAL	Pr(Yes)
Novice	2	8	**10**	**.800**
Experienced	3	5	**8**	**.625**
Veteran	0	5	**5**	**1.000**
TOTAL	**5**	**18**	**23**	**.783**

N/E vs V: Fisher-Exact (.722 vs 1.000); df = 1; P-value = 0.2546

Table 23: Q12 (Extensions Present) by Group

Group	No	Yes	TOTAL	Pr(Yes)
Novice	5	5	**10**	**.500**
Experienced	5	3	**8**	**.375**
Veteran	2	3	**5**	**.600**
TOTAL	**12**	**11**	**23**	**.478**

N/E vs V: Fisher-Exact (.444 vs .600); df = 1; P-value = 0.4551

Table 24: Q14 (Home-School Connection Present) by Group

Group	No	Yes	TOTAL	Pr(Yes)
Novice	2	8	**10**	**.800**
Experienced	4	4	**8**	**.500**
Veteran	0	5	**5**	**1.000**
TOTAL	**6**	**17**	**23**	**.739**

N/E vs V: Fisher-Exact (**.667** vs **1.000**); df = 1; P-value = 0.1839