

SOCIAL EMOTIONAL LEARNING IN THE MUSIC CLASSROOM: A CROSS-CASE
ANALYSIS OF TEACHER EXPERIENCES IN THE
ROCK AND ROLL ACADEMY

by

PAUL ATKINSON

STEPHEN TOMLINSON, COMMITTEE CHAIR

JOHN DANTZLER

AARON KUNTZ

DOUGLAS MCKNIGHT

JOHN PETROVIC

A DISSERTATION

Submitted in partial fulfillment of the requirements
for the degree of Doctor of Education
in the Department of Educational Leadership
Policy, and Technology Studies
in the Graduate School of
The University of Alabama

TUSCALOOSA, ALABAMA

2015

Copyright Paul Atkinson 2015
ALL RIGHTS RESERVED

ABSTRACT

The purpose of this study is to examine the experiences of teachers in the Rock and Roll Academy, a music program designed to meet social emotional learning (SEL) objectives. This endeavor was undertaken to fill the existing research gap related to understanding the unique challenges and dynamics experienced by teachers within a commonly designed SEL environment. It employed a qualitative case study approach, providing individual and cross case analyses based on the analysis of text collected through field observations and multiple interviews of five teacher participants who trained for and teach within a Rock and Roll Academy program. Findings indicate that prior to teaching RRA, participants possessed a bias for traditional, teacher-centered educational practices. Additionally, findings identified value related to teacher preparation and training. Within the area of teacher activity, RRA evidence shows teachers engage in student-centered pedagogy, and promote social engagement within the classroom. Last, in the area of teacher outlook, research findings show teachers demonstrate program commitment and commonly identify developing SEL focus. Information contained within this study may be helpful to those who teach a classroom-based SEL program. This research may also be useful to school administrators interested in implementing an SEL program of design similar to RRA and would offer a greater understanding of qualities helpful to the facilitation of SEL in the classroom and important information about potential challenges related to its implementation.

DEDICATION

I wish to dedicate this dissertation to my lovely wife, Susan, my wonderful sons Cooper and Mason, and my loving parents. I couldn't have managed this enormous undertaking without you. Thank you for holding high expectations for me and supporting my work even when it meant our time together was compromised. I love you more than I could ever express.

ACKNOWLEDGMENTS

My deepest thanks go to the many great folks at The University of Alabama who supported me during my journey as a doctoral student and guided me through the dissertation process. In particular, I wish to thank my dissertation chair, Dr. Stephen Tomlinson, and all who agreed to support me through their participation on my committee: Dr. John Dantzler, Dr. Aaron Kuntz, Dr. Douglas McKnight and Dr. John Petrovic. I have deep respect for each of you, and I want you to know your teaching has had a direct and meaningful impact on my growth as an educator. Similarly, I would like to share my gratitude with all who agreed to participate in this study and dedicated so much of their valuable time. Last, I give my most sincere thanks to my colleagues and friends who have patiently encouraged me through this entire process. The completion of this dissertation would have been nearly impossible without your support.

CONTENTS

ABSTRACT	ii
DEDICATION	iii
ACKNOWLEDGMENTS	iv
LIST OF TABLES	xi
LIST OF FIGURES	xii
1 INTRODUCTION	1
Statement of the Problem	2
Conceptual Framework	3
Research Questions	4
Significance of the Research	4
Research Approach	5
Reflexivity and Subjectivities	5
Childhood and Adolescence	6
Vocational Influences	7
Prior Experience and Rock and Roll Academy	8
Assumptions of the Study	10
Limitations of the Study	10
Terminology	11
2 LITERATURE REVIEW	14
Introduction	14

Theoretical Framework: Social Constructivism	14
Constructivism	14
Social Constructivism and Dewey	19
Modern Social Constructivist Practice.....	22
Summary	25
Topical Framework: Social Emotional Learning.....	25
Introduction.....	25
What is SEL?	27
Why SEL?.....	27
Emotional Intelligence	30
Synthesis Skills	32
Role of the Teacher.....	33
Effective Program Design.....	35
The Quintain: Rock and Roll Academy.....	38
Introduction.....	38
RRA History	38
Overview and Design.....	40
Conclusion	46
3 METHODOLOGY	48
Introduction.....	48
Use of Qualitative Methods	48
Overview of Case Study Research.....	50
Case Study Elements.....	51

Unit of Analysis and Sample Size	51
Type of Case	51
Selection of Participants	51
Special Considerations and Risks	53
Access to Participants and Sites.....	53
Data Collection	53
Time Frame.....	55
Week 1: Skype Interview 1.....	55
Week 3: Classroom Tour and Interview 2	55
Week 6: Skype Interview 3.....	56
Data Analysis	56
Trustworthiness.....	57
Summary	58
4 INDIVIDUAL AND CROSS-CASE ANALYSIS	59
Macy	60
Introduction.....	60
Background and Experience	60
Environment and Activity.....	64
Teacher Outlook.....	68
Case Summary	71
Jared	71
Introduction.....	71
Background and Experience	71

Environment and Activity.....	75
Teacher Outlook.....	79
Case Summary	81
Matthew	81
Introduction.....	81
Background and Experience	82
Environment and Activity.....	85
Teacher Outlook.....	89
Case Summary	91
Gena	92
Introduction.....	92
Background and Experience	92
Environment and Activity.....	95
Teacher Outlook.....	100
Case Summary	102
Gregg	103
Introduction.....	103
Background and Experience	103
Environment and Activity.....	106
Teacher Outlook.....	109
Case Summary	112
Cross-Case Analysis	112
Introduction.....	112

Identification of Common Concepts.....	112
Identification of Overarching Themes.....	112
Findings	115
Background and Experience	115
Question One	117
Environment and Activity.....	117
Question Two.....	118
Teacher Outlook.....	118
Question Three.....	119
Summary	120
Question Four.....	120
Thematic Outliers.....	121
5 DISCUSSION, CONCLUSIONS, IMPLICATIONS, AND RECOMMENDATIONS	123
Introduction.....	123
Discussion.....	123
Conclusions.....	132
Implications.....	134
Recommendations for Future Research	135
REFERENCES	138
APPENDICES:	
A IRB APPROVAL.....	147
B EMAIL TO PROSPECTIVE RESEARCH PARTICIPANTS.....	149
C INDIVIDUAL’S CONSENT TO PARTICIPATE IN A RESEARCH STUDY.....	151

D	PROTOCOL FOR INITIAL INTERVIEW VIA SKYPE	155
E	PROTOCOL FOR THE SITE-BASED INTERVIEW	157
F	PROTOCOL FOR THE CONCLUDING INTERVIEW VIA SKYPE	159
G	SUMMARY OF CODES AND THEMES FOR MACY	162
H	SUMMARY OF CODES AND THEMES FOR JARED	166
I	SUMMARY OF CODES AND THEMES FOR MATTHEW	170
J	SUMMARY OF CODES AND THEMES FOR GENA	174
K	SUMMARY OF CODES AND THEMES FOR GREGG	178
L	CROSS-CASE COMPARISON OF THEMES AND RESULTING COMMON CONCEPTS, ORGANIZED BY TOPIC AND AREA OF INVESTIGATION	182
M	TABLE OF COMMON CONCEPTS	193

LIST OF TABLES

1	Galbo's Lessons and Objectives for Rock and Roll Academy	43
2	Development of Overarching Themes: Topic of Background and Experience	113
3	Development of Overarching Themes: Topic of Environment and Activity	114
4	Development of Overarching Themes: Topic of Teacher Outlook	115

LIST OF FIGURES

1	Components of emotional intelligence	31
2	SAFE criteria	36
3	Five explicit competency clusters.....	37

CHAPTER 1

INTRODUCTION

Social emotional learning (SEL) objectives are being increasingly integrated in classrooms in ways that engage the use of authentic, discovery-oriented collaboration among peers to facilitate SEL skills development. Over the past several decades, educational research has done much to study the effectiveness of a variety of methods and pedagogical approaches associated with SEL, but gaining understanding of the social emotional experiences that occur within a collaborative classroom environment is, nevertheless, a challenging endeavor. In *Leadership and the New Science; Discovering Order in a Chaotic World* (2006), Margaret Wheatley gives of a glimpse into why these experiences are important to understand:

Innovation is fostered by information gathered from new connections; from insights gained by journeys into other disciplines or places; from active, collegial networks and fluid, open boundaries. Knowledge grows inside relationships, from ongoing circles of exchange where information is not just accumulated by individuals, but is willingly shared. Information-rich, ambiguous environments are the source of surprising new births. (p. 104)

In a practical sense, collaborative, peer relational learning environments that develop social and emotional awareness nurture success because they tap into a fundamental human requirement for social exchange and validation, which promotes self-confidence, stimulates interest and guides understanding. Virginia Satir, founder of the conjoint family therapy movement, psychotherapist and educator, spent much of her life teaching communication methods to counselors, parents and educators alike in an effort to create more joyful, self-reliant and healthy individuals. She encouraged her followers to consider how adolescents require social

connection and understanding in order to thrive and grow. She explains this idea as she assumes a teenager's perspective, in her book *The New Peoplemaking* (1988):

What I need most is to feel loved and valued, no matter how foolish I may seem. I need someone who believes in me because I do not always believe in myself. Frankly, I often feel terrible about myself. I feel I am not strong enough, bright enough, handsome, or pretty enough, for anyone to really care about me. Sometimes I feel I know everything and I can stand against the world. I feel intensely about everything. . . . Above all, I need you to be honest with me about me and about you. Then I can trust you. (p. 323)

Working together with peers on constructive, authentic tasks offers students structured, ongoing opportunities to develop the feelings of trust and self-worth they naturally desire and require in order to achieve their human potential.

Statement of the Problem

According to the 2013 CASEL report, the act of integrating SEL programs into a school's curriculum brings enormous benefit, yet there appears to be a "lack of urgency around implementing social and emotional learning in schools [that] threatens the future success of America's children" (Bridgeland, Bruce, & Hariharan, 2013, p. 44). Despite the call for a wider adoption of SEL programming, it appears few school systems are working to adopt "evidence-based SEL strategies or integrating evidence-based SEL approaches" (Bridgeland et al., 2013, p. 44). According to Durlak, Weissbeg, Dymnicki, Taylor, and Schellinger (2011), in order for effective SEL programs to become more widely adopted, additional research must be done to study the unique challenges associated with SEL programs and their ability to achieve "progress toward desired goals" (p. 421).

Denham and Brown (2010) argue there should be more research to increase the understanding between the developers of SEL programs and the real life experiences related by classroom practitioners. For Elias, Zins, Gracyk, and Weissberg (2003), the qualities that exist within the SEL classroom should be more thoroughly described and monitored, including an

examination of teacher and student technical, personal and interpersonal skills development. Their call for further documentation and analysis of experiences within the SEL classroom is further explained:

Such work emphasizes capturing and explicating how programs operate in real-world conditions. The resulting rich, practitioner-based descriptions give significant guidance to all those who are trying to navigate their way through the swirling currents and undertows of innovation waters. (p. 315)

Additionally, according to Collie, Shapka, and Perry (2011), “Despite much recent interest in SEL research for students, very little research has been completed to see if SEL has any positive outcomes for teachers” (p. 1036). Examining the experiences of teachers who use a common curriculum and approach specifically designed to meet social emotional learning objectives would be an important contribution to the field of SEL research. One such program that fits this bill is Rock and Roll Academy (RRA), an innovative alternative to traditional music instruction. Studying the experiences of teachers who utilize the RRA approach will provide additional understanding of the unique challenges and dynamics involved in the pursuit of developing SEL within a classroom environment. This study will contribute to the base of new research called for within the CASEL report, as we seek to better understand how the pursuit of SEL impacts teachers, students, and the school culture in which it is immersed (Bridgeland et al., 2013).

Conceptual Framework

As this study involves the analysis of teachers who use a program that employs SEL-based methods of instruction, it is important to outline a conceptual framework to provide an overview of concepts, theories, terminology, research, and designs relevant to this research. The conceptual framework that underlies this study will be further elaborated upon within the literature review and will involve the following areas:

1. A theoretical framework for social constructivism, including relevant theories, historical contexts and examples;
2. A topical framework for social emotional learning, which will provide an operational definition, associated theories, recommended practices and related research;
3. A description of the design and methods associated with the Rock and Roll Academy approach to music instruction, and an overview of RRA's social constructivist roots and its suitability as a program candidate for SEL research.

Research Questions

The central research question that guided the research and analysis of this study was as follows: "For teachers who follow the methods contained within the Rock and Roll Academy method of music instruction, an alternative music education program designed to specifically promote social emotional learning in students, what is it to be a Rock and Roll Academy teacher?" In the pursuit of this question, the research sought to answer three primary questions: How do teachers describe their prior background and experience? How do teachers describe their activity within the RRA classroom? How has the experience of teaching RRA influenced teacher outlook?

Significance of the Research

Schools face the challenge of determining how SEL approaches can be effectively integrated into the classroom environment. Traditional disciplines, such as music education, which most often follow a teacher-centered process of learning, often limit opportunities for student-driven learning processes that require socially oriented activities like collaborative decision-making and group-oriented problem solving. This is problematic because socially-oriented learning endeavors are of key importance to the development of social emotional

competencies. To meet the needs of today's teachers and learners, innovative SEL approaches must be studied in ways that provide authentic insight into the challenges and successes of implementing SEL within the classroom.

Toward this effort, the goal of this research study was to gain a better understanding of the experiences of those who teach within a commonly designed SEL program. Examining teachers that follow the RRA method through the lens of human experience will allow educators and schools to better understand phenomena associated this unique SEL instructional paradigm.

Research Approach

This study followed a qualitative approach. Before detailing these methods in Chapter 3, it is important to briefly discuss the limitations and advantages of engaging a qualitative research design.

According to Cresswell (2007), qualitative research can be subject to the personal biases of the researcher, and the knowledge gathered through this method might not generalize to other persons or settings. Despite such weaknesses, Nel Noddings (2006) argues that qualitative research is essential to better understand the depth of human interaction that takes place within the SEL classroom. She writes,

Thinkers who advocate SEL are allowing themselves to be co-opted by the dominant crowd of evidence-based, data-driven researchers. . . . Some of this work is useful, even necessary. . . . But much of it moves us away from the heart of our concern--the kids and our relationships with them. (pp. 240-241)

For this reason, the methods that underlie this study's qualitative approach allow a better understanding of the human experience in relation to teaching SEL within the context of RRA.

Reflexivity and Subjectivities

When engaging in qualitative research it is important to understand how the researcher is positioned. Axiological awareness requires researchers to be aware of and transparent about the

“biases, values and experiences” (Creswell, 2007, p. 243) they possess. It is the responsibility of the researcher to document in a clear and explicit manner those things that may directly or indirectly undermine the researcher’s ability to remain fully objective. Providing such information can provide a greater level of transparency and understanding for how data may be analyzed and interpreted within the course of this research study. The following summary has been crafted as a way to disclose any potential subjectivity I may possess.

Childhood and Adolescence

Growing up as a child of the 1970s, my distaste for school was on ever-constant display. I was one of those kids who was often described by his parents and teachers as smart but lazy, largely unmotivated, easily distracted, and a bit aloof. Throughout my upbringing I attended public school and formed few memories of the classroom as a place where learning was a joyful experience. Rarely did I feel much interest at all, largely because the teacher-centered structure of lessons and the socially isolating nature of the work left me feeling regularly disconnected and unengaged.

Most learning opportunities that inspired me and stirred my interest occurred at times when I was away from school. These were experiences that challenged me to engage more deeply with peers in ways that required us to work toward a common goal. My fondest learning experiences actually came from my active social involvement in activities like boy scouts, church youth groups, team-based athletics, summer camps, and early vocational opportunities. From my own perspective, I’ve come to believe the memories I hold most dear and the knowledge that resides and resounds most deeply within me comes from these experiences. The very best lessons in my youth were always socially grounded.

Vocational Influences

Later in life, as I became a teacher, counselor and administrator, I worked in a variety of organizations where social constructivist educational approaches were highly valued and strongly encouraged. As a classroom teacher, I learned how to tap into the power of encouraging students to solve problems together and became comfortable guiding them toward avenues where they challenged one another in the discovery of knowledge, rather than its receipt. Over the years I witnessed myriad examples of student-centered learning that engaged students' interests and directed them in ways that stimulated original thought.

My work in the field of mental health taught me the power social emotional forces exert on human behavior. I quickly recognized that safely and properly facilitated, group counseling had the power to not only arrest, but also redirect problem behavior. The social emotional bonds created within this context could be real and lasting. Most notably, I came to recognize that the work the group performed together had a more lasting and positive effect on clients than the individual session work they received.

My interest in the field of social emotional learning also comes from my background in school administration. Working in schools over the last two decades has taught me what great learning environments look and feel like. The most exciting and productive classrooms generate a frenetic hum that can, at first glance, appear to be noisy, chaotic, messy, and unproductive. But I have learned that when one looks under the surface of these environments, one finds a common sense of purpose that propels the curriculum. I am biased in that I believe teachers should regularly require students to pursue their interests in ways that require them to research, publish, and present ideas in a collaborative manner. I believe students thrive more often in structured social settings, where solutions to challenging problems are safely sought, investigated, shared,

critiqued, and displayed. I have witnessed how these approaches raise students' sense of self-esteem and sense of belonging on multiple occasions, and because of this, I possess a passion for the field of social emotional learning.

As a social constructivist educator, while I appreciate and favor student-centered learning environments, I also understand the need for and value of direct instruction. I admit I sometimes find it challenging to maintain a proper respect for standards, however, when I sense they overemphasize a methodical structuring of curricular scope and sequence.

In my current job as a principal at a small school for students with learning disabilities, teacher-directed methods are regularly employed because they are often required to help students progress. I believe, however, that finding ways to provide students with opportunities to benefit from a balance of instructional methods and approaches is essential, because there is no one best way to effect a desired result when working with human beings.

I do believe, however, that within the field of education, a variety of practices and approaches should be studied in an effort to better understand the phenomena of common experience. I say this with full understanding that I should not make the false assumption that common experience can be fully generalized or replicated. For example, when I took liberty by choosing to use the term *great learning environments*, it should be made clear I understand that a great learning environment is a difficult thing to reproduce and even more difficult to fully believe in--by no means does *great* mean great for all.

Prior Experience with Rock and Roll Academy

How did I learn about Rock and Roll Academy? RRA became a potential candidate program to utilize within this study because I had learned of the approach during my time working at University Lake School (ULS) in Hartland, Wisconsin. ULS had adopted RRA to

diversify its course offerings within its Middle School in the Fall semester of 2012, and though I neither participated in instruction nor supervised the program, I gained knowledge of the program, its design, and approach in several ways: I visited a school with a Rock and Roll Academy classroom in Telluride, Colorado, attended a workshop in Wisconsin given by Mark Galbo, the method's founder; I discussed the RRA class at ULS with other administrators who supervised instruction; I participated in conversations about the program with students, parents, and members of the faculty; and I attended three of the culminating end-of-semester RRA concerts prior to my departure from ULS in June of 2014.

Based on my limited experience with and knowledge of RRA, my preconceived notions are varied. I was aware the program had some challenges. In its early stages of adoption students struggled with the structure of the learning approach because it was vastly different from any other courses offered at the school. On occasion, teachers from various departments shared concerns about the approach's potential for disruptive effect, as students sometimes carried into other classes the disagreements that arose in RRA. A few parents shared concerns their children were not learning proper music notation skills and that band performances were sometimes inconsistent. But I also recognized clear positives. Most students appeared enthusiastic about their participation in RRA. There was a positive buzz in the student community about the work RRA bands were doing, as students often continued their band discussions outside of the classroom. The culminating concerts, where each band publicly performed songs they had learned during the course of the semester, were inspiring because I often witnessed students who were otherwise quiet and shy appear to spontaneously break out of their shells, assuming surprisingly confident personas on stage.

Experiencing these things, however, left me with more questions than answers about RRA. Additionally, while I am encouraged by the potential of adopting SEL approaches in the classroom, I do not have a feel for what these teachers and students experience within the confines of its classroom walls. Over the course of this study, I hope to attain answers to these lingering questions.

Assumptions of the Study

As I entered this research, I possessed several assumptions. First, I assumed the teachers involved in the study were capable, professional, and adequately trained in the use and methods of Rock and Roll Academy. Similarly, I assumed their associated schools provided adequate support for RRA teachers and the Rock and Roll Academy program so experiences gathered about the approach may be optimally surveyed. Additionally, two specific assumptions guided the collection, analysis, and reporting of data for this study:

1. The interview protocol did not mislead respondents and possessed a design that appropriately addressed the central research questions.
2. Teachers who participated in this study responded to interview questions in a forthright, honest, and accurate manner.

Limitations of the Study

There were a few limitations associated with this research endeavor. First and foremost, because wide-scale adoption of the Rock and Roll Academy model has not yet occurred, there are relatively few teachers with the requisite experience and training required to effectively practice the RRA model. The number of sites utilizing the method is small, totaling only about a dozen. Schools that have adopted the method exist in a wide variety of contrasting geographic areas, including Florida, Colorado, Wisconsin, and Ohio. Due to the distances involved in this

study, the research studied five cases--each within different schools in various parts of the continental United States.

Terminology

Following are a variety of terms contained in this study.

Accommodation: A process of human thinking where schema is restructured and reshaped when one is confronted with new information that does not match older paradigms (Powell & Kalina, 2009).

Assimilation: A process of human thinking where new experiences are matched to previously constructed schema (Morford, 2007).

Case study research: A qualitative research approach that explores and describes a setting with the intent of developing an understanding of an underlying human condition or problem (Yin, 2009).

Cognitive apprenticeship: A form of scaffolding where a learner engages in authentic practice of a new skill under the supervision of a peer master (Pritchard & Woollard, 2010).

Constructivism: An epistemology patterned on the idea that each individual constructs knowledge based on his or her development of understanding, which is wholly derived from previous personal experience (Jardine, 2006).

Efficacy: The ability to succeed or to create a desired result (Oxford Dictionaries, 2014).

Emotional intelligence: One's ability to perceive, monitor, and discriminate among feelings and to apply this information in ways to guide one's actions and thinking (Panju, 2008).

Epistemology: A theory of the nature of knowing and understanding, or, specifically, how knowledge is internalized (Creswell, 2007).

Interpersonal intelligence: The ability to be socially aware by recognizing, interpreting, and understanding the signs and patterns of emotional behavior in others (Elksnin & Elksnin, 2003).

Intrapersonal intelligence: The ability to be self-aware by recognizing the emotional patterns and shifts within one's self (Panju, 2008).

Phenomenology: An approach that focuses on the study of consciousness and human experience (Oxford Dictionaries, 2014).

Psychological tools: Socially constructed devices that allow individuals to explore, share, and transmit knowledge. These include language, maps, diagrams, and other signs or symbols (Papadopoulou & Birch, 2009).

Qualitative research: A research approach that engages the study of qualities, which is best suited to the search for meaning related to human social context (Creswell, 2007).

Rock and Roll Academy: An innovative music instructional method created by Mark Galbo that utilizes child centered, play-based approaches and is designed to teach social emotional learning skills (Galbo, 2013).

Scaffolding: The natural mentoring process where a more knowledgeable person interacts with a less knowledgeable person in ways that facilitate understanding (Lee & Smagorinsky, 2000).

Schema: Designs of understanding that aid the construction and development of personal knowledge (Morford, 2007).

Social constructivism: An epistemology that assumes the position that knowledge is a social construction, and its acquisition and understanding is grounded in a variety of socially constructed contexts (Furman, Jackson, Downey, & Shears, 2003).

Social emotional learning: A term that describes the process of developing emotional and social competencies in children and adults (Merrell & Gueldner, 2010).

Zone of proximal development: The area between where a learner is capable of navigating by oneself and where he or she will require assistance from a more capable person (Lee & Smagorinsky, 2000).

CHAPTER 2

LITERATURE REVIEW

Introduction

It is of primary importance to engage in a thorough review of available literature relevant to the course of this study. Toward this end, there are three principal areas for investigation and explication. First, attention will be given to the epistemological underpinnings and pedagogy related to social constructivism, a theoretical framework that will provide a foundation through which SEL and this study's findings can be interpreted. Second, an exploration of concepts and research related to SEL will be presented, which will provide a topical framework for the area of study central to this research. Last, a review of principles, ideas, and literature relevant to Rock and Roll Academy, an SEL program that will offer a common programmatic context for this study, will be outlined.

Theoretical Framework: Social Constructivism

Constructivism

Before one becomes oriented to social constructivism, it is important to understand the concepts of constructivism. Constructivism is an epistemology, or theory of knowledge patterned on the idea that human beings “actively construct ongoing experience and understanding of the world based on previously acquired categories, concepts and experience” (Jardine, 2006, p. 21). Immanuel Kant, assumed by many to be the first constructivist, believed the mind to be an organ that actively transformed experience into ordered knowledge (Pritchard & Woollard, 2010).

Following Kant, others developed related theories to describe how awareness, understanding, and the gift of problem solving derive from the particular ability of the human brain to construct knowledge.

Jean Piaget, deeply influenced by Kant's ideas, was a formative and widely recognized constructivist. Unlike many who preceded him, "Piaget's epistemology avoids the concept of knowledge as a copy of reality" (Morford 2007, p. 77). His theories focused on the realm of individual cognition and described how the brain searches for balance, or equilibrium, when one is confronted with cognitive conflict, or disequilibrium. Piaget developed the idea that all human thinking involved the construction and use of schema, or designs of understanding, to promote the development of knowledge. Piaget believed schema to be pliable and adaptable. The process of changing schema, known as accommodation, allowed the individual to reshape previous constructs when confronted with new information that no longer matched old paradigms (Powell & Kalina, 2009).

Piagetian constructivism, also commonly referred to as individual constructivism, cognitive constructivism or genetic constructivism, focused on the processes and stimuli that developed understanding within the mind. Both Piaget and Kant promoted what David Jardine (2006) calls the Enlightenment ideal: "the belief that underlying our myriad backgrounds, languages, cultures, constructions, assumptions, and experiences are commonly held categories, forms or methods of knowledge" (p. 22). According to Jardine (2006), constructivists believe our ways of knowing and reasoning are common only because we each possess similar capacities and patterns for constructing consciousness. Constructivism, as defined by Piaget, depicts the learner "as the lone investigator" (Phillips & Soltis, 2009, p. 52). In its purest form it focuses on the construction of knowledge as it occurs within the individual.

Social Constructivism

Social constructivism, on the other hand, assumes a slightly different epistemological position, one based on the premise of knowledge as a social construction. Social constructivists do not embrace the positivist precept that there is a “simple, linear, cause and effect relationship between people and their environments” (Furman et al., 2003). Its proponents “challenge the notion that an objective, external reality can be known apart from the manner in which it is socially viewed, understood, and constructed” (p. 265). Social constructivist educators believe teaching methods that utilize social collaboration provide students with opportunities to develop an understanding of “a variety of phenomenologies . . . which is lacking in Piagetian theory” (Marin, Benarroch, & Gomez, 2000, p. 235).

As Scott (2011) explains, constructivism and social constructivism are not, however, “completely at odds” (p. 192). Scott points to evidence of multiple points of intersection between the two theories, saying that both “affirm that individuals learn by interacting with their environments, and that learners construct knowledge actively rather than receive information passively from more knowledgeable others such as parents, teachers or peers” (p. 192). Margaret Sheehy (2002) goes further, explaining,

Constructivism is itself a social practice, a manner of learning that requires participation in an activity. In the activity, language develops and students learn to participate in a discourse community--a community that uses language in particular ways for community specific reasons. (p. 278)

For the social constructivist, all learning is socially entwined. Lev Vygotsky, Russian psychologist and preeminent social constructivist theorist, believed that before knowledge could be internalized, what takes place is “the phenomenon of active appropriation from all parties within the social construction process” (Hung, 2002, p. 201). The internalization of knowledge, Vygotsky argued, was grounded in the social realm, and always occurred through immersion in

community discourse (Lee & Smagorinsky, 2000). Since well before his death, social constructivist educators have interpreted Vygotsky's theories regarding the social co-construction of knowledge as a foundation for classroom learning (Green & Gredler, 2002).

Vygotsky theorized the social construction of knowledge in myriad ways. Vygotskian theory promotes the idea that learning involves socially developed psychological tools, described by Papadopoulou and Birch (2009) as artificial "devices that cultures construct in order to 'manipulate' their world, explore their environment, communicate and transmit knowledge across generations. Such tools include language, systems for counting, maps, schemes, diagrams, writing, and other sorts of conventional signs" (p. 277). Another theory central to Vygotsky's work, the idea of the zone of proximal development, can be described as the area between where a learner is capable of navigating by oneself and where he or she will require assistance from a more capable person. It is the place where the greatest potential for learning resides. Another Vygotskian process, known as scaffolding, describes the natural mentoring process, where a more knowledgeable person engages a less knowledgeable person in a manner where learning can progressively occur. Scaffolding does not involve the simple handing over of information; however, it is a reciprocal exchange where "cognitive change occurs within . . . [a] . . . mutually constructive process" (Lee & Smagorinsky, 2000, p. 2). These notions can be understood not only as existing as a relationship between student and teacher where psychological and "cultural tools such as observation, pattern recognition, making sense of patterns, and developing conceptual models" (Roychoudhury, 2014, p. 307) are utilized, but also, "more broadly, in terms of how human beings use social processes and cultural resources of all kinds in helping children . . . construct their futures" (Lee & Smagorinsky, 2000, p. 262).

Social constructivist thinking is also based on the precept that learning is forever *situated*, “that is it emerges and becomes meaningful in social contexts where the learner interacts with his/her world” (Papadoupoulou & Birch, 2009, p. 276). Thought itself, social constructivists believe, is situated in the social construct of language. As we translate and organize our thoughts we do so using the construct of language, our primary social medium (Phillips & Soltis, 2009). But how might the acquisition of knowledge by pre-linguistic children and non-human animals be accounted for within this model? Social constructivists do not forego the notion that learning can still occur by imitation and by behaviorist *shaping*, “but the learning of history, literature, mathematics, science, aesthetics, and such things as the principles of morality are all enterprises in which language plays a crucial role and thus, at base, are social enterprises” (p. 53).

Throughout history social constructivism has not, however, played a dominant role in the structure of American schooling. Why? According to Phillips and Soltis (2009), there is a “long-standing Western individualistic . . . tradition that has been passed on to us as part of our own social heritage” (p. 53). Within this tradition, individual ability and initiative have often been believed to be the greatest determinants of success. Over the past couple of centuries Americans have placed enormous value toward this notion and, as a result, deeply invested in teacher-centered practices. These traditional practices have most often avoided framing learning as a collaborative endeavor; instead, they have largely treated the acquisition of knowledge as something an individual must acquire on one’s own. For centuries far too many American students and educators have succumbed to this limited understanding of knowledge.

Social Constructivism and Dewey

During the early part of the 20th century progressive educators, led by John Dewey, railed against the paradigm of traditional schooling. For a moment let us consider his theories and approach to teaching, which have forever shaped modern social constructivist pedagogy.

Dewey was an educational philosopher who worked to research, publish, and advocate for schools that engaged student-centered, active learning approaches designed to stimulate the construction of knowledge in the minds of students. At the core of his beliefs was the notion that education was essential to a child's moral development. He believed social growth was critical to the cause of democracy, for it "involved the acquisition of a capacity for communal life as well as personal fulfillment" (Ryan, 1998, p. 407). Dewey believed citizens must be critical thinkers who know how to "wholeheartedly act from principle, from a rationality that goes beyond prudence . . . (enabling them to reconcile their) private and . . . civic sentiments" (Rorty, 1998, p. 245). The very idea that Dewey's discovery-based learning approach stimulates the construction of multiple understandings, social constructivists would argue, is a key to our human success. This "conception of identity--as an achievement rather than a brute fact" (Ryan, 1998, p. 409) is a core ideal.

A fundamental problem Dewey strove to resolve was the problem of teacher positioning. He believed learning was stifled when the teacher practiced from an authoritarian position because it did not properly engage the power of social experience. In his book *Experience and Education* Dewey (1997) explains,

When pupils were a class rather than a social group, the teacher necessarily acted largely from the outside, not as a director of processes of exchange in which all had a share. When education is based upon experience and educative experience is seen to be a social process, the situation changes radically. The teacher loses the position of external boss or dictator but takes on that of leader of group activities. (p. 59)

This shifting of position lowered resistance among students by shifting the locus of control away from teacher and toward students. By sharing power within the learning environment, the process of discovery could become something that was shared by all involved, and dialogue between students and teacher flourished.

Giroux, Penna, and Pinar (1981) describe the traditional power arrangement between student and teacher as something that socializes individuals to conform: “The structure, organization, and content of contemporary schooling serve to equip students with the personality requisites desired in the bureaucratically structured, hierarchically organized work force” (p. 221). They point out that Dewey railed against this notion, and he strove to fashion an educational approach that would equip well-prepared, socially adept citizens. By creating an educational environment that flipped the traditional classroom power arrangement on its ear, Dewey created social conditions where “dominance, subordination, and an uncritical respect for authority can be effectively minimized” (p. 221). His notion of education for democracy involved the idea that a moral community could be organically developed by immersing students in experiences that teach social consensus-building (Taylor, 1996).

Dewey’s progressive curriculum sought to balance social goals with the personal growth of the individual, allowing students to develop scholarly interests; instill traits of initiative, persistence, industry, and courage; and teach them the necessary skills to stand against injustice (Reid, 2013, p. 78). For Dewey and his followers, all meaning was a social construction, and engaging students in purposeful social collaboration taught them best how to cope for themselves and care for their fellow men and women in an unstable and problem-filled world (Garrison, 1995).

Alongside Dewey, progressive educators worked to develop several ideas, which, to this day, continue to guide social constructivist pedagogy. These included notions that projects should be varied enough to facilitate individual student success, students should engage in collaborative work, projects should be largely determined based on the needs and interests of students, and the organization of the learning environment should be democratic (Marlowe & Page, 2005). These principles align to promote the Deweyan idea that the acquisition of knowledge is not a spectator process where knowledge is simply received; instead, it starts “from the view that knowing was a form of engaging with the world” (Ryan, 1998, p. 399), in the hope the learner could develop into someone who is intellectually curious, interested in undertaking collaborative solutions, and capable of original thought.

These outcomes align closely with Kenneth Strike’s (2006) argument for why educators must work to promote human flourishing in their work. According to Strike, human flourishing

must be consistent with basic democratic values . . . , must not claim that there is one best way to live . . . , [must be] consistent with the diverse range of religions and cultures in our society . . . , [while explaining] . . . in some measure what it is about diverse activities and practices that allows people to experience them as worthwhile. (p. 34)

Social constructivist teaching methods are designed to address these elements and create regular opportunities to engage in democratic, community-oriented tasks that focus on solving authentic problems. These approaches are key to stimulating student assimilation and accommodation of new ideas, because “richer thinking is more likely to occur in an atmosphere of exuberant discovery” (Kohn, 2004, ¶ 18). In fact, this is the antithesis of what is and what has been the most widely accepted approach in education today--the teacher-centered practice of imparting knowledge to students in ways where knowledge is treated as static material that is ready to be assimilated, where content is tightly controlled and dialogue strictly limited.

Modern Social Constructivist Practice

Social constructivists point out that disciplines of thought “have been constructed by communities of inquirers over long periods of time” and “that knowledge construction within the disciplines is a social activity” (Phillips & Soltis, 2009, p. 50). No matter what academic discipline teachers strive to follow, it is a challenging matter to construct content and implement pedagogical adaptations to make the most of students’ natural disposition for social learning. According to the research of David Chicoine (2004), adding to the problem are modern teacher education programs, which do not adequately educate teachers about constructivist and social constructivist “imperatives in regard to content and pedagogy” (p. 261).

Modern social constructivist approaches are intended to provoke the mind, stimulate enthusiasm, and drive student interest, which ideally promotes the discovery of knowledge as a joyful pursuit. Educational philosopher Alfie Kohn is an advocate for the adoption of social constructivist educational practices. He scoffs at those who believe good learning should be distasteful and critics who claim constructivists are preoccupied with student happiness. He believes it is important to understand “joy is not the only end” (Kohn, 2004, ¶20) when engaging students in authentic ways and argues social constructivist approaches properly facilitate students’ understanding of others, helping them construct knowledge “about themselves, about their teachers, about the curriculum and the whole experience of school” (Kohn, 2004, ¶18).

Social constructivist learning environments thrive when teachers practice a distributed locus of control that promotes an environment of exploration. Kim and Darling (2009) explain, “Teachers who are comfortable with ambiguity and not completely focused on the right answers provide a welcoming context for this process” (p. 144). Social constructivist educators believe learning can exist within any context that honors social and socio-historical ways of thinking

(Jadallah, 2000). Successful social constructivist approaches are regularly utilized to promote learning in a variety of populations, including youth with developmental and learning disabilities, children with emotional and behavioral challenges (Furman et al., 2003), adult prison populations (Muth, 2008), student groups from a variety of developmental stages in various independent and public schools, and classes within undergraduate and graduate programs.

A key to socially constructed learning is the formation of a disposition and identity that is open to collaborative engagement, driven by “intrinsically motivated activities, carried out thoughtfully” (Lee & Smagorinsky, 2000, p. 82). This is why it is important for teachers to assume a consistent social constructivist stance. According to Oldfather and West (1999), there are eight classroom characteristics present when teachers engage a social constructivist approach:

1. A primary goal orientation of the classroom is collaborative meaning construction.
2. Teachers pay close attention to students’ perspectives, logic, and feelings.
3. The teacher and students are learning and teaching.
4. Social interaction permeates the classroom.
5. Curriculum is negotiated among all participants.
6. The curriculum and the physical contents of the classroom reflect students’ interests and are infused with their cultures.
7. Students’ physical, emotional, and psychological needs are considered along with their intellectual needs.
8. Assessment is based on each individual’s progression and not exclusively on competitive norms. (p. 22)

In other attempts to advance student understanding, social constructivist classrooms often engage the use of other tools, like cognitive apprenticeships. Like the scaffolding process provided to a student by the teacher, a cognitive apprenticeship works to enculturate the learner by offering authentic practice under the supervision of a peer master (Pritchard & Woollard, 2010). Under this arrangement, the peer master assumes a role traditionally reserved for the teacher, but one that is less authority based and more peer-relational in tone. Such relationships

allow students to gain an understanding of learning as something that is “not about submission to cultural authority; rather, learning renders culture yet more meaningful--for both the expert and the novice” (McCaslin & Hickey, 2001, p. 137).

Modern social constructivist educators strive to treat classrooms as places where social reflection and negotiation are constant processes (Kim & Darling, 2009). Monological instructional practices of lecture and recitation are avoided or greatly minimized in the effort to nurture and maintain a dialogical classroom culture (Reznitskaya, 2012). Research has identified many practices and behaviors that characterize the dialogical classroom, including shared authority over the form and content of discourse, reliance on open and divergent questions, providing specific and meaningful feedback to students, engaging discussions comprised of higher-order reflection, elaborative in-depth student explanations, and collaborative construction of knowledge and authentic ideas (Reznitskaya, 2012). Within a social constructivist paradigm, the role of student dialogue is to utilize ongoing communicative acts to create and reinforce a shared interpretation, which helps to solidify understanding and establish a shared sense of knowledge (Keaton & Bodie, 2011). Much of the value that is derived from a socially grounded cooperative-based task “lies in its capacity to get students to clarify, defend, elaborate, evaluate, and argue with each other” (Staver, 1998, p. 518). The art of presenting, negotiating and building consensus is something that is developed using social constructivist principles. Consensus making is an extremely efficient way to assist learners in overcoming objections to new understanding, caused when prior knowledge is misunderstood, incomplete or subject to cultural bias (Staver, 1998).

Summary

As the theoretical foundation for this study, social constructivism is indeed an appropriate and conceptually rich epistemological position. Understanding the philosophies and approaches associated with social constructivist practice is essential to the cause of accurately describing the phenomenology associated with SEL processes that are the central focus of this research.

Topical Framework: Social Emotional Learning

Introduction

According to Op ‘T Eynde, De Corte, and Verschaffel (2006), a social constructivist framework combined with an understanding of the roles emotions play in the classroom provides a researcher with excellent instruments to investigate the phenomenon of SEL. They argue affective learning is inherently a social construction, because “emotions are social in nature and situated in a specific socio-historical context” (p. 195). Emotions are socially situated because they are formed from cognitive interpretations of social experiences, constructed on cultural beliefs, serve as a comparative appraisal of social situations and events, and ultimately subject to the unstable effects of ongoing social developments (Op ‘T Eynde et al., 2006).

Because human emotions are social constructs, they play a significant role in how knowledge is acquired and interpreted. In the 21st century, educators, working professionals, and industry leaders increasingly recognize the need to actively develop social and affective intelligence due to the ever-increasing need to collaboratively analyze human behavior and work to discover practical solutions to complex societal problems. When surveyed by the U.S. Department of Labor, top employers described the need for workers who were socially and emotionally adept, and who possessed skills for creative problem solving, interpersonal communication, personal management, group effectiveness, and organizational leadership (Elias,

1997). According to Baker, Andriessen, and Jarvela (2013), “The development of socioemotional strengths will become increasingly important in a rapidly changing society, which demands coping with multiple challenges, stressful situations, and competing goals” (p. 177).

Social emotional competence is learned and developed through practice over a sustained period of time. Applying such practice within schools requires an approach that cultivates and engages a caring classroom community. Within a classroom space, specific social emotional qualities can successfully nurture a caring community open to new ideas, while other qualities may lead to a closed culture where channels of communication are constricted and ideas more firmly controlled. The creation of an open, communicative and caring community relies upon learning how to nurture a safe environment with clear boundaries where respectful and supportive interaction is actively promoted (Elias, 1997).

For decades, Nell Noddings has argued that creating and sustaining caring environments is essential not only to facilitating academic gains, but also to the cause of promoting moral learning in students. To her chagrin, Noddings (2005) believes the prerogative for moral learning, however, has taken a back seat to the race for academic gains, which are easier to measure and promote. She writes, “Too many teachers today are discouraged from engaging students in moral dialogue by the incessant pressure to raise test scores” (p. 7). As a result, too many American schools continue to overlook the importance of teaching students how to think critically about their community, participate in ethical decision-making, and develop consensus.

What is SEL?

According to Merrell and Gueldner (2010), *social and emotional learning* was a term coined by a collection of educators, child advocates, and researchers at a Fetzer Institute meeting in 1994, as they searched for a way to promote better mental health. Key members of this group continued working together in successive years, forming what is now known as CASEL, or the Collaborative for Academic, Social, and Emotional Learning, which has served as the organization most influential to promoting causes related to SEL (Merrell & Gueldner, 2010). SEL, as currently defined by CASEL, is learning that “involves the processes through which adults and children develop social and emotional competencies” (Bridgeland et al., 2013, p. 6). Practicing SEL stimulates brain development by expanding memory and attention skills, strengthening self-awareness and neocortical control, extending capacity of the frontal lobe through social interaction, improving self-control and affective awareness, and increasing cognitive capacity for academic learning (Elias & Arnold, 2006).

Why SEL?

According to *The Missing Piece*, a research report recently published by CASEL, a large body of research studies has demonstrated that “adopting explicit evidence-based SEL strategies and integrating evidence-based SEL instructional approaches are linked to a variety of positive outcomes for children, ranging from improved attitudes and behaviors to better academic performance” (Bridgeland et al., 2013, p. 13). Despite this evidence, the social emotional skills that students require to succeed--”such as self-awareness . . . management, grit and determination, empathy and conflict resolution, discipline and industriousness, and application of knowledge and skills to real-world situations--are not being systematically integrated into American schools” (p. 13).

Indeed, creating opportunities for SEL within the classroom environment is important for a variety of reasons. A common objection to implementing SEL within the classroom, however, is the perception that if an additional layer of educational programming is adopted, then it will come at the expense of teaching necessary academic skills (Kress, Norris, Schoenholz, Elias, & Seigle, 2004). In reality, however, this does not have to be the case. “By integrating SEL concepts and skills with academic subjects, teachers enrich the learning of basic skills by placing them in the vivid context of social relationships and creative activities” (Elias, 1997, p. 64). As a matter of fact, Elias believes the largest obstacle to the success of SEL programs “occurs when the skills taught are not part of the regular curriculum, but instead are add-ons” (p. 79).

Academic achievement has been shown to thrive within SEL environments. According to CASEL, “a number of studies have shown that students who receive SEL have achievement scores an average of 11 percentile points higher than students who do not” (Bridgeland et al., 2013, p. 13). SEL interventions have also been found to improve achievement and lessen common behavior problems of children suffering from language-related learning difficulties (Elias, 2004). In addition to finding improvements to achievement test scores and overall academic performance, a 2011 study of the impact of school-based SEL interventions found that when “compared to controls, students demonstrated enhanced SEL skills, attitudes, and positive social behaviors following intervention and also demonstrated fewer conduct problems and had lower levels of emotional distress” (Durlak et al., 2011, p. 413). Similarly, in research performed by Greenberg (2010), where he analyzed programs that utilized a multiyear SEL approach, consistent benefits were documented for students, including improved social behavior, increased academic engagement, elevated levels of self-control, and an increase in behavior that was on-task. Research involving student populations in preschool settings (Kim & Darling, 2009),

elementary schools (Linares, Rosbruch, & Stern, 2005), middle schools (Russel & Hutzal, 2007), high schools (Liff, 2003), and the college/graduate school level all reveal that when SEL methods are integrated into academic instruction students commonly demonstrate increased levels of self-efficacy, academic achievement and prosocial behavior.

Why is this? Elias and Weisberg (2000) explain that persons who feel angry, anxious, or sad possess diminished ability to process information and problem solve. Poor emotional regulation and self-awareness negatively impacts learner motivation and self-efficacy, which limits the probability of success in school (Murphy & Alexander, 2006). According to Merrell and Gueldner (2010), academically at-risk students are prone to depression, conflict, and social isolation, which thereby decreases academic performance, increases rates of delinquency, and contributes to ongoing poverty, substance abuse, conflicted relationships, and mental health issues in adult life. Sustained SEL interventions show an ability to reduce the domino effect of these cumulative problems (Merrell & Gueldner, 2010). Resilience research has shown

that, even in the worst conditions, such as decaying inner cities, we still find some children emerging in positive ways. . . . Wherever one looks at children who have remained in school, one will find that SEL was provided to these children by at least one or two caring people, often in the schools. (Elias, 1997, p. 5)

Actively practicing SEL can improve systemic social problems by teaching individuals “how to handle our relationships, our careers, and ourselves in an effective and fulfilling manner, enabling success not just in school, but in work and civil life” (Bridgeland et al., 2013, p. 13).

Not only do effective SEL programs strengthen social emotional skills in students, but they also facilitate effective learning, which in turn has a positive impact on teacher commitment. According to the conclusions of Collie et al. (2011), teachers who utilize SEL interventions on a consistent basis report significantly elevated levels of general professional

commitment and commitment to their organizations, which are predictors for improved teacher performance and lowered rates of burnout.

SEL programs also show evidence of effectiveness for students regardless of gender, language, and socioeconomic difference (Ashdown & Bernard, 2012). These initiatives not only show promise in serving students from a diverse set of ability levels, age groups, socioeconomic conditions, and cultural backgrounds, but also, when sustained over time, they can positively inform students' values about cultural diversity and guide them to question the politics of power (Hoffman, 2009). Jonathan Cohen of the Center for Social and Emotional Education believes SEL opportunities teach a diverse array of students to be active and democratic participants in society. He writes,

For our country's future, and for social justice, it is essential that all children, particularly the disadvantaged and the poor, have the opportunity to develop the social-emotional competencies and ethical dispositions that provide the foundation for the tests of life, health, relationships, and adult work. (2006, p. 228)

Emotional Intelligence

A key principle for understanding SEL is the theory of emotional intelligence, or EI. Emotional intelligence determines one's ability to perceive, monitor, and discriminate among feelings "and to use this information to guide one's own thinking and actions" (Panju, 2008, p. 7). As outlined in Figure 1, EI is composed of five domains: emotional awareness, personal motivation, self-control, empathy, and social skills.

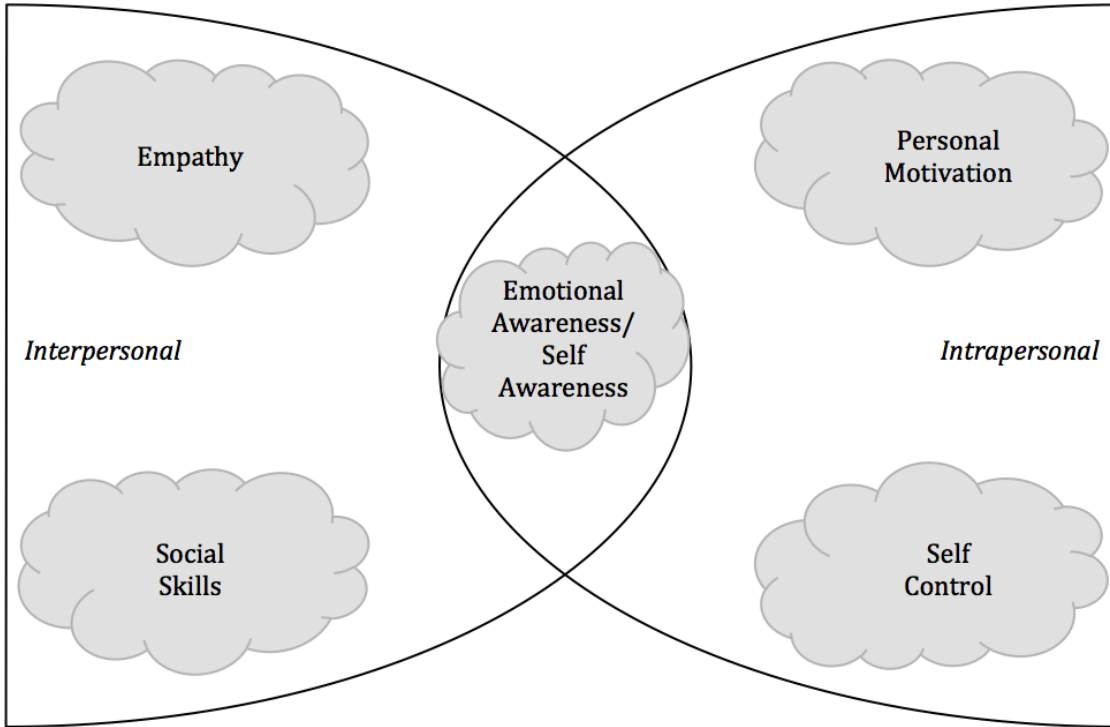


Figure 1. Components of emotional intelligence.

Central to the concept of EI is emotional awareness. All other EI qualities build upon its foundation. Emotional awareness allows individuals to make accurate assessments about their strengths and limitations in relation to the world that surrounds them and informs an individual's sense of self-worth (Panju, 2008). Emotional awareness includes the ability to be self-aware by recognizing both the emotional patterns and emotional shifts in one's self, which is referred to as intrapersonal intelligence (Panju, 2008); and it also includes the ability to be socially aware through the cognizance of signs and patterns of emotional behaviors in others--also known as interpersonal intelligence (Elksnin & Elksnin, 2003).

Intrapersonal intelligence extends to the areas of personal motivation and self-control (Panju, 2008). Personal motivation drives goal setting and attainment. It is deeply connected to one's emotional state, and can enable an individual to either stick to a task or give up, thereby

informing one's sense of self efficacy. Exercising self-control requires the ability to manage one's emotional reactions in ways that reduces potentially negative impulsive responses and instead promotes personal choices that are socially appropriate and productive (Panju, 2008).

Empathy and social skills fall within the sphere of interpersonal intelligence (Panju, 2008). Empathy is developed by demonstrating active listening skills, engaging in conflict resolution, witnessing pro-social anger management, and practicing refusal skills in authentic situations (Elias & Arnold, 2006). There are a variety of ways in which social skills are cultivated, as outlined by Elksnin and Elksnin (2003):

Types of social skills include interpersonal behaviors needed to make and keep friends, such as joining in and giving compliments; peer-related social skills valued by classmates, such as sharing and working cooperatively; teacher-pleasing social skills related to academic success, such as listening and following directions; self-related behaviors, such as following through and dealing with stress; communication skills such as attending to the speaker and conversational turn taking; and assertiveness skills. (2003, p. 68)

Developing interpersonal intelligence also requires practice to build awareness of verbal and nonverbal cues. Nonverbal cues include paralanguage (or non-word sounds), facial expressions, gestures and postures, physical distance and touch, social rhythm, and the use of objectives such as dress (Elksnin & Elksnin, 2003).

Synthesis Skills

Not only must teachers successfully integrate socially oriented opportunities within their curriculum to develop general qualities of emotional intelligence, but also they must deliberately practice skills to synthesize SEL within the classroom. For Elksnin and Elksnin (2003), collaborative problem solving is an important SEL skill because it involves teaching learners to recognize that negative feelings often signal that a problem exists and needs to be solved. Once

this occurs, students must learn to define the problem, offer possible solutions, build consensus, and evaluate the outcome (Elksnin & Elksnin, 2003, p. 73).

Additionally, peer role modeling is an important SEL skill because it involves the development and practice of positive social interaction for both the model and the imitator (Hutzel, Russell, & Gross, 2010). Peer modeling and other acts of collaboration involve the exchange of assets, where all participants have various resources to share, including various knowledge, understandings, dispositions, and skills (Hutzel et al., 2010).

SEL programs should also promote strong communication skills. The SEL classroom should be a place where students share feelings and opinions if they wish, keep sensitive classroom discussions confidential, and communicate respect for one another's thoughts and feelings (Merrell & Gueldner, 2010). A discourse composed of various perspectives provides SEL environments with access to a variety of ways to make meaning, and the process of sharing and negotiating meaning as a member of a community reinforces one's sense of belonging and understanding (Morcom, 2014).

The instructional milieu should also be a place where students gradually learn about each other as much as they learn about *academic* content. This allows for students to discover and evaluate the ideas of those with diverse backgrounds and opinions. Building SEL skills by engaging students in efforts that require authentic group collaboration builds a "respect for diversity [that] moves beyond knowledge acquisition and into the realm of systematic skill building" (Elias, Butler, Bruno, Papke & Shapiro, 2005, p. 35).

Role of the Teacher

The effectiveness of an SEL intervention relies not only upon a teacher who fully understands the key concepts and synthesis skills related to the approach, but also on an

instructor who promotes a specific environment and possesses certain dispositions. To this point, Elias and Arnold (2006) argue SEL skills are best developed by teachers who effectively promote a climate of kindness and caring. SEL teachers must themselves demonstrate social and emotional competence. They must possess a high level of social awareness and recognize the emotions and emotional patterns within themselves and others. They should possess sensitivity to cultural difference and demonstrate the ability to manage respectful relationships. Perhaps most importantly, they should be comfortable with a degree of uncertainty within the classroom, allowing students the time and space to resolve difficulties themselves (Jennings & Greenberg, 2009, p. 495).

The teacher within the SEL milieu must be comfortable with abandoning the traditional, teacher-directed model of instruction. SEL teachers encourage students to engage in authentic tasks where decision-making, problem solving, and goal achievement are responsibilities mutually shared by students. The teacher's role within this context is best defined as that of a facilitator who initiates long-term goals for the group, sets boundaries, provides reminders, and offers guidance when requested.

Educators misinterpret their role when they choose to engage in a discourse of control by implementing ongoing teacher-imposed structures, choices, behavioral contracts, and activities. According to Hoffman (2009), when teachers fail to understand how to make this shift, environments are created where “substance is replaced by structure; feeling is replaced by form. . . . Most tellingly, caring and community are conceptualized as things teachers teach children to do by getting them to behave in appropriate ways” (p. 545).

Additionally, Hoffman warns that an effective SEL educator should not make the mistake of treating SEL as a way to remediate individual deficits; instead, SEL must be embraced as a

combination of approaches that build social equity through a focus on developing self-esteem within a relational context, which, in turn, creates a positive social environment to nourish academic achievement (2009). SEL is best developed by teachers who are comfortable with introducing authentic situations into the classroom environment where students may openly question, make mistakes, and work collaboratively toward a common goal (Russell & Hutzler, 2007).

Last, the SEL teacher should be comfortable eliciting the support of the community, including a school's students, parents, teachers, and administrative personnel, as this increases the "durability, longevity, and probability of success" (Elias, 1997, p. 90) for SEL initiatives within her classroom. When a teacher discovers ways to allow the larger community to publicly witness the product of an authentic collaboration after students abandon the relative safety and security of a closed SEL classroom space, these learners gain a deeper sense of recognition and accomplishment that legitimizes and reinforces the social emotional skills they practiced.

Effective Program Design

Various academic studies point to specific recommendations that should be incorporated into the design of SEL programs. According to Durlak et al. (2011), successful SEL programs should utilize SAFE criteria, outlined in Figure 2, in their designs in order to stimulate the highest beneficial effect.

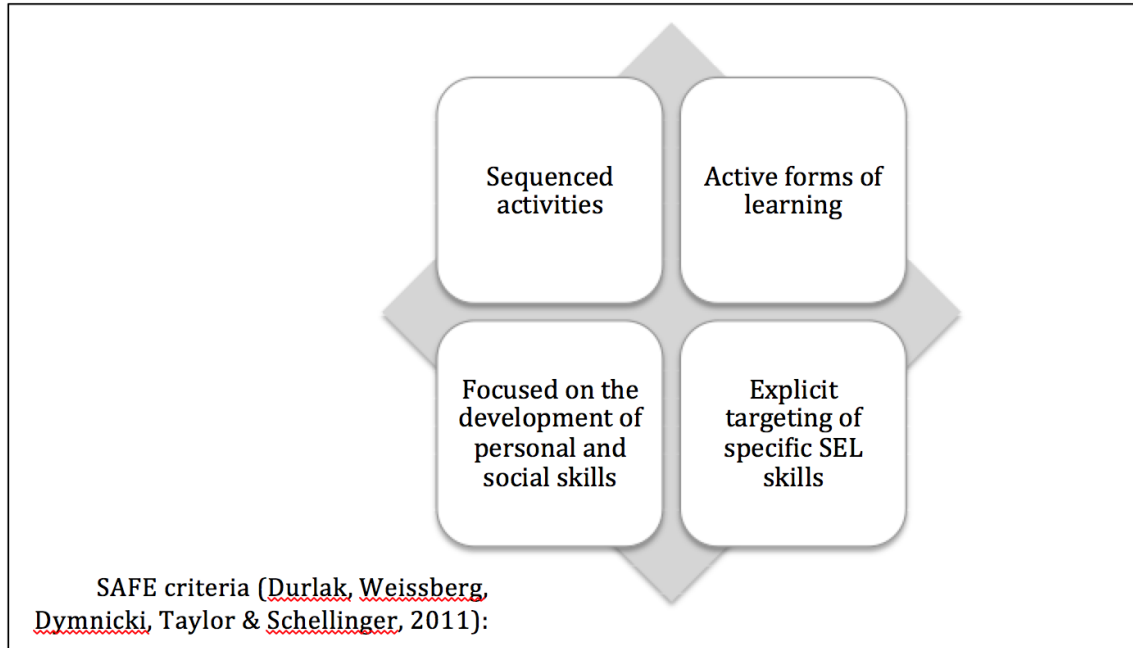


Figure 2: SAFE criteria.

This recommendation is based on research findings within a meta-analysis of “school programs that sought to develop personal and social skills” (p. 408), which discovered that staff who utilized these four practices together achieved a significantly higher level of success than those who followed other procedures. The Durlak study poses questions that help determine a SAFE designation, including the following:

- (a) Does the program use a connected and coordinated set of activities to achieve their objectives related to skill development? (Sequenced);
- (b) Does the program use active forms of learning to help youth learn new skills? (Active);
- and, (c) Does the program have at least one component devoted to developing personal or social skills? (Focused);
- and, (d) Does the program target specific SEL skills rather than targeting skills or positive development in general terms? (Explicit). (p. 410)

In addition to SAFE criteria, there are five explicit competency clusters that are recommended for effective SEL program design. These five clusters, as outlined in Figure 3, are identified within the CASEL report, *The Missing Piece*, and include the areas of social awareness,

responsible decision-making, self-awareness, relationship skills, and self-management. They were derived from a national survey of 605 teachers from school districts charged with working to develop SEL programs, as they were recognized as the most widely regarded areas for SEL development. According to this report, promoting these five competency clusters should be the primary goals of any quality SEL program (Bridgeland et al., 2013). Doing so allows students to improve their beliefs and attitudes “about self, others, and school. These, in turn, provide a foundation for better adjustment and academic performance as reflected in more positive social behaviors and peer relationships, fewer conduct problems, less emotional distress, and improved grades and test scores” (p. 18).

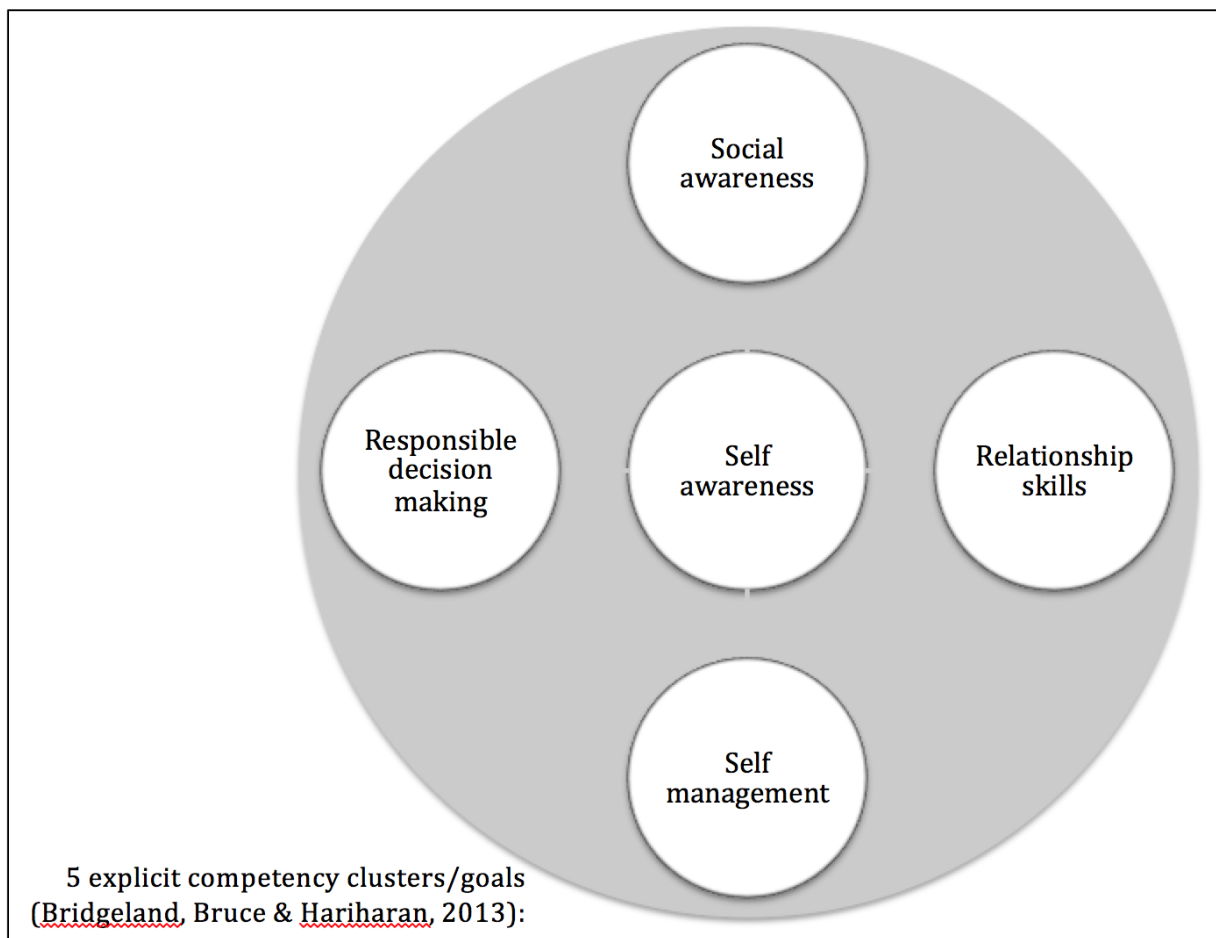


Figure 3: Five explicit competency clusters.

The Quintain: Rock and Roll Academy

Introduction

According to Robert Stake (2006), when a researcher engages in a multi-case study, it is important to have a collective target under which cases are categorically bound; he calls this the quintain, which “is the arena or holding company or umbrella for the cases we will study” (p. 6). The quintain, or umbrella under which the cases were commonly organized for this study was the SEL program known as Rock and Roll Academy.

RRA History

In a case study published by music teacher Sheri Jaffurs in 2004 about her observations of informal learning as it occurs within a student-led garage band, she notes, “I was impressed by what . . . the garage band could do without anyone in charge. They collaborated and worked toward a common goal that they had a vested interest in” (p. 198). Within this research, Jaffurs questioned if learning experiences similar to those naturally occurring within an at-home garage band could also be created within a classroom environment, where students could further develop their musicality by communicating, learning, setting goals, and collaborating in a student-centered manner.

Likely unbeknownst to Jaffurs at the time were the efforts of Mark Galbo, a long-time music educator himself, who set out to create just such a music program in 2003 at the Telluride Mountain School in Colorado. Galbo’s dream was to create a method of music instruction that was truly child-centered, requiring his students to take charge of their own learning within the context of a student-formed rock band. Galbo began his program unconcerned that none of his students knew how to play an instrument. He set out to prove that when given the right atmosphere and a teacher who supplied encouragement, provided expert on-demand support,

encouraged healthy boundaries, and set minimal yet clear and consistent goals, student-led bands could learn how to play and perform largely on their own *and* at an accomplished level.

At a workshop for new Rock and Roll Academy parents on April 10, 2012, Mr. Galbo succinctly explained his philosophy when he asked, “How many adults in this room took music instrument lessons as children?” After scanning the room and seeing most hands held aloft he followed with another question, “Now how many of you still play those instruments today?” During a brief pause he watched all but a couple of hands fall from the air. Then he continued, “I see this same result every time I run a parent workshop. Why? I believe it’s because the passion for playing an instrument never fully ignites when learning is directed by a teacher. When a student works for the teacher, how often will he engage an instrument with a sense of passion?” He continued, “Most accomplished musicians would tell you that making music is a social act. These people learned how to play instruments alongside their friends and family, just as they learned to speak English. They experimented together, created noise together, and that kind of mutual success ignited their life-long passion for playing music.”

Later, Galbo shared one of his favorite analogies, “Imagine yourself walking by a park where kids are playing basketball together, and you stop to ask them how they learned to play. What would they do? They’d stare at you as if you were crazy, because everyone knows you learn how to play basketball by just . . . playing.” After briefly pausing for effect, he continued, “Kids are capable of learning awesome things when we put them in charge of achieving goals while providing a safe, social learning environment that is ripe for discovery.” To underline this point, Galbo softly asked, “What does your kid want more than anything else? To connect with another kid. That’s how the best music gets made . . . when people collaborate to create an experience they can own together. This is social-emotional learning at its finest.”

Following this philosophy for more than 11 years within his Rock and Roll Academy at the Telluride Mountain School, Galbo has personally facilitated the successful matriculation of over 200 student bands from the point of formation all the way through to a concluding rock concert performance. His students, regardless of their starting ability level, learn to competently play several instruments. Most of them have remained in Galbo's program for multiple years, some becoming accomplished professional musicians. Many more, he claims, will likely remain musicians for life. In 2012, Galbo published an account of his curriculum, the RRA Method, which he now sells, and he has also created a consultancy for RRA method training and support. As the Rock and Roll Academy movement gains momentum, music teachers in independent, charter and public schools alike have adopted Galbo's method. According to Galbo, the RRA method is now being practiced at over a dozen schools in several states, including Colorado, Wisconsin, Florida, and Ohio.

Overview and Design

A review of Mark Galbo's Rock and Roll Academy Method's training materials reveals several very important concepts that outline his curriculum and pedagogical approach. These include outlining several social constructivist ideas (Vygotsky, play-based learning, role of language, music as a language, classroom culture, role of the teacher), reviewing program goals as they relate to specific social emotional learning objectives, and enlisting community support.

RRA methods appear to be clearly and firmly grounded in social constructivist theory and practice. In the *Rock and Roll Academy Facilitator's Guide* (2013), Galbo outlines Vygotsky's social development theory, which "stresses the fundamental role of social interaction in the development of cognition" (p. 36). The text reviews the importance of play and its role in creating a zone of proximal development for the child. Galbo writes,

In RRA, when kids get onstage and ‘play band’, they are setting up a Zone of Proximal Development. By pretending to be able to play instruments, kids approximate the motions and feelings of playing. Consequently, they actually learn to play the instruments. This willingness to make believe, to imagine, is a powerful learning tool. In play, kids can try things without too much risk. Play empowers kids as learners on all levels, from task mastery to social emotional. (p. 36)

Galbo also commits several chapters discussing the importance of authentic, play-based learning practices. He discusses the idea that playing music instead of practicing promotes a spirit of social participation and accessibility, as he writes,

Play is social. Play is choice. Play is the foundation of all learning. Play allows children to take initiative in their learning. When the adult in the room sends the message that their instinct to play--their instinct to be themselves--is supported, the child is empowered as an individual. Creativity and, ultimately, autonomy become observable outcomes. (p. 33)

The concept of play-based learning is further explained by Galbo as he discusses the importance of social behaviors that occur within the RRA classroom as students observe their peers, listen to the room, share ideas, teach one another, disagree, negotiate solutions, and collaborate toward the common goal of making music together.

The concept of learning music as if one was learning a language is also a primary social constructivist notion. Galbo asks the teacher to consider the following:

Children learn to speak by imitating those around them. Reading and writing occurs years after the child can speak. Imagine trying to teach a child to read and write before they could speak. It wouldn’t happen. But that’s exactly what standard music education attempts to do. Teach kids to read the language of music before they can speak it. (p. 43)

He argues this is the reason most people quit music, forming the sense that they, themselves, are not musical. The RRA method treats “music as a language that can be learned through listening and imitation” (p. 43), which works, Galbo argues, because it taps into the social constructivist notion that learning the language of music together “restores music to one of its primary functions--creator and sustainer of community” (p. 43).

Social constructivist ideas also inform Galbo's careful consideration of how the classroom environment should be formed. He describes the importance of cultivating a classroom culture of caring, allowing students to exercise choices within boundaries as they learn to engage, care, and learn together. As a primary social constructivist tool, Galbo insists the RRA environment must be student-centered, where the role of the teacher is one of a facilitator. He describes the facilitator's role as someone who

learns to let go, to welcome uncertainty, to develop tolerance and patience, and remain willing to protect the space in which students drive the process. RRA facilitators work to create and protect this space so children can gain experience being themselves, trusting their instincts, and looking inside themselves for solutions. (p. 22)

The RRA facilitator serves the environment as a trusted adult who offers on-demand technical support and who also helps students establish clear and safe boundaries, defines expectations for the group, and remains a largely neutral and objective presence throughout the learning process.

As a vehicle for social emotional learning, the five explicit SEL competencies as recommended by CASEL are found peppered throughout Galbo's *Rock and Roll Academy: 18 Lesson Plans* (2013) as key lesson objectives (see Table 1). He makes the claim that RRA

offers an unparalleled context for SEL. Musical experience enhances perception of emotion. Allowing students to choose their own music ensures emotional connection to course content. The social nature of a band provides context for developing negotiation and collaboration skills. (*Rock and Roll Academy Facilitator's Guide*, 2013, p. 88)

Additionally, there is ample evidence to support the idea that the RRA method meets the SAFE criteria for effective SEL program design as set by Durlak et al. (2011) because RRA offers *sequenced* activities, *active* forms of learning, *focused* development of social skills, and *explicitly* targets specific SEL competencies.

Table 1

Galbo's Lessons and Objectives for Rock and Roll Academy

Lesson Plan Names
<ul style="list-style-type: none">• Summary of Lesson Objectives
Set an atmosphere
<ul style="list-style-type: none">• Discuss the need and intent to create and protect the learning space• Learn behavioral boundaries and expectations• Affirm the RRA atmosphere as a socially and emotionally secure space
Explore the space
<ul style="list-style-type: none">• Explore the classroom with a spirit of play• Begin to establish social norms• Learn about removing the burden of right and wrong
The band is your teacher
<ul style="list-style-type: none">• Internalize concept of the zone of proximal development, as defined by the classroom's physical boundaries, peer mentors, and facilitator as a support• Digest notion that learning within the classroom is driven by social interaction• Internalize concept of music as a language as learning occurs via play, imitation and listening
Making choices
<ul style="list-style-type: none">• Develop comfort suggesting songs and advocating for ideas• Establish roles by voting on songs and choosing instruments• Practice negotiation, collaboration and consensus-making through song and instrument choice
Getting the song in the room
<ul style="list-style-type: none">• Connect with the song's musical-affective components• Establish skill acquisition by experimenting with instrument and technique• Collaboratively learn the song by listening to parts and playing a simplified version of parts
Follow the singer
<ul style="list-style-type: none">• Communicate by hearing one's part in relation to others, & discerning when to talk and listen• Demonstrate teamwork and leadership skills as the singer assumes a leadership role, others work to support the singer, and the group works together• Play through doubts and fears and learn to move beyond mistakes

(table continues)

Lesson Plan Names

- Summary of Lesson Objectives
-

Remove the obstacles

- Students create curriculum by interacting with space, process and peers
- Solidify the role of the facilitator as an adult witness and resource
- Students direct the learning process and internalize motivation

Listen to the room

- Develop listening skills of personal & band volume
- Students develop awareness of their own internal dialogue as musicians
- Students internalize boundaries within the room

Forgetting and remembering

- Students experiment without fear
- Social bonds strengthen as musical memory improves
- Song development shifts to short burst learning

The most important thing to a kid is another kid

- Students connect emotionally to content and to each other
- Cultural and technical content is introduced from peer to peer
- Emotional learning develops through social play

The courage to fail

- Students internalize the idea that risking failure leads to success
- Band synthesizes social information into creative solutions
- Band develops artistry through play

Play from your heart

- Self-confidence grows from the developing success of the group
- Self-expression develops from the growing security of the group
- A sense of personal autonomy grows as individuals develop musical competence

Every band must find its soul

- Intrapersonal and interpersonal emotional awareness deepens as relationships develop
- Social awareness strengthens as members tune into each other's emotional states & language
- Students resolve ongoing conflict in safe ways, which is normalized by the creative process

Run the set

- Students develop artistic solutions together as the band assumes collective responsibility
 - Adversity is overcome through collaboration and compromise
 - Band members generate a giving, audience-oriented perspective as the music set is developed
-

(table continues)

Lesson Plan Names

- Summary of Lesson Objectives
-

Musicians use your eyes

- Musicians master non-verbal communication skills among band members
- Musical mastery occurs as communication and individual competence synchronizes
- Band cohesion and independence from teacher is affirmed as successful song playing develops

Don't beat the song up

- Musicians replace boredom of repetition with the tinkering of collaborative creative expression
- Band focuses on the process to develop the product
- Members experience the fruits of their success by having fun

Kids always rise to the occasion

- Students' faith in the process solidifies
- Students maintain playfulness as the musical set is refined
- Band acknowledges it has made a choice to succeed

The concert

- Group shares their collective expression as playfulness on stage
 - Individuals demonstrate fearlessness as they show collective courage on stage
 - Band celebrates their work by sharing their work with the community
-

Importantly, Galbo does not fail to include multiple references to ideas for eliciting community support for RRA. The *Facilitator's Guide* discusses the need to build skillful relationships with school stakeholders, including administrators, teachers, staff, and parents. Galbo stresses the importance of developing the trust and support of these constituent groups in order to better ensure the longevity of the program so SEL competencies may take root and deepen over time. Galbo also discusses the community's role as a key witness at the RRA concert, a culminating public performance where bands present the musical knowledge they have developed together. Galbo describes the RRA concert as a celebration of students' accomplishments, where they can demonstrate newfound confidence and skills. The concert reinforces the idea that group achievement and musical expression is something that is valued by the community, and helps students "come to understand that the RRA is a culture of musical expression and excellence" (*Rock and Roll Academy Facilitator's Guide*, 2013, p. 112).

Conclusion

Over the past 10 years, evidence of RRA's blend of social emotional and musical learning has been documented in dozens of media articles and news stories. Scattered accounts of personal experiences associated with parents and students who have witnessed or participated in Rock and Roll Academy classes and concerts can also be found online. Although these media articles and personal accounts exist, no scholarly, independent, or peer-reviewed research has been identified that references Rock and Roll Academy or the RRA Method of music instruction.

It is important to note, however, that in 2013 Galbo himself commissioned a study of RRA by William F. Younkin of the Biscayne Research Group. Younkin's research is posted on Galbo's Rock and Roll Academy website. Within this research study Younkin (2014) says,

The program demonstrates outcomes that include and go beyond the concept of social emotional learning. . . . The students emerge from the program with a deep understanding

of music, its creation, and performance. They have the skills . . . to perform for their friends and in public and [have gained] a substantial foundation for further study and/or professional performance. They have the confidence to . . . work in groups cooperatively and resolve any issues that come up. They have learned that sticking to something results in competence and even excellence. The RRA is a powerful educational tool that has the potential to provide significant support for achieving a school's mission. (p. 9)

Further research into the program is needed. Studying the experiences of teachers who follow the RRA method will provide additional insight toward understanding the challenges and rewards of pursuing social emotional learning within this active, authentically-oriented, student-centered instructional environment.

CHAPTER 3

METHODOLOGY

Introduction

This chapter contains an overview of the research methods and type of research used to fulfill the primary objective of this study, which was to research the experiences of teachers who follow the Rock and Roll Academy method of music instruction, a program specifically designed to facilitate social emotional learning in students. It also describes a summary of the elements of research and a review of the protocols used to collect, organize, refine, and analyze this research study's data.

Use of Qualitative Methods

A qualitative approach is employed when the researcher wishes to better understand contexts and experiences. This approach is best suited when a quantitative approach fails to fit the nature of the research; more specifically, qualitative research is best suited to “the study of research problems inquiring into the meaning individuals or groups ascribe to a social or human problem” (Creswell, 2007, p. 37).

According to Corbin and Strauss (2008), qualitative research provides the researcher with tools to access understanding of the phenomena of human experience; its analysis allows one to discover many meanings in a variety of contexts. Yin (2009) encourages researchers to consider this approach “to understand a real-life phenomenon in depth . . . encompassed (in) important contextual conditions” (p.18). In his seminal work, *Researching Lived Experience*, van Manen (1990) describes how the qualitative method holds value different from that of scientific

research. He says it “does not offer us the possibility of effective theory with which we can now explain and/or control the world, but rather it offers us the possibility of plausible insights that bring us in more direct contact with the world” (p. 9).

Creswell (2007) argues the qualitative researcher chooses this research approach based on a variety of philosophical assumptions, including ontological, epistemological, axiological, rhetorical, and methodological. Qualitative research assumes the ontological position that reality differs from individual to individual, yet despite its subjective nature, different realities often share common elements. Epistemologically speaking, qualitative studies assume the experiences of participants may indeed be studied and understood, but only when the axiological question of how the researcher’s own cultural values, assumptions, and biases are adequately addressed. To gain authenticity, the qualitative researcher pledges to employ, when possible, a rhetorical style that is both thick and rich in description. Finally, qualitative research embraces the methodology of induction, where questions, generalizations, and theories emerge from details.

Qualitative research also benefits from a strong theoretical framework, which can inform the study and provide an interpretive lens through which data can be analyzed and meaning derived. This study assumes the lens of social constructivism because it is an excellent paradigm to facilitate qualitative methodology and offers a wealth of insight related to the social constructivist roots of SEL and the RRA quintain.

Creswell (2007) outlines five different approaches to qualitative research, including case study, narrative, phenomenological, grounded theory, and ethnographic. All of these approaches have common processes and employ similar ways of collecting data, including the use of interviews, field observations, records, artifacts, and documents. The qualitative approach of choice, however, should be informed by what the researcher seeks to accomplish.

Overview of Case Study Research

According to Yin (2009), when a researcher considers which qualitative approach to follow, three considerations must be given: “(a) the type of research question posed, (b) the extent of the control an investigator has over actual behavioral events, and (c) the degree of focus on contemporary as opposed to historical events” (p. 8). In researching the primary question, “What is it to be a Rock and Roll Academy teacher?” and the important central questions, “How do teachers describe their prior background and experience?” “How do teachers describe their activity within the RRA classroom?” “How has the experience of teaching RRA influenced teacher outlook?,” a case study approach is most appropriate because it largely seeks answers to how or why questions, does not require control of behavioral events, and allows for investigation to occur in the current timeframe (Yin, 2009). As the primary research question reveals, the cases for this study are individual teachers who all practice within the same bounded system of RRA.

Case study research investigates a bounded topic or system through the analysis of multiple sources of qualitative and/or quantitative data (Stake, 2006). According to Yin (2009), it is an inductive process that may involve the analysis of individual or multiple concrete topics such as individuals, groups, and organizations, or it can focus upon more abstract topics including communities, relationships, decisions, and projects. Additionally, within a case study design, the scope of data collection is largely influenced by the topic of analysis, phenomenon to be studied, and the study’s sample size (Yin, 2009).

When choosing to study multiple individual cases that share a common organizing umbrella, or quintain, a cross-case analysis may be employed. According to Stake (2006), this allows the researcher to benefit from an “understanding of the aggregate” (p. 39), so the phenomenon of study may benefit from an interpretation derived across cases, where

commonalities and differences may be identified and analyzed. For the purposes of this study, a cross-case analysis was utilized in an effort to better understand phenomenological commonalities and differences that arise through multiple interviews with RRA teachers.

Case Study Elements

Unit of Analysis and Sample Size

The unit of analysis for this research study was an individual RRA teacher. As this is a multiple case study, only teachers who are trained in and who actively utilize Rock and Roll Academy methods were eligible for study. This research study followed the guidance contained within Robert Stake's *Multiple Case Study Analysis* (2006), as its target sample size of five cases exceeded the minimum recommendation of at least four cases and did not exceed the maximum recommendation of 10 cases.

Type of Case

This research is a multiple case study that is exploratory in nature. The intent of this study is to gain a better understanding of the phenomena surrounding the central research question: "What is it to be a Rock and Roll Academy teacher?" The compiled case research has been used to construct a narrative that documents and categorizes the experiences of teachers in RRA method-based SEL classes so existing phenomena could be revealed and better understood (Yin, 2009).

Selection of Participants

As documented in Appendix A, Institutional Review Board approval was obtained prior to the selection of research participants. Participants within this study were all adults in the teaching profession, employed at various schools. They varied in age, race, gender, and cultural background, as none of these demographic criteria was used in the selection process. This

research study did not select any participants from a vulnerable population. All participants met the four following selection criteria: individual teachers who currently teach music classes that follow the RRA method; teachers who completed RRA training; teachers who work in a public, private or charter school setting; and those with a willingness to participate and ability to speak English.

According to information provided at the Rock and Roll Academy information website, <http://www.rockandrollacademy.com>, there are over a dozen schools employing the RRA method in various states and regions of the United States. Sites were determined based on the school location of those teachers who chose to participate. Sites involved a variety of school types, including small and large, public and independent, with middle and high school populations.

As of January of 2015, 13 teachers actively practiced the Rock and Roll Academy method in the United States. These teachers had publicly available email addresses via their school websites, which the researcher used to establish initial contact using the form letter outlined in Appendix B. This email contained a copy of the Informed Consent Statement, outlined in Appendix C, for potential participants to review.

Those who expressed interest in participating were asked to share a preferred phone number, and a date and time in which to speak with the researcher about the research study. During this phone conversation, each potential participant had an opportunity to ask questions and seek additional information about the research process. Upon the conclusion of this phone conversation, potential participants were informed they could elect to participate by signing and returning the Informed Consent Form. Those who elected to participate signed the study's IRB

approved Informed Consent Form and were asked to wait for a period of at least 7 days before research interviews were scheduled.

Special Considerations and Risks

There were no special considerations related to subject recruitment. The study did not request or use any protected health or personal information and did not include non-English speaking subjects. Additionally, there were no finder's fees involved in subject recruitment.

There were no perceived or likely physical, psychological, social, economic, or legal risks related to this study. There was no deception of participants. The procedures contained within this study represented the least risk for its participants. Finally, there were no medically-related risks, no international participants, and no community-based research related to this study.

Access to Participants and Sites

Participants were accessible to the researcher through the following methods: phone, email, Skype, and in-person field observation. Prior to scheduling field observations, the researcher sought approval from each participant and secured required administrative approvals.

Data Collection

Information was derived from multiple sources of data. Three separate interviews were conducted with each teacher participant. Additional data were gathered through observations made in the field regarding the physical classroom space and school environment in which the teachers worked.

According to Corbin and Strauss (2008), interviewing is a challenging task. The qualitative researcher must decide if the interview will remain unstructured, tightly structured with closed-ended questions, or fashioned with open-ended questions. Cresswell (2007) notes

that research questions should be practically designed so they obtain useful data, there should be adequate recording procedures in place, and the interview should remain on-task and be completed in a timely manner.

With this information in mind, three interviews were scheduled and conducted with each participant. The first and third interviews were held via Skype, and the second interview occurred following a site tour of the participant's classroom. Interview protocols are as listed in Appendices A, B and C. The scope of the interview process occurred within an 8-week time span between February and April of 2014. All interview questions for this research study were designed to elicit open-ended answers, so a thick and rich description could be obtained. The length of each formal interview was designed to last between 20 and 45 minutes and took place at times when teachers had no other responsibilities and could provide their full attention. Each interview was recorded on audiotape and was transcribed within 24 hours. To reduce errors and increase reliability, upon completion each interview transcription was shared with participants via email, and they were encouraged to comment and make revisions to better ensure accuracy.

Similar to gathering data through the interview process, it is important to follow a method for collecting field observations. The process of observation involved several steps, including gaining permission to tour classrooms; determining what should be observed and for how long; establishing a process for documentation, including tools and limitations for what will be documented; deciding the researcher's role as an observer; and recording detailed descriptions of participants, events, activities, physical settings, and the researcher's reactions (Creswell, 2007).

Field observations for this study took place during a maximum period of one hour at each of the participant's schools. During observations the researcher respected and maintained the anonymity of each teacher participant and their schools as detailed descriptions and reactions

were recorded in the form of the researcher's handwritten notes. No information on children or other individuals was collected, and no audiotaping of individuals other than teacher participants was conducted.

Time Frame

Data were collected over a 6-week period. There was a minimum of 10 days between interviews, which allowed time for the researcher to transcribe and code. These intentional pauses between interviews also gave participants the opportunity to reflect upon previous interviews as they practiced within the RRA classroom, which deepened the quality and richness of participants' descriptions.

Week 1: Skype Interview 1

The researcher conducted an initial interview via Skype with each participant. The questions for this interview are listed within the protocol in Appendix D. These questions were constructed to probe into the area of teachers' background and experience, so the researcher could access information about what participants had previously taught, what educational philosophies they have embraced in the past, and how they describe their training for an adoption of the RRA method.

Week 3: Classroom Tour and Interview 2

The second interview occurred following a tour of each participant's classroom. The questions for this interview are outlined in Appendix E. The purpose of this second interview was to focus on the area of teaching environment and activity--that is, exploring what they are actively doing in the classroom regarding content and method. Along with data collected through the interview, observations collected in the field allowed the researcher to record on-site

information to more deeply explore the question of environment, content, and method as it related to teaching within the RRA classroom.

Week 6: Skype Interview 3

The last interview was conducted via Skype, using questions outlined in the interview protocol in Appendix F. This interview focused on the topic of Teacher Outlook, and teachers were asked to reflect upon philosophical shifts, teacher efficacy, and how they describe their future hopes and goals for their respective RRA programs. This interview also took time to engage teachers in any pre-determined follow-up questions needed to clarify or more deeply develop understanding of previously discussed topics.

Data Analysis

Creswell (2007) calls the analysis of data within a qualitative process “a data analysis spiral” (p. 150). He describes this process as one where the researcher moves in analytic circles instead of following a linear path toward the interpretation of data. For the case study researcher, this circular process involves data collection, organization, immersion and memoing, coding, categorization by theme, interpretation, and analysis. For this research study, this very process was employed in the pursuit of categorical and thematic aggregation, where “the researcher seeks a collection of instances from the data, hoping that issue-relevant meanings will emerge” (Cresswell, 2007, p. 163). This study’s theoretical and topical frameworks provided a basis for meanings, as topics came into focus through the lens of social constructivism and SEL.

Following the conclusion of the data-gathering process, individual case analysis began. First, each interview transcript was created and member-checked. Second, the researcher immersed himself within the text of transcripts and field observation notes, re-familiarized himself with the guiding research questions and literature related to the study’s conceptual

framework, and followed with a process of in vivo and open coding. Next, the researcher and a peer debriefer followed with a second round of refined coding. Each individual case's refined codes were then converged from all sources into a MaxQDA case study database where files were organized by topic area formed from the three primary research questions related to this study, including the following: Background and Experience, Environment and Activity, and Teacher Outlook. From within this topical structure, codes were further analyzed and organized for thematic analysis and categorization.

A cross-case analysis was then completed. As described by Stake (2006), a cross-case analysis is “undertaken to understand the Quintain (i.e., the program or phenomenon)--both its commonality and its differences across manifestations” (p. 40). To this end, as outlined in Stake's (2006) *Multiple Case Study Analysis*, multicase tables were created to organize and compare themes to identify common concepts from triangulated sources across cases. Common concepts were then analyzed through a process of sorting and ranking to create a set of tentative assertions, or overarching themes, which later formed the basis for the researcher's interpretations. Additionally, atypical themes were also documented as they were discovered; these thematic outliers were noted as relevant when found to be notably different from other cases within the sample (Stake, 2006).

Trustworthiness

As noted by Yin (2009), there are four tests used to determine the quality of social science research, including ways to assess construct validity, internal validity, external validity, and reliability. For this multiple case study, construct validity has been gained by referring to constructs within a well-sourced literature review, drawing upon multiple sources of data, and developing a chain of evidence linked to said constructs. This study's research data attained

internal validity through cross-case pattern matching and the development of multicase tables to demonstrate a coherent and consistent pattern of data analysis. The researcher's use of thick description throughout the data collection and analysis process has been used to establish external validity, and data reliability has been achieved by following specific organized case study data collection protocols and detailed procedures for identifying themes and recording them within a case study database which can be made available to other researchers upon the conclusion of the study.

Summary

The research methodology contained in Chapter 3 generated essential data used in the pursuit of meaningful analysis related to the research questions for this study. While the design and process for this research raised no serious ethical concerns, it is also important to emphasize that the process of data collection and analysis was managed and carried to full completion by the researcher in a manner of integrity and serious purpose. It was the intent of the researcher to follow a process that would result in knowledge that contributes to the base of academic research and meaningfully advances human understanding within the field of SEL.

CHAPTER 4

INDIVIDUAL AND CROSS-CASE ANALYSIS

This qualitative research study investigates five individual cases, each comprised of a single Rock and Roll Academy teacher. The analysis of each case is organized around the development of three central topics: (1) Background and Experience, (2) Environment and Activity, and (3) Teacher Outlook. Within the topic of Background and Experience, the following areas of investigation have been identified and are presented with supporting evidence: musicality, education, teaching background, educational philosophy before RRA, and introduction and preparation for RRA. In the Environment and Activity section, data supporting the areas of classroom environment, teaching approach, musical learning, SEL development, and RRA related challenges are discussed. Last, the Teacher Outlook section presents information connected to the concepts of philosophical shifts, teacher efficacy, future program goals, and effective teacher qualities.

These topics and areas of investigation are embedded within five distinct teacher narratives--the stories of Macy, Jared, Gregg, Gena and Matthew--which outline their formation and developing identities as Rock and Roll Academy teachers. Each narrative has been constructed as a vehicle to present the codes identified through an analysis of interview transcripts, communications, and field notes gathered from participants. The codes, generated through a process of open and in vivo coding, and their related themes are summarized following each case narrative. After the five single case narratives, a cross-case analysis is

presented, where data are compared and contrasted across cases to reveal thematic, pattern-based evidence to investigate and address the research questions central to this study.

Macy

Introduction

Macy is a teacher in her early 30s at a charter school in the southeastern United States. While at her current school she has served as a music instructor for a total of 4 years, including 2 years as a full-time RRA instructor. She teaches students in Grades 7 through 12.

Background and Experience

From a very early age, music was always an important a part of Macy's life. Her involvement in public school music programs formed a lifetime love for playing music:

I started music at a very young age, just in the public school system doing choir and band. . . . When I got to the level of 6th or 7th grade we were allowed to actually play instruments. My sister played flute. She's a year ahead of me and we were very close. My sister played flute and I wanted to be as far away from her as possible so I chose the drums. From there I stuck with it. I've been a percussionist from middle school, high school, very competitive high school marching band. I'm just a very competitive percussionist. Did all the festivals and state ensembles and just very competitive at a high level.

She carried her love of music with her to college where she continued to study and major in music education. She knew she always wanted to be a music teacher: "I knew pretty much in middle school I wanted to teach music. I didn't know what that actually meant at the time, but I knew that I wanted to do it." Immediately following college, Macy transferred directly to a graduate program where she trained to become a band conductor and master's level music teacher.

After earning her master's, Macy attempted to follow a traditional music-teaching path. First she secured a position as an assistant band and orchestra director at "an incredibly competitive high school." There, she discovered the role was not a happy one:

It was a miserable experience. I absolutely hated it. I was not taught; I was not taken care of; I was thrown to the wolves. These older men who had been doing band for 30 years just ate me alive. I mean it was awful. The kids were okay but it wasn't a good experience.

She then switched to a job "at an even bigger, more competitive high school." There, she found continued disappointment because she struggled with her authoritative teaching role because it left her feeling disengaged from students:

So the following year I was actually a band director at [another] high school. Again, I really thought it was what I wanted to do but it ate me alive. I had just gotten married that year and it just didn't work out well at all. I was there 80 hours a week, didn't connect with any of the kids. You're not even teaching. You're just this boss man that's so removed from the actual student engagement. It wasn't what I wanted at all. So I immediately knew I didn't want the competitive marching band thing anymore.

Still, she aspired to discover or create a better way to teach music, so she pursued a different position that allowed her more freedom to innovate:

I wanted to teach. So after that I spent two years at a middle school doing more of the general music. I got to kind of design my own curriculum. No one really knew what I was doing so I did a little bit of everything. A little bit of piano, a little bit of general, a little bit of everything. I just kind of made my own curriculum really. That actually involved a bunch of choral courses as well, which isn't my thing, but I was really good at it and I really enjoyed that.

Her ability to innovate, teach in multiple formats, and craft curriculum from scratch were qualities that got her noticed, eventually landing her the job with RRA:

This is when I got the phone call from my current boss and CEO. That was like, "Hey, I'm looking for a music teacher that wants to completely do things a different way and basically design a program." And I jumped on it. And that was at my current school.

Self-admittedly, Macy's teaching philosophy shifted dramatically over the years. Over her first several years she believed the role of the teacher was to maintain a culture of control. She believed that

I was the adult in the front of the room that either provided them with tools to learn their craft, shows them exactly how to do their craft, or, yeah--between modeling for them and showing them--just providing that information for them.

She also believed it was her job to engage students as passive recipients of knowledge because it was their job “to sit down and shut up and regurgitate everything I’m saying.”

Early in her career, Macy also believed in the importance of maintaining a safe and welcoming space for students while also facilitating the act of music-making as a competitive endeavor that was results-oriented. She notes the tension between these two aspects:

I’ve always been a positive teacher. No matter--the most competitive ensembles I’ve ever had--I’ve always wanted my classroom first and foremost to be welcoming. So that’s kind of stayed with me throughout. That’s why I wanted to go into music because that was the one safe place I had. So that really has been at the root of my teaching no matter what. Beyond having that safe place, my teaching was really --man, I’ve got to get these kids sounding good as quickly as possible. Ha! That’s so terrible now. . . . Again, it was important to create that safe place where they could really connect with others and really make that beautiful music bond. But at the same time it would be to get them the most specialized help on their instruments so that they could become the best musician they can as fast as they can.

She further describes the value she first placed on creating a positive social dynamic within her classroom. This occurred whenever she employed the use of learning stations:

I’ve always used the stations kind of thing . . . stations meaning just really trying to get a small group together. Me with a small group of students has always been very important to me and seemingly very effective in a lot of ways. Not even just to teach them a part correctly or to model something correctly, but to see where they all stand together.

After being chosen by her principal as a teacher who had the right background, personality and experience to be successful as a candidate who could be responsible for launching a new SEL program at her school, Macy flew with another colleague to Colorado to learn more about RRA and engage in an introductory training. During her first visit with RRA’s creator, Mark Galbo, she found his approach to be deeply appealing, but she was also left with a sense of uncertainty:

I saw this face. I just loved how he talked about the kids. I loved his “facilitator” instead of “teacher.” But he didn’t give us much, he didn’t give us the lesson plans. I didn’t get to see the books. He really was just like, “It’s really student led and it’s social emotional learning and that’s it, bye!” So we had an amazing experience and we kind of came home

and we were like, well, it's a great idea, but do we need it? We've kind of got this good thing going. Do we really need essentially to pay this guy for this book or this philosophy?

A few weeks later Galbo came to her school to continue the training process, where they began to discuss the challenges of integrating the program's unique approach within the context of her specific school. Galbo introduced two RRA training manuals and the two discussed the challenges of adapting the RRA approach. At this point Macy recalled Galbo's thought process, "Is this going to work in a public school? I don't want you guys messing with my philosophy. You've got to do it this way. You can't fudge things or else you're going to lose the whole social emotional learning component." But after some time, Galbo, Macy, and school officials came to a deeper level of comfort with adapting the approach to meet both the school's and Macy's needs. She describes it as a process where "we beat heads together for a while and decided this is a good thing. Take it, apply it and we'll learn as we go what it's going to look like in a public school. That's what we still to this day have been doing."

In its entirety, Macy described the formal training process as being short by necessity, as her school's decision to launch the program came only a couple of months prior to the start of a new academic year. Opportunities for her to further develop an understanding of the approach continued, however, in a variety of ways:

I would say within the school [a colleague] and I had our own ongoing training in growing our knowledge with the books and the lesson plans. Again, we tried to do weekly or bi-weekly Skypes with Mark on Fridays to talk about what we were doing, where we discussed the language, what components are we struggling with, etc. Again, we kept building the "what does it look like in the public school" versus what he had already experienced, which was very enlightening.

When it came time to launch RRA at her school, Macy did not feel fully prepared to implement the method. She explains:

I was sufficiently prepared for building this new thing, which was RRA in a public school. So, no--as a RRA legit facilitator, no. I had a fluffy idea. I knew I had Mark 100% on my side that I could call any time. And I had these books, but it was an ongoing, week to week, "Okay, here's the lesson plan in the RRA, here's my standards for the school. How am I going to put them together?" So I felt prepared as an educator, with these two things, trying to put them together. So my answer would be no, because I didn't even have the solid social emotional teaching skills that I later got and now I know what they are. So I would say no.

She did, however, further explain that becoming an effective RRA facilitator requires time, extended practice and opportunity to exchange ideas with other RRA teachers: "It's like you need student teaching. When you came from college they didn't throw you completely out into the real world. You had opportunities to mess up in front of other adults so you got help."

Environment and Activity

During the course of the site visit, Macy demonstrated the layout of her classroom. It was composed of two large connected spaces, with enough room for Macy and her RRA co-teacher to concurrently run two large classes of up to 25 students apiece. The spaces were well lit, and there was somewhat of an industrial garage feel to the performance area due to the large rollaway door behind the stage. There were splashes of red and blue color on the walls, and there were several stations spread across the areas where bands may practice and collaborate. These stations were composed of an area for group discussion and planning, another station with desktop computers for students to engage in online research, an area known as the amplified JamHub where students could practice out loud, another area known as the silent JamHub for quiet headphone-based practice, and a large stage and audience area where students may practice and perform. In the room adjacent to the practice area there was an additional classroom with a more traditional layout composed of tables, chairs, and instructional boards where RRA teachers can initiate lessons and introduce specific skills and information between band practices.

When asked to describe how she teaches RRA, Macy made it clear that she has adapted the method so she may integrate direct-instruction time into the model. She explains,

RRA the way we teach it: it's 10% traditional and 90% student driven time. Meaning the kids do come in and they do get to form their own bands and choose their own songs and instruments and they have a lot of free time within our space. But we also start them at the beginning of class as an old school class setting where we teach a miniature lesson. The reason we teach them a quick lesson is because there are so many of them that the little bit of information helps or else they're going to be completely lost. Start the class with a little bit of information on piano or a little bit of information on bass. And then we send them off to all their stations to rotate. And me, as far as teaching from there, I get to be more of an observer at one station with a small group. The point being we just want them to have fun and make good music, so I'm just there as a wealth of musical knowledge to pop in and out to show them how to play a part.

There are many specific skills she and her co-teacher teach during the direct-instruction time prior to each practice session, including the following:

How to find the letters on the piano . . . how to go to a computer or different places in our classroom to get chord sheets . . . how to read and interpret a chord sheet . . . how to find letters on the bass . . . how to follow people on computers, how to just follow it and listen . . . we teach song form, meaning how to talk to each other. Where's the verse, where's the chorus, where's the bridge.

According to Macy, this adapted approach still preserves the intended SEL components of the RRA method because it allows for students to engage the collaborative, problem-solving aspects of the program with a stronger starting skillset, while preserving its intended musical approach:

It's not about the notes in our program. It's not about sounding good. It's about playing with your friends and learning how to interact with other people. They just happen to be doing that while they get to play instruments. So the whole pyramid of what we're doing is upside down. We're focused on allowing them space to play and create. And if music comes out of that at the end, that's great, which it always does. As opposed to other music teachers who are focused on the goal of making good music at the expense of anything and everything else, including their freedom or their feelings or their personal connection with the teacher or each other.

For Macy, the most important part of the RRA model--the social processes behind students' music making--remains fully intact within her modified approach. She describes her

students' resourcefulness and determination in creating music together with minimal teacher oversight:

In general they've got a great ear. They can listen to a song, analyze what they are hearing. They talk to each other about what the lyrics are about in depth in writing, with writing skills. They discuss it, provide evidence. Most of them can pretty much play at least 2 to 4 instruments at a basic level with or without my assistance.

For Macy, her students' musical success is grounded in the naturally occurring SEL pathways her students discover during the process of creating music together. To her, "it's not a thing that I teach." Instead, she explains SEL develops from the RRA environment, rules and unique approach to teaching:

I'm not the teacher in the room. I am someone who cares about them and has a really cool space where they are going to be able to be themselves. So that would be number one and that starts with the physical things. Making sure that we are looking at them, acknowledging them as individual humans every day, not as students per se. So really setting up that relationship one on one. I personally am always addressing them with respect at all times and we address that with each other. They are well aware of the musicians' code, how to act in the classroom. And between those things and then allowing them to actually play within the boundaries and actually let go of being the teacher, they do the rest of the social and emotional.

Her approach focuses on maintaining a safe environment while understanding how to also provide students with appropriate distance in terms of time and space so they may explore within the boundaries she sets. When doing this, the risk of conflict remains. She points out, however, that student interactions, even difficult ones, are a natural part of the SEL learning process in RRA:

They take care of each other. We do, I would say, conflict-wise, they are still young adults so when they are at the collaboration stage, there are some arguments that arise. They may want to kick someone out of their band or whatever and I say, "Okay, yes. You can absolutely do this. It happens all the time in the real world. Let's have a family meeting." And so, just because of safety and other reasons, I normally do stay around the perimeter or sit in with them and direct traffic. But I don't ever say my opinion. I am just sitting there so that everybody feels safe. And they literally will keep each other in check. If somebody is being rude or saying something rude, they will look to me at the beginning to see if I am going to say something and then when I don't they step up for

each other. That's the whole point of the social emotional learning is--yes, I am there for their safety and I am the adult in the room at all times, but they really work things out on their own.

She emphasizes that in her classroom she is not expected to be the primary problem solver.

Problems regularly arise and students are expected to navigate them within the rules and boundaries of the program. As one example, she shares the common concern about volume, which regularly arises due to the large number of students in her RRA classroom:

I mean the volume thing is so easy. At the beginning of the year they always look to me like, "This is too loud." Oh, great! And I say, "What are you going to do about it? It's your classroom; it's your space." And then they'll start to figure out, "Okay, all I need to do is walk over to another person and say, 'Hey I'm practicing and you guys are a little loud. We're trying to write our song.'" And then from there on, they just figure that out. I'm not saying I never have to step in at all. Of course, sometimes they get really into it and I do need to have them all, kind of, reconnect what needs to be happening. But I always try to put it back in their hands, to pose it as their problem, not mine.

When asked to think about the challenges she faces within the classroom, Macy at first could not come up with any, answering, "That's my happy place. I don't see anything as particularly a challenge." Macy is aware, however, of a particular area of concern that requires her regular attention and awareness:

I want to make sure that I don't regress into teacher mode. What I mean by that is, like I've said, we've decided to provide little lessons to the kids once a week or just showing them tools. Sometimes you can start talking. And you get back into teacher mode. So I want to make sure me and my coworker don't regress and start teaching and talking too much and really stay to the true freedom of the program.

Outside of the classroom, Macy's biggest challenge is getting colleagues and the larger school community to fully understand RRA's unique process and value:

Recently, we've had a lot of other faculty members say certain things that make me realize that they do not understand what we're doing back here at all. . . . It's a space that the kids like. But they don't get the real juice of what is happening back here.

Despite the fact that kids from her RRA program perform for the school community on a regular basis, Macy feels those outside of her classroom assume the bulk of her students' success stems from direct instruction she provides. She offers an example following a recent performance:

We just did a talent show, you know, and some of the student bands performed, but again the community sees, "Well. These kids sound really great. [The teacher] must be teaching them these parts really well. Or they read music really well." Or something like that. Their perception of it is different. If they knew that I didn't do anything but provide this space and the kids taught themselves and each other I think they would be even more impressed, to be honest. Of course you could even hear it gets me frustrated because I don't know, I can't think off the top of my head some of the comments that have been made. Not disrespectful but . . . but it's definitely more like they think we sit them down and tell them the right notes and the wrong notes and that's not it!

These experiences have sparked her desire to do outreach work for the benefit of her school community in the hope that her students' SEL experiences may spill over into other classrooms. She says, "One of my hopes as we start the next year, is as we begin the new year to really give a demonstration, a presentation, to our faculty. I think they love what happens back here; they know the kids love it."

Teacher Outlook

When asked if becoming an RRA teacher has shifted her educational philosophy and changed her beliefs and practices, Macy responds affirmatively, saying,

Yeah. It's literally upside down. Learning about the social emotional importance and especially in today's society, it just makes a lot more sense to me. I'm still very thankful for my training and like to think I have been a successful teacher in whatever way, but yes. I think that this is the way to go for education, especially for the types of people we are wanting to run our society in the future. I think this is just really a necessity for sure.

When asked to provide more specificity about how and why teaching kids differently matters, she explained that the RRA method and social emotional outcomes cultivate an innovator's mindset in students:

We need innovators. You need to be able to collaborate with people across cultures, across countries. I mean if we are really going to go anywhere we need to start thinking

forward. We are realizing in a lot of different ways that our earth and our everything--we can't keep doing what we've been doing. It's not working for many different reasons. So, this program, it's training them to be more comfortable as intelligent people working with others. These types of kids that know how to talk to others with respect and how to figure things out on their own, these are the types of people that are going to go into maybe even a simple job, but they will become that leader. They will start to direct their own learning. I think through the rest of their life. And that's what old education is just-- "Okay, here's this simple project. It's due on Friday. Here's the only right way to do it and you either pass or fail." And that trains people to do short-term things that they're told to do instead of kind of exploring better ways to do it, different ways to do it, different ways to figure out how to do it.

She also points out how the RRA approach teaches students to be resourceful, collaborative, and inclusive:

I love that this program--some kids aren't as smart or as fast, that's a given. They're not all the same. This program gives them so many different tools. It's okay to use other people. Like how silly is it to tell kids that they can't work together on things? When they go out in the world, if you don't know something, I'm not going to go reinvent the wheel, I'm going to go ask a bunch of people who have already done it. And I'm going to learn a bunch of different ways and then create my own way. And I feel like, that this program is really the first step of where they start to gain those type of skills or at least see that they exist and that it works and that it's okay.

Macy's level of comfort and understanding with the RRA method is clearly strong. She speaks about this in certain terms: "I think absolutely I know the lesson plans. The spiral of what the kids are supposed to be experiencing. What it looks like. What not to do. I have a pretty good hold on what's supposed to be happening."

The confidence she expresses in her effectiveness as an RRA teacher is extremely high. She shares,

I feel ridiculously successful. Am I allowed to just say that? I really feel like my personality, my love for this, and my experience teaching have just--this was just meant for me to do, especially at this school. I'm not saying nobody helped me but when I started running with this and right when I saw the kids and really set up this feeling--it's a feeling when you walk into my classroom--you know, and I think that that by itself has made this successful.

Macy explains that because her RRA program is ready to enter its third year of operation at her school, the goals she has for the program are maturing as well. As several of her RRA classes gain more experience and are assigned to advanced sections, she hopes to be able to appropriately challenge students as they advance and grow as musicians. She also wants to offer more performance opportunities for her students, saying,

As we begin to have these kids returning and building all of these different bands and they're so tight and it's just such a family, I hope we can continue performing as often as possible around campus and start to get out in the community. These kids love performing.

There are several qualities expressed by Macy about what makes an effective RRA teacher. The first one is the ability to establish and maintain a safe and respectful learning environment. She describes the role as one that requires the formation of trust and respect:

First and foremost if you don't have their trust and their respect--and you don't have to be bubbly and happy like I am by any means--but you have to have their respect for them and a setting that shows them that on a consistent, nonnegotiable way. There's no room for that teacher who accidentally explodes and belittles the students or anything like that.

She also emphasizes particular personality traits, saying, "You have to have a very consistent patience and demeanor about you that's important." These qualities, however, do not mean the teacher is a pushover. She clarifies, saying,

Because of the freedom of the program--the next step that would probably be the hardest is those classroom management skills. And I hate to call it classroom management, because you don't want the kids to know that they're being managed because it's their space. But you have to know how to run your classroom as not a teacher but just an adult. . . . It's freedom within boundaries. . . . Well, someone's throwing drumsticks across the classroom. Okay, what do I do? So, it's almost like, yeah--just figuring out how to be the adult in the room and not the teacher. You never want them to feel like they lost their space because you were yelling or you're saying rude things.

She also shares how an RRA teacher must be comfortable with ambiguity that arises from the process:

These kids will do things and throw options at you that normally you'd be like, "No! You're not allowed to sit at your desk for 30 minutes and not do anything. If my boss walks in and I'm going to look like a bad teacher." You can't think that way. You have to be like, "Okay, well, I'll give you some personal space. Let me know if you need anything." And that is very hard. And I also want to say though, I am a very, what do you call that person--I love lists. I am organized. I love math. I love the right answer. It took me a while to start looking at things--it's not even your personality or your mindset of the world. You need to start looking at the situation as what's best for this kid right now. As long as you have that skill, I think you could survive. But if you're not ready to roll with the punches and really think outside the box in how to invite all these different, different types of kids in, you're not going to be successful. Because then you're showing them one thing is right and one thing is wrong. That's exactly what you're trying to prove to them is not the case.

Case Summary

This narrative reflects the data that was collected through a process of in vivo and open coding. Following the coding process, themes were distilled from these codes. The resulting information is visually summarized and presented in Appendix G, where it is organized by topic and area of investigation.

Jared

Introduction

Jared is a male in his early 40s who is a 20-year teaching veteran with experience instructing physical education and social studies classes. This is his first year teaching RRA. His classes serve both public middle and public high school students in the Midwestern United States.

Background and Experience

Interestingly, Jared's music background appears to be almost nonexistent. Never has he received any formal musical training, and he holds no significant instrumental proficiency. He does, however, claim a deep love for music, stating, "I've taught myself a little guitar. Been trying to do that for a few years. I know most of the chords, but as far as sitting down and

playing songs like a pro - I'm not there yet." As a youngster, Jared struggled with musicality and lacked the confidence to pursue it:

Growing up, my sister told me I couldn't sing, I couldn't carry a note if you strapped it to my back and I still can't. So I always had this assumption that it had to be perfect. Even my daughter's in the program here . . . and the marching band is phenomenal. They are great. They go to state every year. But they have to be precise. And that is, in music, when people think about music teachers--they can hear a wrong note and say, "No that's wrong," and correct it or try to correct it. You can have hours and hours and hours of practice and it becomes to me the reason why I didn't pursue it.

Jared expresses regret about his lack of musical experience, saying, "Looking back, in hindsight I wish I would have because then I would have had some sort of musical background that I could help these kids at a higher level than what I'm doing now."

Despite this self-described weakness, Jared believes his background, personality, and philosophy uniquely equip him for the demands of RRA. After graduating from college with a teaching degree in physical education, his first job was teaching troubled students in an alternative school setting. Over the next 2 decades, Jared continued to pursue work in a variety of schools where there were challenging situations that required him to focus on developing successful relationships with students. Along the way he noticed that some of the most valuable lessons learned by his students were ones for which he did not plan:

When it gets down to it, it's all about relationships. It's about how you build relationships with the kids. Showing that you care and that you want them to succeed. If you can make that connection with them and show that, hey, you know what, I really do care that you've never been to the ocean. Let's go. We're going to change my plans because you're more important. To me, that's what set me on a path of my education. I've been in education for 20 years now. That's the way I view it. My job is to prepare them to make them successful. Because I care about each kid that I come in contact with. I do things differently. I think that's one of the reasons why my principal asked me to take on this rock and roll project. Because he knew I could get kids to do things that no other teacher could. The troubled kids, you know, I gravitate towards them. They tend to like me and they're willing to take risks for me. I think that's because I build that relationship with them.

Jared embraced this approach his entire career, and applied it to his job as teacher, coach, and athletic director. At the end of the last academic year, however, he received difficult news, his position as athletic director had been consolidated. Shortly thereafter, however, his principal approached him about a new grant the district had received to promote SEL within county schools:

My principal came and said, “Hey, there’s this grant that’s coming about. I’ve got you in mind. Would you be interested?” And I said, “Duh, yeah.” I’m going from part-time to full-time, heck yeah, I’ll be interested. Then he started to explain it to me and I’m like, “Heck yeah. That’s great.” And I saw the similarities in Rock and Roll and the way I teach physical education classes, my strength and conditioning classes. He saw that as well and said, “You’d be a good fit.” So . . . I was called back full-time. They started updating the room. And so now I’m teaching three Rock and Roll classes--1st, 6th and 7th period. Then next year they’re going to open it up to all students.

Regardless of his lack of musical experience, Jared’s confidence in his ability to play the role of facilitator in RRA came as he learned about the program’s unique approach. He recounts this understanding as a process where the “kids are exploring. I’m basically facilitating, I’m guiding or helping them along the way to develop an interest in the music.” Jared learned he would not be required to teach instrumentation, but could instead work to help the students find whatever resources they might request, whether inside or outside of school, to help them achieve their goals. He describes RRA as a program he could be successful with because it was “a student voice, student choice type of environment where the kids choose and the kids become, really, the leaders. The ones that drive the program.”

Jared shared that prior to learning about the unique approach to music education embedded into the RRA program, he believed that the traditional educational philosophy of music education was the only pathway to success. He describes the philosophy as a process where,

Basically, the teacher's up there telling them, "These are the things you need to work on. This is the stuff." And they'll either break them up into sections of like instruments and they'll be practicing their part and teachers will be going around, "Nope. Nope. Get on beat. One, two, three, four"--whatever it is. Correcting them, helping them along the way. They're not really facilitating, they are directing. Students are sitting there doing what the prescribed lesson of the day is. They have to do this, they have to do that, then they have to come in and give them some sort of practice test, you know, they have to play their piece in order to get the grade.

When asked to describe his personal teaching philosophy prior to RRA, however, he not only emphasized the importance of relationships, but also focused on sustaining students' passion for exploration and a focus on the process of discovery. He says, "We want them to explore. We want them to develop a passion for it so it doesn't become boring and something they don't want to do."

He found a philosophy of exploration was emphasized during the RRA training process with Galbo. Jared explains,

The one key component is that it's not linear; it's circular. Everything comes back to a starting point. So every time the kids get a new song, it comes back to that starting point. And you have to understand that. So my training was that. Mark really didn't say, "This is how you play this instrument. This is how you do that." He goes, "Kids will figure it out." So we talked about if no one knows how to play it, how does somebody pick up a guitar and learn. So we talked about the more knowledgeable other, where it could be YouTube videos, or it could be an outside student that knows how to play the guitar that could just come in and give a demonstration. Or myself. I could give a little demonstration on different chords of the guitar. That was basically my training.

Jared's formal training with Galbo lasted about a week and included a roundtable discussion with other new RRA teachers in the area. He received copies of Galbo's two RRA training manuals (which he regularly uses), and access to a resource website for RRA facilitators. He also maintains ongoing regular communication with Galbo and other RRA facilitators via text, conference call, email, and Skype. Jared feels it is critically important to maintain this ongoing professional development in the first year because there are multiple occasions where he has needed to ask, "Hey, I'm witnessing this. . . . How'd you guys overcome this obstacle?"

When asked if he felt sufficiently prepared before starting as an RRA teacher, Jared had mixed feelings. While admitting to having doubts about his ability to teach music, Jared overcame this anxiety by embracing RRA's underlying philosophy of exploring freely, being fearless, and remaining vulnerable within a safe environment. He explains,

Now, how I felt prepared was, I know how to deal with kids. I've actually been doing some of his suggestions for years. You know, greeting kids when they come in to the door of the classroom. Making a connection. Allowing kids to explore. . . . In Rock and Roll they can get up there on stage and just be in a safe environment and explore and do things wrong. . . . In the Rock and Roll setting I can use those skills and allow the kids that freedom to explore and feel safe and feel like they've accomplished something. So I was prepared that way. But my own personal belief was, okay, what happens if a kid says, "How do you play the piano?" I don't know. That was the risk. And you know, Mark was on board saying, "You know what? You need to be vulnerable. Let them know that you don't know how to play the piano, but let's figure it out together." So I said, "Yeah, I can do that. I'm a teacher." There are things I don't know but I don't have to be right all the time. I have to let the kids understand that.

Environment and Activity

An inspection of Jared's classroom revealed a very large classroom space of approximately 30 x30 feet. There was a garage-feel to the room, which intentionally matches RRA's garage-band roots. The walls were painted in swaths of rock and roll colors, deep red and blue. Its open ceiling was painted black, with halogen stage lights focused on a large performance stage at the end of the room. Despite the dark colors covering most surfaces, the lighting within the space more than adequately filled the room. The room's concrete floor was painted with an earth-toned enamel finish, creating an instant echo which mildly magnified any sound created within the space. Jared described it as a unique space that feels like no other classroom in the building.

He had organized several learning stations within the room. There was a computer area where students could research songs, lyrics, and instrumental parts. Another area involved a silent JamHub station with multiple headphones connected, surrounded by guitars on stands, a

digital drum set, keyboard, and miscellaneous percussion instruments. The stage, similarly outfitted with instruments, was covered with chairs and mic stands, and each device was connected to an interwoven series of cords. A small set of risers was pushed against a wall overlooking the stage, which Jared explained, exists “so people can come in and watch.”

The area Jared wished to begin with, however, was a large circle of 13 chairs. It was in this space, he explained, where in “the first couple of days, we circled up. I just gave them a preview of what to expect in the class basically.” At the start of this, his first year of RRA classes, he knew it was important to establish an understanding of ground rules, the RRA musician’s code, how communications work, and a basic knowledge of what he would be expecting his students to achieve. Jared’s approach was to first encourage the students to form up to two bands per class, begin exploring and experimenting with instruments, and start discussing potential song choices. He then gave his students tasks designed to “get the song into the room”:

As a band they had to come up with 3 or 4 songs out of their band members that they wanted to play. Basically, we got the song in the room, we hooked up the amps to their phone or their iPod and they listened to it and they started playing along with it. And that’s basically what we continue to do each day.

Despite the fact Jared does not consider himself a musician, he finds his limited guitar skills to still be useful, but largely, he sees his students as being brave enough to “pick it up and play . . . bang the drums and play the keyboard.” He notices the level of musical ability is different from band to band, and the way his students work to acquire and develop knowledge varies greatly as well:

Each band is unique. There are some that are more musically gifted than others. A couple of them will--like, one group will have two drummers and they’ll play off of each other and they’ll figure out the beat and one will show the other the beat and they will get that. The other bands, they’ll listen to the song and they can pick it up pretty quick. But we like to get a more knowledgeable other in the room. Whether that is--if I know how to play a riff on the guitar, I’ll show them. Or I have a helper 7th period, she’s in choir so she’ll help the girls try hit the note or change the notes. But the more knowledgeable

other can be another kid who knows more, a YouTube video--we usually find a YouTube video on how to play. One band is playing "Don't Stop Believing" by Journey and they've picked up the YouTube video for the keyboard part and the girl has it down pat. She's great with it. She's a 7th grader. I mean she nailed it down. It sounds perfect.

To Jared the environment and process combine together to nurture SEL among students.

He explains it is a classroom where both collaboration and self-management are fostered:

They come in and want to get to work. For the most part. There are days where kids have bad days and they just want to be left alone. And that's the beauty of this class, you know, they can be. They can go sit in our circle or they can sit on one of these risers here and just chill for a little bit until they're ready. I'll come over and talk to them and see what they're up to. Are they having a bad day or are they just tired? And they'll usually be honest with me. And I'm usually--I usually can get them to say, "Ok. Hey, you know what? Sit there for a couple of minutes and gather yourself up and go join your band. Because they need you." And they usually do. Kids don't waste a whole lot of time in here.

He shares that a big part of what promotes SEL in his RRA classroom is his students'

understanding of the rules contained within the RRA musician's code and the unique RRA

language that promotes those rules:

It's respectful, present, fearless, forgiving to listen and to care. And we talked about them. What it means to do that as a member of your band and as a member of just an audience. And we modeled--how do you be a good audience when you are watching the band perform? And it's interesting because a lot of these kids have social emotional issues. . . . It's not so much yelling, it's just their tone. They're just loud. These kids are just loud. That's the environment they grew up in. In order to be heard they have to be loud. So they bring that in here and you will see some of the kids tugging their ear, telling them to hey, instead of, "Hey shut up," or "Be quiet," you know, they'll start talking to them or they'll be tugging their ear. And the kids start to lower their voice.

Jared also notes that the art of negotiation is a skill his students practice each and every day. He

provides a recent example involving a drummer and his band mate:

So he was negotiating with another girl. She said he was off beat. He was like, "You're not seeing it." And they started arguing a little bit, or negotiating. You know, who's right, who's wrong. And the rest of the band started to come over by them and they were saying, "Hey, it really doesn't matter. We just need to be able to do our parts because not everybody's going to hit the same notes. Not everybody's going to be able to carry the tune all the way through." So that's what we're hoping for these kids to start to develop--

hey, it's okay to make mistakes. It's okay not to be right all the time. You know, you want to seek mystery, not answers.

He provides another example where his students begin to voluntarily practice self-regulation:

But they want to make sure they're on task. My 7th period is especially good at that. When they start getting off task, my drummer, he's like, "Hey guys, guys. We've got to get back on task here. We only have 15 minutes left and we need to get through this song." And the people will listen to him and you know, they get back on focus. They quit negotiating and get back at it where they picked up--or where they left off. And it's neat to see how some of the transformation--you'll see kids catching themselves. They'll be like, "Hey, can you shut up. Oops, I'm sorry. Can you be quiet?" or, "Can you listen to the room?" They catch themselves doing that.

Jared hopes the SEL skills he sees students acquiring in the RRA classroom carry over into other parts of their lives outside of practice time with their band:

Hopefully when they learn this in here, they'll take it out to the regular classroom setting. So they're in an English room and instead of talking to a kid loud, they might actually use a whisper voice. Or if they're talking they might say, "Hey, guys. Let's listen to the room for a second. Teacher's trying to talk." And take that over to the other side and they can learn how to deal with certain issues.

Despite this year being his first as an RRA teacher and despite his own limited musical skillset, Jared is committed to overcoming these challenges. He explains:

My personal challenge is not knowing all the notes, how to play all the instruments, those type of things. I find it—okay--a little intimidating to say, "Yeah, this is how you do it." And go up there and show the kid. But I also am very open with them, saying, "I don't know everything so let's learn together. "They'll see me--I'll pick up a guitar while some of them are playing and I'll just strum along or start working on my finger exercises. So they see that I'm trying to learn as well. So that's my challenge. I want to learn--by next summer I want to learn some of the keys on the piano so that I can play a few melodies for them. I don't have enough rhythm to play the drums, so I just make a lot of noise. He considers this a minor concern, but Jared knows technical skills are a significant part of an RRA facilitator's job. He currently feels most comfortable assisting students with guitar and figuring out parts on the keyboard. He is confident these skills will develop with time and practice, saying, "I still subscribe to YouTube for guitar lessons. When I have time I still do that. But I know it's a commitment and it's something that I want to pursue."

Teacher Outlook

Jared's point of view regarding his involvement in RRA is overwhelmingly positive. He attributes his positive outlook to the program's compatibility with his own educational beliefs and practices. He notes that his principal asked him to teach RRA at his school because he was a philosophical match for the program, noting,

What makes me unique for this position--not having a music background--is my PE background and how I deal with kids on a day to day basis. . . . I do a lot of the same things during my PE classes as far as how I engage kids, how I allow kids to explore. I don't worry about the product; I worry about the process. You know, it's more valuable to me than the final outcome. Because in the world of music, the world of sports, as you know, not everybody is going to be great at the guitar or at shooting basketball. And I don't care if they make a basket.

RRA allows Jared to interact with students in ways that tap into his natural desire to connect and collaborate with students in a student-centered environment:

I greet the kids at the door. I engage with them. The one thing I think that rock'n roll has allowed me to do is really get more invested in the kids. And by that, you know, music is not my background so I have to really invest my time in learning some of these songs that these kids want to play and knowing the notes. It's almost more of a collaboration with the students. It's almost like a peer collaboration instead of teacher/student in the PE world.

He takes comfort in the tools and methods supporting the philosophy. He explains that every day he works to honor the RRA philosophy by "using the correct language, using the hands signals. You know, really allowing kids to explore. Trying not to be as maximum impact as much. I'd rather be in the witness mode. And sometimes I am in maximum space so it's kind of neat to see that aspect."

In terms of musical achievement, Jared is less worried about how good the bands sound. For him, this is not the ultimate goal; instead, he explains his success as a teacher is grounded in the process, which pushes his students to be courageous and more self-aware of untapped potential:

You know, I think, the musical goals--I feel they are right on line with what I do in my other classes as far as process versus product. You know, the hard thing is to let the kids understand it doesn't have to be perfect. All right, we don't want perfection. Yes, it would be great. But we don't require perfection for you to be successful in this class as far as the musical aspect. Just actually picking up an instrument that you've never played before and walking up on stage and learning a few notes or chords or drumbeats and actually performing in front of peers or teachers or community--that's a success. You know, they are taking risks; they are being courageous.

As a first year RRA teacher, Jared notices other remarkable SEL outcomes have been created within his classroom, including social awareness, relationship skills, and responsible decision-making:

I feel like I'm prepared for the social emotional aspect of teaching so I think I am very successful in this route because of engaging kids, of allowing kids to explore and to play and creating a safe environment that's respectful. That the kids are fearless, that they listen and care with their bandmates and individuals and they are courageous. So in that regard I think I am successful in it.

His passion for RRA and belief in its SEL outcomes drives his desire to see the program continue to grow and thrive at his school: "I want to see it expand, obviously. I teach three classes now. It would be nice to either have all six--we are on a seven bell day--or, you know, go four or five." More student involvement in the program would create additional opportunities for students to develop SEL skills that can be applied in a variety of ways outside of the music classroom. He explains,

Just increase the amount of kids that are in here so that they can have a safe place to explore and play and learn the social emotional side and plus the musical side. The more kids that are in here, I think, then hopefully, they will be able to implement what they are learning here outside.

When asked to consider the qualities required to make a successful RRA teacher, he shares the importance of honoring process over product. He says, "I think you have to understand kids. Obviously. You've got to have a passion for them. You can't be worried about the outcome, the product, as far as the music sounding perfectly. And I know music teachers

struggle with that.” Jared also believes having a student-centered outlook and a demeanor that allows students opportunities for exploration is essential:

You’ve got to allow kids room to explore. So organized chaos is fine. You know, and some teachers like structure. And this is--it has its own structure but it’s not a typical “come and sit down, this is your assignment, go to work” type of thing. . . . It’s student centered, or student focused. And that’s basically what you have to be. You have to be a student focused. You want the best for each and every kid.

The ideal RRA teacher is also one who Jared believes knows how to connect with students and exercise patience in ways that allow SEL processes to develop:

And there are days where it’s a struggle to get them to buy in, to get them to cooperate. You know, and that’s where you have the one-on-one relationship and you can go talk to them a little bit. You know, some days I have bad days, you have bad days. I’ll say, “You know, if you are having a bad day; you don’t feel like performing, go sit in the circle. Just go sit in the circle. Chill for a little bit. If you feel like it, hop back up.” And I always leave it as, “You know, your band really needs you.” And usually within five or ten minutes they are back with their group performing. Because they don’t want--one, they don’t want to be left out, but two--they want to participate and help the band be successful.

Case Summary

Jared’s narrative contains the data that was collected through a process of in vivo and open coding. Following the coding process, themes were distilled from these codes. The resulting information is visually summarized and presented in Appendix H, where it is organized by topic and area of investigation.

Matthew

Introduction

Matthew has taught RRA for approximately 4 years at a private school in the southwestern United States. He teaches elementary, middle, and high school classes, and the bulk of his classes are delivered outside of the academic day during an after-school program and via camps throughout the summer term.

Background and Experience

Music has always been an important part of Matthew's life. He describes his musical background as being largely grounded in self-taught situations, though he also had significant exposure to formal musical training:

I always had music and pianos around my house. I got a guitar when I was 8 years old from my brother. I'm pretty much self-taught on guitar. I took choir and band in middle school and high school. I was technically trained on trumpet and baritone and voice. So that was my musical training.

He also acquired deep experience working with other musicians in independent bands where he gained in-depth experience in collaborative music creation:

I started playing in rock and roll bands when I was about 14 years old and we pretty much started playing gigs when I was about 16. I continue to play gigs now. When I was in college and after college I played professionally in bands that I fronted and was songwriting for, so playing guitar and singing and songwriting, as well as bands that I was hired to play either as a studio musician or on the road playing bass guitar. That's my musical background.

In college Matthew studied English and creative writing, but he never received any formal teacher training. During and after college, however, he spent several years working with children in after-school and summer camp programs, honing his skills as an experiential leadership facilitator. Because of his unique background as a musician and leadership program facilitator, Matthew became interested in RRA because he was "looking at doing something similar to RRA and basically started having conversations with Mark Galbo" about becoming an RRA facilitator.

Though Matthew lacked prior formal teaching experience and had not studied to become an educator, he had experience learning music in both a traditional and nontraditional sense. While this varied experience informed his educational philosophy prior to starting as a teacher in

RRA, he clearly understood the notion that whenever a teacher became involved in the learning process, instruction usually became teacher-centered:

There was definitely the traditional model of someone who has a lot of knowledge and they have distinct steps they're going to take you through to pass that knowledge on to you. So you go to a guitar class and they say, "Okay, we're going to start with Mary Had a Little Lamb and you're going to learn how to play that on one string and then we're going to move on from there and eventually you're going to play fast."

After spending time with Galbo, however, Matthew quickly recognized how his amateur and professional experience as a member-collaborator within independent bands reaffirmed the process of learning promoted by RRA:

The other model that I don't guess I recognized performing this model until I became associated with Mark and actually figured out how do I learn songs, and that was the model of where you sit down with a guitar and you hear a song and you say, "I want to play that song." You start figuring out how to play it. Either buy a book that has the music in it that shows you how to make the chords and all that stuff, or you listen to it and you try to find those notes and try to make it happen. That was more like as a group. Like I said I was in a rock band when I was a kid. I'm still in rock bands and that's like a thing. You go, "Hey, let's play this song. Okay. Everybody go learn it and come back and we'll play it together."

Matthew learned about the opportunity to teach RRA through Galbo himself. He quickly became intrigued by the model and opportunity. Because he was one of the first RRA facilitators to be trained by Galbo, Matthew's RRA training process was unique. During the process, Galbo worked to relate his methods and philosophy without the assistance of written materials:

So, training consisted of basically meetings, and going over what the method of RRA is. His method of teaching, the way he did it, was a very interesting method at the time because I don't think he'd ever really thought about it too much. He just did what he did. So, you know, it was interesting for him to have to actually go through trying to figure out how to articulate what he did.

Training lasted for about a week before Matthew launched a 2-week summer school camp, followed by classes in the after-school program shortly thereafter. During this initial period of practice, Galbo provided ongoing training and support by phone, "We talked and collaborated as

needed. In the beginning it was fairly often . . . just basically as needed and as it got further along it got--it started to be less and less as I figured out what was going on.”

At the start, Matthew did not feel sufficiently prepared to assume the role of a facilitator in RRA. He explains,

Yeah, absolutely not. And I feel like the program here suffered because of it. It was a thing that Mark and I talked a lot about in the sense that, “Okay, this is the first ‘outside of Telluride’ incarnation of RRA. There’s going to be a lot of aspects of this that we’re trying to figure out along the way.” We did, luckily. However, I do feel like that was to the detriment of my program here. I don’t, honestly, I don’t know how it could have been done better in the sense of where Mark was at the time in his training. Like I said, I think so much of it would be like, I’d call him and say, “Hey, man.” I’m trying to think of like, an example. I’d call him and say, “Hey, man. I don’t know what’s happening here.” And I’d explain to him the situation. “All the kids are trying to, like, they’re not choosing songs. They don’t know how to find a song.” He’d be like, “Oh, yeah, yeah. What you need to do is this.” And so I think at the same time he’s making notes of things for what would turn out to be the facilitator’s guide and then the lesson plans.

When asked if it is possible for a new RRA teacher to be fully prepared when first assuming the helm of the method, Matthew described that despite the anxiety of navigating into uncharted territory, the field practice and observations he gained during his first year were essential to his success:

One of the things that we [Matthew with Galbo] used to laugh about is this--and my own laughter was somewhat nervous. . . . He would say, “Hey, man. Seek mystery not answers. It’s not just for the students. It’s for the instructor, for the facilitator as well.” And I’m like going, “Yeah, but. You know.” So, absolutely. I mean, I see that with my students a lot and I think with me as well. But once you go through that process one time of, like, doing the whole program and then the concert; then the next time’s a lot easier. You kind of get the timing down of, like, “Okay. Now I can know this.” For example, by midway through whatever session the kids are involved in, be it Wednesday for a weeklong after-school program or 6 weeks into a 12-week after-school program, you know they need to be able to play their songs without the music in some way. Even if it’s like super rough, if they can get through their song, that’s like the point of being on track. That’s what I feel like, initially and I think still, the facilitator manual and the lesson plans, it lacks those guidelines of, you know, here’s what this looks like in the room. Absolutely that’s something that, as it goes along, you learn.

Environment and Activity

When visiting Matthew's classroom it felt like one was entering a professional recording studio. There was a waiting room outside the studio area with a heavy soundproof door and a viewing window. Framed band posters covered the wall of the waiting room, each promoting a different band stylized in various rock and roll attire and arranged in artistic poses. Upon entering the classroom one noticed a large space with thin carpet to minimize noise, and the walls were painted the standard RRA dark red and deep blue. Halogen lights hung from a black open-framed ceiling to highlight various stations and the performance stage, which was littered with various microphones, cords, and instruments. There was a computer resource area with a large projection screen, an adjacent amplified practice space, and another adjacent practice room with a silent JamHub with headphones. It was a beautiful space that gave the appearance of being a special place and a well-established RRA program.

Within this environment, Matthew speaks with confidence and authority, as he is clearly in his element. He describes how the teaching approach in RRA is different from what one might see in other music classrooms:

I think in the terms of teaching, basically other music teachers are teaching kids to play notes and read music. And I believe there's definitely a place for that. But what we're essentially doing is teaching kids to play--learn to play--musically, aurally, that is, by listening to music and playing with it. And so we are--in the context of the songs that they choose--we're actually teaching them to play music in a much more natural way as if they would play music, if they were to play music, with their friends. If a kid wants to be in a rock band with a friend, they're going to pick a song and they're going to go about learning that song. And they're going to use whatever resources they have at hand. Most of the time, from kids learning music to adults learning music in bands, kids are listening to each other play; they're also using music notation such as charts and tabs rather than written music.

This concept of the teacher providing students with the freedom and space to access their natural instinct to socially experiment together in an effort to create music is an idea he continues to develop:

I think one of the main differences in the method that we use to teach, the whole child method, is that we are allowing them a lot of freedom of choice in what they're doing. If I'm a traditional band director, I know the songs that my band's going to play. I bring in the music to those songs and essentially I teach the kids to read the music. . . . Essentially, there's a limited amount of interaction between the students, and they become very absorbed in the music itself, that being the written notes on a page. At the RRA we let them--are essentially teaching them communication skills: listening to each other and hearing what each other are doing and coming up with problem solving solutions to the things that come up during the music. With traditional teaching methods, that's really the responsibility of the director to recognize and work out those problems for the kids.

According to Matthew's experience, setting the correct tone is vital for success in the RRA classroom. This is done in several ways. The feeling imparted by the physical environment counts, as does the psychological space created by the teacher and the social dynamic between the students:

Setting the tone. I think the room itself sets a lot of the tone. Essentially, when kids initially come into the room, their eyes get really big. They look around and I think they realize right off the bat that this isn't their normal music classroom. You know, it looks cool, the lighting is cool; all the instruments are different. It looks like a stage essentially for a rock and roll band. They recognize that, I think, right off the bat. So we set up that space. The physical space is set up and I think the initial reaction that they have is positive, and even just by looking at it they know that this isn't what they are normally doing in a music program. And then essentially, you know, to get them into the actual physical and psychological space to explore music on their own. The first day of class we all sit down and I talk to them about what's going to be in a band. It's your band. You make the choices and I'm here to help you make those choices.

He believes creating a classroom where students possess a level of autonomy over learning resources and outcomes is also important. He describes this when he says,

Here are all the tools that we have. Here's the computer and the internet and the screen. I think it takes them a little while. Some kids go straight into it and go for it, but a lot of kids, it takes them a little while to sort of figure out, like, "Wow. This is actually for real.

I can actually go use the computer for whatever I need to use it for. We can look up songs and we can watch videos and all those things.”

The authenticity behind each student’s experience as a member of a band provides ongoing feedback, which allows him or her to gauge progress. He explains it also provides students a sense of self-determination:

So, being a group project that they’re working on for 14 weeks with a very real and--I don’t know how to say it--the concert is such an extremely real experience for them. And the feedback is so immediate on that. It’s not like an art project where you turn it in to your teacher and this one person says, “Wow, you did good,” or “You didn’t do good.” Or whatever. I mean you get on stage and you play and you know, you know how you did. You know how you did in your sound check. Everyday there are measures of how you’re doing and you’re aware of that.

When asked about how he goes about teaching SEL in his RRA classes, Matthew describes it as a natural outcome of the instructional process. He explains that SEL outcomes are not something he attempts to actively impart:

So the social emotional learning aspect of it is something that, I won’t say “happens to occur,” but it’s serendipitous that we have a wonderful program the kids love that also covers these points of social emotional learning in a very natural way. It’s not like I go in every day with my kids and think, “Okay. How are we going to learn as a group today? How are we going to learn to be effective problem solvers today.” Those things are indicative of the method itself.

Conflict plays a central role in the SEL process within Matthew’s classroom. He describes it as something that, when it occurs, places him in the role of mediator who facilitates dialogue within a democratic student process:

I think that, you know, conflict happens on a lot of different levels at the RRA. Most often it happens within the choosing of the song process. Which being a democratic process it’s somewhat easy to work with on that. I kind of just repeat the rules or the way we deal with things. So for example, a lot of times what’ll happen is a band will play a song a few times maybe a couple of days and one person will say, “You know what, I really don’t like this song.” And I’ll say, “Well, you guys all voted on it. You made a group decision. What’s happening now?” “Oh, well, you know. I decided I don’t like the song.” “Well, that’s interesting.” So, we try to talk to them a lot about it. Just a way of, I don’t know, I like to try to get them to settle it. So I try to more like mediate between the kids and just say--most of the time it’s hard for them to articulate what they’re trying to

make happen. So I try to help them with that sometimes. Like, you know, “How do you feel about this? What is the root of this? What don’t you like about this song?” Sometimes it may be, “Oh, this is a song that’s embarrassing. The lyrics are embarrassing to me.” Because they’ve gotten to the point where they realize they have to play this song in front of their parents. So you know, to address it I say, “That’s actually a real issue with this song. That’s an interesting question. How do you think we’ll do that?”

Because he is an experienced RRA teacher, Matthew’s thoughts about teaching challenges have shifted over the past few years. Early on, he sometimes found it difficult to trust the RRA method and approach to learning:

I think one of the things--with me, one of the big challenges for me initially--and it’s an ongoing challenge although it’s gotten much easier--is to just let go of the process in a lot of ways. And to let the method and the process unfurl on its own and at its own speed. It works out in a lot of different ways.

He also discovered he faced classroom management challenges, and had to learn how to provide students with structures and feedback to help them achieve their goals.

At the beginning I was a little bit too hands off, as far as the kids’ hands-on activities in the classroom. It could get a little crazy sometimes. So I’ve had to reel that in sometimes. And at the same time I’ve had to become more clear, “Okay. It’s time to play your songs. It’s time to do this thing. Don’t you think you maybe you ought to choose a song? You know, the concerts coming up.” So I think just the way of handling that sometimes. For that example, now on my white board I have a structure of how the class goes. Like, first 15 minutes: warm up. Next 15 minutes: run through the set. Next 10 minutes: break. Etcetera, etcetera over the course of an hour and a half. And up in the corner of the board I have 8 rehearsals. We have 8 rehearsals including the rehearsal you’re in today until the concert. So the kids look up at the board and they look at the clock and they go, “Oh. We’re actually supposed to be rehearsing right now.” Sometimes that makes a difference, sometimes it doesn’t. And they go, “Whoa. Wait a minute we actually have 8 rehearsals left? We can’t play our songs yet. We should work on our songs.”

The greatest challenge Matthew continues to wrestle with at times is recognizing how his students are struggling, when they may require help, and how he can connect their situation back to the social music-making process required of the band. He shares the following:

A lot of those issues that I thought were outside of music actually have a lot to do with music at this point. And being able to kind of go, “where does this come into the music? What happens here? Is this kid bored or acting out because they don’t--because their part’s too difficult or is it too easy? What’s happening? Do they need help?” You know,

Mark talks a lot about not helping kids unless they ask for it, which I think that's a great thing. Although, I think that kids ask for help in a lot of different ways. And it's almost never is, "Hey, can you help me with this?" Yeah. You know, you kind of go, "Oohh." For me it kind of ends up being--my reaction to it could be kind of disciplinary. But I think that most of the time it's like, "What is it in the music that could solve this situation." You know, in that way. So that's the big way of the way I look at it.

Matthew also describes an interesting limitation that occurs when he works with younger elementary students. His younger students sometimes have more difficulty accepting and exploring the task at hand. For these students, it is difficult to take initiative unless the instructor teaches a few basic skills first. He explains, "The practical way that plays out is that for a lot of the kids--especially introductory kids, some basic individual lessons or some more one-on-one time with them would give them a better grasp on what's happening in the RRA." Another challenge he experiences is the acceptance of the RRA method by parents, colleagues, and others in the community, due to their preconceptions of what a music program should be. The predominant teacher-centered, direct-instruction mindset values the application of externally controlled product-focused processes that create musical development in students. This is a challenge Matthew struggles with often because he sees many parents due to his role as an after-school and summer program instructor. He says,

I'm not sure how good of a job RRA does with bringing people out of the traditional--bringing people from a traditional learning environment--and not only students, but parents of students and the community in general--in working with them and bringing them into this new idea of education. I think that RRA and other programs like RRA have difficulties in those ways because people have a predetermined idea of what education looks like. And RRA doesn't look much like education that people are used to, especially music education.

Teacher Outlook

Now in his fourth year of teaching RRA, Matthew reflects on how his educational philosophy has shifted over time as his experience with the program has developed. The most

important shift for Matthew has been his realization of the power and importance behind RRA's student-centered, hands-on learning process. He says,

I believe it has changed me in the sense that I think it made me really aware of the impact--it reinforced the idea that the impact of kids having control in their learning process and being able to experience things hands-on is very essential to the learning process in humans in general. And with children specifically, as we work with them. Yes, it's made me realize that in the education system as it occurs in schools today, if we teach kids by rote without actually letting them experience the knowledge that they're gaining in a real world application, then we are not really doing much to educate them.

Matthew believes he is extremely successful at helping his students achieve positive musical and SEL outcomes. With the aid of time and experience in the RRA classroom, Matthew's confidence has grown in his ability to successfully facilitate this unique method. He has learned that despite the approach's seemingly simple structure, success best occurs when the teacher has a clear understanding about one's teaching responsibilities within the process.

Matthew explains:

I think I understand it very well. That being said, there's--it's an interesting thing because, like a lot of things in life, in its base organization it's very simple. You give kids the space to be in a band and organize themselves and do things. But within that freedom, there's also an extremely large amount of responsibility, not only on the part of the kids, but on the part of the instructors as well. So, it's a dynamic education process for everyone involved. I'm not super experienced with other forms of education. I haven't been technically trained as an educator. But, it's not a curriculum that you follow by rote every time, every semester that it happens. You know, you don't teach Shakespeare in the same way every time; it changes. It's dynamic. It changes with every group. It changes with the needs of every group. Like I said, just in general, the freedom that it establishes puts a lot more responsibility on the students and the educator.

He also believes his success is directly tied to his patient demeanor and his comfort allowing students "space to do their thing, to be able to guide themselves through the process."

A goal Matthew has for his RRA program is to be a place where students become members of a larger music community. He worries that with the loss of community hubs like the

local record shop and with parents' increased attempts to structure and manage their children's time, kids no longer have a place

to go and just experience being around peers and other adults who are into music and playing music and all that stuff. And kind of see what's going on, I think. That's something that's a little bit different that we're trying to establish here at the RRA, is that idea of community in some way. You know, how do we provide that for kids? I'm trying to figure it out. How do adults fit into that? If adults fit into that equation. How do kids seeing other kids play fit into that equation? How do these things all work within this context? So we are kind of just throwing stuff against the wall and seeing what sticks and trying to figure out what's going on.

What makes a successful RRA teacher? Matthew points to several qualities, including patience with students, patience with one's "ability to step back and see the process as it can unfold," and a dedication to keeping students progressing toward their goals of learning songs and performing a concert. Doing this, Matthew explains, requires an ability to nudge students forward in ways that help them help themselves. He explains it's about knowing

what to ask kids as far as just questions go, in the songs. 'How do you think that sounds? How do you think that part fits together with the rest of the parts? Did you notice that you guys are playing the same parts? If you are, do you think you should play them at the same time?'

For Matthew, being a successful RRA teacher requires letting go of preconceived notions of what it means to teach music. He claims, "It's much more fun than teaching in a regular class. I think it's also much more challenging. I think it's more challenging for me as a musician. It definitely has made me a better musician to teach in this style as well."

Case Summary

Matthew's narrative was constructed using data that was collected through a process of in vivo and open coding. Following the coding process, themes were distilled from these codes. The resulting information is visually summarized and presented in Appendix I, where it is organized by topic and area of investigation.

Gena

Introduction

Gena is a first year RRA teacher who is also a seasoned middle and high school band instructor. She teaches at public middle and high schools in the Midwestern United States, where she has been tasked with teaching both RRA and traditional band classes.

Background and Experience

Gena's love of music was evident from a very young age, and she was drawn to the piano from as early as she can remember. Her ability was so strong she says, "I became a church organist when I was 13." She acquired deep experience as an independent musician and band member across the course of her life's journey: "I was always a band and music geek, orchestra person, pianist all my life." Her ability earned her a full scholarship to college, a place where she knew she could fulfill her dream and learn to become a music teacher. She could not take advantage of the opportunity, however, because of her family's difficult financial situation. She instead married, began a family, and worked various music-related jobs. These positions included stints as a private music teacher, church musician, and church music director. To this day, Gena continues embracing and enjoying each of these roles in her free time.

As Gena's children began to depart for college, she decided to follow in their footsteps and finally pursue a college degree. Over 6 years she worked to earn both a bachelor's degree in music and a master's degree in education. Though the road to becoming a teacher took decades longer than originally planned, Gena "was able to get all my teaching credentials in . . . so I am now doing what I have always wanted to do, which is teach music."

During and following her time in graduate school she served as a substitute band and music teacher. Starting in 2008, she began accepting various part-time appointments as a public school band teacher, which later developed into the full-time position she holds today.

She first learned about RRA in the summer prior to the start of the current academic year, after learning her county school system had been awarded a grant to promote SEL. She describes how she was “blindsided by the whole thing” all in one moment:

I walked in to do a band camp at 10 in the morning and there were three men sitting in my room. One of whom was Mark [Galbo], one was the county education service coordinator and another was my high school principal. I’m like, “Okay, what is this. I’m either in big trouble or something good is about to happen.”

After chatting with the group for a few minutes and quickly learning more about the RRA method, though she had doubts, she did sense similarity between RRA’s design and efforts she was already assuming on her own:

So I started talking to Mark, and I explained to him my 4th bell high school band class is not a traditional band class. Up until this year I mostly had kids who would come there because they have 4th bell free and they decided to take band and they needed a fine arts credit. So they would often walk in with zero experience with music or with a musical instrument. That was actually an experiment like RRA. Because they had no instruments, many of them, or they might play the guitar or they might have a drum set at home, or they sort of dabbled in the trumpet, or they were willing to learn some chords on the piano--what I did then was I took things like “Here Comes the Sun” or “Stairway to Heaven,” golly, we even did “Bohemian Rhapsody” one year, “Piano Man,” Billy Joel--I took that and if I had one strong flute player, or trumpet player, or kid who was willing to learn the trombone--I actually sort of custom made all these pieces for these kids. And we would also work on learning how to read music. But it wasn’t the traditional band class where they all walk in and they have band instruments. I told Mark about that and I said this sounds a lot like what I’m already doing.

The reality of her having to adopt RRA came when one-third of her band classroom was soon transformed into a dedicated RRA stage and studio. Gena describes this period, “I was not a happy camper. I was beside myself most days while this construction was going on.” There was also discomfort regarding the change coming from the school’s band booster community:

I also had the band boosters--this is a club of people. . . . So I also knew that when they saw their band room--basically it's their band room and their kids' band room--get swallowed up partially by RRA, I thought, "Oh. In spite of the way I'm feeling inside--not real happy about this whole thing. I've really got to smooth this over with them."

When asked to describe her teaching philosophy prior to teaching RRA, Gena described herself as a teacher who never acted to "lay down a lot of rules" in the classroom. She has always known it was important for her to support them as much as possible because "I want them to experience the most that they can experience musically. I truly believe that every kid who walks through my door can succeed in music in some kind of way." Prior to teaching RRA, Gena described she felt it was her duty as a music teacher to teach notation:

You want the kids . . . to walk in and you want them to be able to know how to read music. That's my job to make sure they can do that and they get better and better at it. Not so much by ear, although that's a big part of it because you have to hear the notes, you have to know what's going on. Basically, before RRA, one of my big things was, you've got to know how to read music. You just have to or you can't succeed in this sort of endeavor. You have to pick an instrument and you have to practice it. . . . The biggest change since RRA is the notion that you don't have to know how to read music

Gena also described that prior to RRA she believed the teacher controlled instrument, arrangement, and song choices, though, she clarified, "I've always taken requests."

The RRA training process began with Galbo visiting her school, where he worked with her to set up her new RRA area and discussed the RRA philosophy and methodology. He also worked with Gena to address the concerns of the band booster community:

And fortunately what happened was when it was all over with and the equipment came in, Mark was in town. And he helped. He helped. He actually came to the band boosters' meeting in the evening. And he explained to them what RRA was all about and what we're trying to do. And by then I had kind of calmed down, realizing that I'm going to get another class to teach. This can't be all bad. You know, this'll be a happy thing. It'll be good.

Shortly thereafter, Gena attended two workshops at another RRA school where Galbo worked with multiple instructors to review training materials, observe the RRA classroom in action,

discuss the method, and answer questions. She noted that training has improved her confidence and understanding, saying, “You know, with every little piece of training I’ve had there’s been a little more help. It’s just been helpful. And Mark has been--any time I’ve had a question, I can ask him.” When asked if the textbook training materials were useful, Gena explained she only used them during the training process but has not done so in practice:

Not so much. But then I’m not a lesson plan kind of person. The whole task analysis is kind of daunting to me. You know, where you take the whole process and tear it apart. Yeah, I haven’t relied on it a whole lot.

When asked if she felt sufficiently prepared following the RRA training process, she noted she did not feel ready, but explained that navigating the unknowns of the process on her own was a necessary part of the learning curve:

Are we ever prepared for anything? I mean, we really aren’t. I wasn’t prepared to start teaching when I started teaching. I’m a much better teacher now than I was when I started. But, I don’t think you’re ever really prepared for anything. I don’t know that any amount of training is going to help you with that. . . . Like I said I didn’t know what to expect. I didn’t know what kids were going to be in my class until the first day of class. But I’ve come to really enjoy it because you can kind of sit back and watch, or you can dive right in with an instrument along with them. I am also taking guitar lessons by the way because I just feel that if somebody needs help on a guitar I’ve got to be able to help them. That’s something I should have started when I was a teenager and I just didn’t. So I thought, “I’m a classical musician. What do I need the guitar for? Are you kidding me?” So here I am. But yeah. No, I was not prepared, but I was not prepared for most things that have happened in my life. You just have to do it.

Environment and Activity

When visiting Gena’s classroom, it is difficult not to be impressed with the sheer volume and size of her instructional space. Tucked away on the far side of the school, the RRA classroom was a smaller contained space set within a much larger traditional band practice room. Due to the very high, 15-foot ceilings, the square footage of the room felt dramatically magnified. Large windows lined the entire exterior wall, and natural sunlight poured in to completely fill the space during the day. The RRA area comprised about one-third of the space

on the far side of the classroom where a very large stage with dimensions of approximately 15' x 30' rose just a few inches off the floor. Tall, deep red cabinets lined an interior wall at the rear of the stage, and the cinder block walls surrounding the stage were coated in standard RRA deep blue paint. The RRA stage was covered with assorted instruments with various cords connecting amplifiers to instrument groups and microphones. There was neither a silent jam-hub station nor was there a computer resource area within the classroom, but each student at the school had access to an iPad due to a recent 1-to-1 computing initiative launched at the start of the year.

The remaining two-thirds of the classroom was a traditional high school band practice area, where most of the floor space was comprised of deep, built-in semicircular concrete risers designed to organize student musicians in ways that direct and channel student focus toward the conductor's platform at the classroom's center. Three pianos sat in various positions on the periphery of the larger band practice space. Two of the pianos looked to be in good condition, while another appeared to be in the latter stages of decay. Gena remarked,

I tend to collect pianos because I'm pianist. So that piano over by the door there is going to get trashed because I, for the most part, don't believe in throwing pianos away--it truly is long gone past its point of usefulness.

Similarly, Gena's classroom environment feels somewhat like a collection area for disparate musical endeavors. Despite the fact her classroom was originally designed to serve the needs of a traditional band or orchestra class, it now has been stretched to also accommodate the needs of RRA.

When asked to describe how teaching and learning is different between the two programs, Gena's answers provide mixed evidence. Much of what she relates appears to focus on ways in which she has adapted the RRA method to match the teacher-centered style with which she is familiar. She references examples of how she directs instruction for students throughout

the RRA process. She also explains how she has altered the method to include daily student journaling so she may better understand her students' thoughts about their work. When it comes to song choice, Gena describes how she allows students to make choices, but she remains somewhat directive through the process. She provides an example of how she encourages her students to think by asking them a variety of questions:

I will say, "Okay guys. What's the message here? What's the name of the song? What's the artist?" And maybe why did you choose it, but generally it's just kind of a favorite artist of theirs. So I will have them play a song and we will listen in its entirety. It's not like you put the song in and pick your favorite part. No, we listen to the entire song. Because something like Bohemian Rhapsody is going to have so many different kinds of things going on there. Then when we're done listening to the song, I will say to them, "Okay. What is the message of the lyrics?" It will be interesting because you will get different answers on that sometimes. And what instruments did you hear? What was going on musically? It's usually bass, drums, guitar, synthesizer, things like that. Then we go to our stations and we work on our piece of music.

Gena's approach also includes instrumental and notation instruction to help overcome students' anxiety and prevent potential problems:

And they're not going to be able to do--I mean maybe they could--but they're not going to be able to do every song that they listen to. And oftentimes they get very intimidated by that. There's so much going on in some of these songs. They're kind of going, "Oh, my God. I'll never be able to do that." And I go, "Guys." And I go to the piano and I go, "Okay, here's an F, here's a G, here's an A minor. There are four cords in this song. Yes we can do that song." Then what I will do is I will go and buy the music because that's what I am used to doing. And I don't expect them to read all the music. But often times what happens is, if you give them the music--like I have a young lady playing keyboard on "My Girl." What she will do is she learns the A, she learns the D, she learns the E, she learns the B minor. Okay so she's got that all down. Then when you put the singer in with it, she's able to see the words. So she can see where she's at.

Gena recalls instances of how her direct instruction facilitated better decision-making and musical progress, especially when students began new songs: "I didn't want to discourage them. But I would say to them, 'Okay. This might be easier to learn than that. Why don't we start with this?' Or, 'This might be less challenging.' Or I would put it in a way where they didn't feel like,

‘Oh, we’ll never get this.’” She explains why she believes imparting musical knowledge to students is important for their success in RRA, saying,

I think musical knowledge is certainly very helpful here. And the kids ask a lot of questions musically. They really want to know how to play these instruments. So I just feel like I need to have the expertise required to help them. Because they will just get frustrated.

In describing the tone of her classroom, Gena again reinforces how, as an RRA teacher, she works to prepare students to perform and expects them to practice. She also maintains harmony by asking students to avoid conflict. She explains,

I also kind of feel like I know how to prepare a class to perform. You know, I want them to feel good about what they’re doing. And the only way you’re going to get better is to do it over and over and over. I don’t have a lot of rules. I just say, “Leave each other alone.” And the tone of the class really is--they all like each other, they really do.

When asked to describe the role of conflict in relation to students learning how to gain consensus in the RRA classroom, Gena noted that student disagreements were not significant, sharing,

Boy. I would say there isn’t a whole lot of it. And I think that you know, if they--disagreements around here are going to be: a favorite artist, or a genre of music. And of course those are just, “I don’t like the Beatles.” “Okay, well, that’s cool.” “Well, I don’t like this.” It’s not like they’re picking at each other about stuff. We just don’t have conflict because we’re all here doing something.

But when conflict arises, she explains that she works to limit negative dialogue:

We just don’t have conflict in here. And I don’t know exactly why, I mean, I will try to nip it in the bud right away if I feel like there’s something flaring up. And I will just say, “Guys. Look. We’re all in here doing something. Why are we disagreeing? We all have opinions. We’re all in this world together.”

According to Gena, the SEL elements promoted within RRA are similar to what is learned by students in all music classes. Gena describes her belief the primary SEL outcome and benefit is derived from the fact that participation in a music-making endeavor minimizes difference, reduces anxiety and promotes a common goal. She explains,

I just think because music is so very different from everything else, that it's not based on your reading level necessarily; it's not based on your home environment necessarily; it's not based on your intelligence level. It's a very unique thing. Music in general just kind of—I don't think it's a pressure filled subject. So, you can come in here and you can sit next to the--we have two kids that are on the football team in here and they will discuss sometimes, "Hey are you going to practice after school." And the other kids will listen to it and they're just listening. And then somebody else will ask them a question about football and you're thinking, you know, that never would have happened in any other classroom. Because this kid over here, you know, he lives in an apartment and he goes from apartment to apartment because he was evicted last month. You know, that never would have happened in the hallway or at lunch. They wouldn't even be sitting together. It's really a fascinating mix of socioeconomic characteristics of kids who are in different classrooms. Some are in the special ed program. Yeah. It takes all class away. Class meaning whatever class you happen to be born into.

As a budding RRA teacher, the challenges Gena shares revolve around the theme of minimizing students' frustrations. She shared how she could not help students due to her inability to play guitar. For this reason she recently made the decision to take guitar classes herself "because I just feel that if somebody needs help on a guitar I've got to be able to help them." She further describes her desire to overcome the challenge of student discomfort:

Teaching the kids the instruments is making sure they are comfortable with what they are doing. Sometimes, kids want to sing, and they can't sing. You don't necessarily want to discourage that, so you have to kind of work with them and try to get them as close to pitch as possible. Or maybe we'll do a rap song. So there's always that--you want them to be successful and you want them to feel successful and everybody in their own group to feel successful.

Gena also shared her frustration with some of the technologies and powered instruments used within the program. Despite this, however, she finds she receives assistance from capable students who are willing to step in and help her problem-solve: "I am not much of a technician. So when something goes wrong with the instruments, I have to kind of either rely on the common sense of the kids or someone else who knows more." Another of her concerns is having consistent time for RRA bands to practice and develop:

We have had the schedule from hell for the last month. Because we had the one week off of school, which put my--the performance goal back by a week. Because we weren't in

here working every day. Then one of my kids disappeared after this quarter because he had to go and take some kind of make-up class. For another two weeks all we had was testing, so I had these kids in and out of here. And it's been--music goals have been tricky at best.

When her students have opportunity to meet regularly, she sees better results. For example, she recounts, "We did have time to prepare for performance day last week and I think it went really well. We played three pieces and I just invited teachers in who had planning and I invited the study hall and I invited the choir next door. And they came in and observed the kids playing three different songs and it was great."

Teacher Outlook

When considering if teaching RRA has had an impact on her educational philosophy, Gena believes her first year as a facilitator has reaffirmed core beliefs she has always held. She notes, "It's kind of been the full circle that I've come to experience in my other worlds" because "the whole notion is to enjoy the moment and enjoy being musicians together." Her belief that "anybody can succeed at music in any kind of way" has also been affirmed. A shift RRA has brought to her attention, however, is the idea that learning notation is not always necessary to be successful in a band, though she has not completely abandoned the practice. She explains that with her assistance, students learned to play instruments without it,

I was very, "Oh gosh. Kids have to learn how to read music because if they don't then they will be of no use to me and certainly not themselves. They won't be able to learn anything. . . ." I mean at first it was full of kids that had no idea. I couldn't just pop out some music from the storage room and they could play it.

As a first year teacher, Gena shares mixed feelings about her success as an RRA instructor. In terms of her personal understanding of the process and methods entailed within RRA, she says,

How well do I understand anything? You know? I mean, there's always everyday there's something to learn in everything you do. I think I understand it more now than I certainly

did at the beginning--which was only a few months ago actually. But, you know, everybody in here has a purpose and if they're not engaged in something then either they're having a bad day or they're just not sure what to do. Then you just have to guide them and teach them and do whatever. But, boy, you know, understanding anything is just an ongoing process. I don't know if I'll ever understand anything in its entirety. Certainly now better than I did.

Her confidence rises when she speaks of her ability to direct instruction and guide the learning process for students. For example, she reports,

I think I understand where each child is with their ability and what they're actually capable of doing and I steer them in that direction. And if they exceed my expectations--and when I say "expectation," that's such a big word for--that's not really what I'm saying. I tend to understand pretty quickly what a kid is capable of doing; or how much they're going to be able to accomplish. And they don't know it, but I say to myself, "Okay. Here's where we're going to go with this. And here's what you need to do and here's how we're going to approach it." And everybody is a little different in their learning. And I think that's kind of what I bring to this. I understand what their level is and how difficult I can make it for them or how easy. And either way it's going to produce the same, it's going to produce success for them.

Gena's measure for success, however, appears not to be fully aligned with RRA's student-driven, discovery-oriented roots. She acknowledges she still has more to learn about the RRA process, and in her first year she has worked to make things happen based on limited experience and an incomplete understanding of the method. For Gena, achieving a degree of success this year involved setting instructional goals she could understand. For instance, she explains, "there had to be a goal or you were just going to come in here and goof around every day."

As she describes her thoughts about the qualities required of an RRA teacher, Gena draws upon several ideas. She believes "you have to make sure the kids don't get bored. You have to make sure that they're going to keep learning, they're going to keep growing in the process of this piece that they're learning." She also believes a good facilitator must push students to do their best, explaining that students often claim they know a song and are ready to

move to a different piece. She describes that as an RRA teacher, one must be willing to trust students, saying,

Quite frankly I could not sleep the night before we did the performance. I don't know why I was terrified. They were ready. But, you know, I just kind of feel like it's a reflection on me. I will fail. I will fail them. I will fail my teaching. But no! They did a great job and they were perfectly comfortable performing for other people.

She shares that, ideally, an RRA teacher should have some kind of musical ability and an appreciation for a wide variety of styles of rock and roll music, "because kids are going to want to do Motley Crue and Metallica and Magik and all of those things." Gena believes it is important "to have a very open mind" and accepting of kids' individual circumstances, remaining committed to supporting "diversity on all levels." Flexibility is another important part of the equation in Gena's mind. She explains, "I can't say, 'My way or the highway.'" She also feels at times it's important for an RRA teacher to direct instruction and nudge students toward making decisions. She justifies this, saying,

The only way I know how to teach it--yes, it's student led in the sense that they get excited about something that they've listened to and that we're going to actually perform and that we're going to learn how to play. But as far as learning the instruments, they're not going to just freely pick up the instruments and--You know, I had to assign, I mean within reason I would say, "Would you like to learn the keyboard for this? Would you like to do bass guitar? Would you like to do drums?" And it was always, "Yeah, that'd be fine."

Case Summary

The narrative for Gena was developed using data that was collected through a process of in vivo and open coding. Following the coding process, themes were distilled from these codes. The resulting information is visually summarized and presented in Appendix J, where it is organized by topic and area of investigation.

Gregg

Introduction

Now in his third year as an RRA teacher at a private school in the southwestern United States. Gregg teaches students across a variety of developmental stages, from elementary through high school.

Background and Experience

As Gregg explains, his love for playing music started at a young age, and through most of his early development, his musical abilities and understanding were self-taught and not formally acquired:

I started out playing music actually in the basement of my home when my parents set up a band for me and my brother in the basement. So basically I grew up being a self-taught musician--ear trained in just figuring it out with my brother and some of the neighborhood kids. So that's how my musical development started. It wasn't from very concrete lessons.

He also noted specific similarities in how he grew up learning to play music and how learning music occurs in RRA:

We would figure out all the different instruments. We would play the song. I feel like when I talk about RRA I've got to note that because it's kind of similar to what we're doing. Basically I continued to play live music with different people, bands throughout high school.

After high school, Gregg attended college in the Pacific Northwest and majored in sociology, which he felt helped to prepare him for RRA, because there "was a lot of group discussion and social aspects of learning education. I feel like that ties in. Sociology was good for the social emotional aspect." Also, while in college Gregg made opportunity to pursue formal music classes:

I studied then under a guitar professor and basically started to get knowledge about playing music. In college I really dove into some of the more fundamental aspects of music. I guess you could call it a minor in music even though it wasn't my primary study,

I took a lot of music classes. Jazz theory, music theory, things like that. I began to try to make a marriage between the two forms of music.

Though he did not formally study to become a teacher, following college Gregg taught music production classes to young people on a part-time basis where students could learn how to use professional recording, editing, and production tools. He describes this early field experience, saying,

I began to kind of get my feet wet with education through recording. I had worked in a few different studios and things like that but most of my classroom technique came from my wife's mom who has been a music teacher for I don't even know how many years-- 30, 40 years now. She actually began to educate me on some of the more traditional forms of education. But as far as actual "going the teacher's route" I don't think I could say I did that.

Soon thereafter, he learned about RRA through a family connection, which eventually led to meeting Mark Galbo. Galbo appreciated Gregg's background and urged him to move to the southwest to investigate a job teaching RRA at a private school. According to Gregg, "the rest is kind of history."

Prior to RRA, Gregg's philosophical assumptions about education were grounded in his experiences as a student. He describes the teacher as a controlling force: "I thought that certain groups of kids need to be controlled in a certain way. And everything needs to be planned out, predicted." He believed that teaching music was about

learning concrete pieces of music in a band setting and you were planning out that piece. Yes, you would do a performance which was always exciting, but it was much more "this is your concrete part and these are the notes that you need to focus on." There was no real kind of path you could choose on your own. That's the reason why I didn't take very much traditional music education.

His beliefs were grounded in the process he experienced as a student. He outlines a teacher-centered model as he describes his experience: "Where the teacher makes all the decisions for

you and you do the work and you get the grade.” He was inspired, however, by one of his music teachers in high school who broke that standard mold when she

let me take a chance and play the drum set in a choir setting. Which I thought was great. She took a leap when the really school pushed back on her and said, “You can’t have a drummer in a choir.” But she took that leap and so I began to see what can happen if a teacher takes a chance or breaks out of the traditional mold. She was one . . . I’ll always remember her, that kind of said, “I’m going to do something different, make my program exciting this year.” Really made the students push for her or root for her.

The RRA training process experienced by Gregg was very thorough. Due to special circumstances, he was able to shadow Galbo extensively in the classroom for approximately 6 months. He explains,

He had been doing this for 10, 11, 12 years. So I got to sit in the classroom and learn hands on from Mark Galbo. Aside from that he was giving me all this literature on the side to read. It was outside of even music. It was social emotional learning tool books, horse whispering manuals, things that were completely separate from music. And I got to shadow him. So I kind of feel spoiled in that way because I really got a hands-on training before I dove in.

Also, for Gregg, professional development has remained an ongoing process. He refers to the training manuals regularly, often asks questions, and shares ideas with Galbo and other RRA instructors, making himself sit down every Friday to “write a one-page reflection” about the processes that unfold in the classroom.

When asked to describe his state of preparedness as he began as a solo teacher in the RRA classroom, he answered affirmatively, stating, “You know, I think I was sufficiently prepared.” He did, however, qualify the statement a bit, adding,

But at the same time--this philosophy--you’re not supposed to be 100% prepared because there’s a mystery aspect of student driven learning where different things can happen every day. So I was as prepared as I felt I should have been and then at some point you do have to dive in and say I’m going to learn from this method based on what happens with children and the nature of music in general.

Gregg believes the unfolding mystery of becoming a teacher in the RRA classroom was an essential part of the process. Though strengthening his craft continues to be an ongoing process, he explained it was not until the second year that he became fully comfortable in the role. He shares, “it took a year--It felt like I was actually the teacher.”

Environment and Activity

Gregg’s classroom was located in the rear section of his school’s ground floor. Because this part of the school building sits below grade, his classroom contained no exterior windows. Beside the central RRA space was a small practice room. The larger central room contained a stage. This room was a compact space, about 15’ x 15’ square, with walls painted in the standard RRA deep red and blue. To the left of the stage, the wall was covered with small posters of RRA student bands, past and present. Each poster promoted a unique band name plastered below a group of kids gathered in various rock and roll poses. The space had a special industrial feel, with an exposed black metal ceiling, stage lights, and tidy nooks and corners dedicated to equipment and instrument storage. There was a computer station connected to a wall projector where students may research songs and how-to videos. There was also a silent jam-hub station with headphones in the practice room and a station with amplified instrumentation on the stage. The room feels like an exciting, special place.

As he sits next to the stage basking under the glow of the stage lights, Gregg takes time to emphasize the importance of the classroom atmosphere. He explains his RRA environment has been intentionally designed to be

a colorful room which kind of takes your breath away when you walk in. There’s all these really cool instruments everywhere. Drum sets and we do red and blue colors and the lighting’s different. We even have stage lighting. And it’s all setting up an atmosphere that’s different from the sterile classroom setting with fluorescent lights and white walls. So, we feel with this program, a kid when he walks into the room, he’s instantly thinking this is a different environment from his normal classes.

Brief and to the point, Gregg succinctly describes his teaching role in RRA: “I’m a facilitator within a student-driven model where there is peer-to-peer education.” When pressed for further details, he emphasizes the importance of nurturing a classroom environment that is driven by student choice:

Well, it’s an environment where students make the choices while they’re in the room. And then I help them out with those choices. I’m teaching them tools to have based on their student ownership. . . . As far as in this music class, they make the choices of what songs they’re going to play. They make the choice of what instrument they’re going to play. And a lot of times it’s what kids are going to be in their band based on their classroom. So once those choices are made, then I kind of step in when needed to offer tools they need to make those songs come into fruition.

When asked to describe the tools he offers to students, he speaks in terms of two separate categories--musical knowledge, and social emotional guidance. He describes the musical knowledge he offers coming in the form of musical terms, chording assistance, and rhythm techniques. The social emotional guidance he provides stems from his ability to “create a safe space for kids.” While Gregg describes his RRA classroom as a “fun environment” for students, he underlines it is a place “where kids can come in and be themselves in a safe environment. And it’s not just anything goes. There are of course boundaries within this fun space.”

SEL is facilitated in a number of ways. Gregg describes there is always opportunity for students to practice teamwork and problem-solving skills within the social context of the group. He explains,

If there’s an argument say, over a song choice or when there’s differences . . . “I want that song.” “I don’t like your song.” “I want to play that piano.” But there’s only one spot for a piano. That’s when I’ll kind of step in and say, “Okay, let’s make a negotiation.” And they’ll figure it out and say, “I’ll do your song this time, if you’ll do mine the next time.” So now they’re working on problem-solving skills together to negotiate. And if you take it to an instrument—“You can play drums on this song. I’ll play guitar if I can play guitar on the next song.”

Within his classroom, conflict is an important part of the SEL process. Gregg says, “We don’t view conflict as completely negative as some people do because good things come out of those conflicts.”

There are a few unique challenges Gregg experiences while on the job. Due to his classroom’s compact physical layout, he often worries about his students’ physical safety:

Because there’s a lot going on at one time. So there might be a mic stand falling. There’s physical things within the space you have to be kind of on your toes with. Falling guitars if a student doesn’t know how to put it up right, things like that. He also shares that challenges also arise outside of the classroom. Gregg must regularly work to convince parents “that are only familiar with the traditional educational system that this--that their kids are actually learning in this environment which is very alternative to being classically trained.” He believes parents are sometimes focused on the product rather than the process. He explains this is a dilemma that can create unnecessary stress and unforeseen consequences if managed improperly:

And they want the results delivered right away. “Why isn’t my kid to this level on the piano within six months?” Whereas if he went to take lessons he or she might be here in six months, but we see it as slow and steady kind of wins the race in a way. The kid that learned everything by a really strict teacher in six months is maybe not going to play later on. Whereas someone’s gradual learning process, they might play their entire life.

For Gregg, being involved in promoting parent education and public relations in relation to his RRA program is an important aspect of his job:

You need to learn, as a facilitator, you need to train yourself in some of the RRA language. That can be very helpful when talking to parents. And surprisingly a lot of it speaks for itself. We have parents frequently saying, “My child won’t even get out of the car for all these other school activities and then they run to rock and roll class after school. They jump out of the car.” So that really convinces parents. “My kid really wants to go to RRA.”

He underlines how this same student enthusiasm for RRA can sometimes become problematic in relation to other parts of school. For this reason, Gregg has worked to support his colleagues and their diverse teaching styles within his school. He explains the dilemma he sometimes faces:

When you put a program like this within a school, the facilitator has to be very skillful to integrate into that school. It can't be a "me versus you--" My form of education is better than yours." I feel like I've worked very hard at that here. And it just takes seeing eye to eye with the community, the school community. Because sometimes there are challenges when kids are saying, "My favorite class is this one and I don't want to go take the math test." That creates some tension there, but everything can be smoothed over.

Additionally, Gregg believed he also had room for improvement in the area of classroom management, saying,

I could improve on . . . establishing some of the boundaries more firmly at times so that things didn't get out of control in what can be a noisy environment. So I don't have a lot of background in traditional education where it's very strict. But sometimes there are certain kids that will try to, you know, go over the edge of those boundaries. And even in RRA you're going to have to establish them and be firm about it.

Teacher Outlook

Prior to RRA, Gregg had not served in any formal teaching capacity within a school. Because of this, his perceptions of what a music teacher's job entailed were different from where they are positioned today. He describes how this philosophical shift has changed his thinking:

I would say that it has dramatically [changed]. Whereas before I was used to an educational model where it was a teacher basically setting out a set of guidelines that the students would obey by, and, "Don't speak out or make any noise in class, just give me this homework assignment." And that's how education started, I think, was keeping all the kids subordinate. Now, everyone is calling for new models of alternative education where kids actually have some control and some power in the room themselves. And so when that is enacted it's incredible the results that come up. I really think that learning is increased tenfold when children feel empowered. So, it has really changed my outlook to be in this kind of environment.

Becoming immersed in a student-centered approach to teaching and learning has enabled Gregg to question the dynamic of power within the traditional classroom and has allowed him to explore and better understand the positive democratic outcomes related to the process.

He realizes that because he is only in his second year of full-time teaching, he is “still a work in progress” and knows there is always room for improvement. In describing his level of success as an RRA teacher, Gregg assessed both his understanding of the RRA method and his greatest strengths. Regarding his level of understanding of the method, he shared, “I think I understand it pretty well at this point.” The RRA teaching assets he is most sure of involves his ability to listen and exercise patience with the process and with students in the room. He explains how exercising restraint has been an important quality for him to refine because it leads to moments where SEL often takes root:

There’s a lot of things that you do in this room that have to be almost--they are opposite of what you might normally think. . . . You might be thinking I need to dive into this situation right now and be a part of this. But if you can just be patient and take yourself out of that situation, it might go a completely different direction through peer-to-peer education. If you take yourself out of that situation, which is hard to do sometimes.

As his RRA teaching skills have developed, he has noticed the SEL goals he has for his students become even more achievable,

And, sometimes they happen very quickly. It can happen with a new student in one day even. . . . You see them in the first day. Let’s take a new student that’s part of their class for the first week of school . . . after one musical session, because they are working as a team on a project together now, all the barriers are down. And suddenly they are problem-solving together. And it’s very powerful in that aspect.

When considering his level of success in facilitating musical learning with his students, he raises questions about the subjectivity of defining such success, asking, “What is musical success? Is it playing every note perfectly? Or is it looking confident on that stage or in the performance?”

From his own point of view, Gregg feels he is effective in helping students achieve their personal musical goals. He explains,

So, you might have someone who learns one piano part and that's their goal which they can easily accomplish. Or you see you students stay with this program for . . . years, and they can be top-notch musicians. I've seen it. To the level where it's extremely impressive. . . . Within this program, there's not a cap on musicality.

Asked to consider his own goals for himself and his program, Gregg states his main aims are to foster positive SEL experiences for his students, have the larger community grow to understand and value his program, and see his students grow to acquire skills that allow them to musically achieve at their highest potential. These goals are personal for Gregg:

I want to run a program where all the kids feel safe in a fun environment and leave every day thinking that they had a positive experience in this RRA. And I want that positive experience to spread to their families within the community. I want everyone to believe that this is a valuable product. And then I would like to actually--my goal is to put on musical performances that are to a high-level. People get into the music and say, "That's a great product."

When asked what qualities may be required in order to become a successful RRA teacher, Gregg focuses on three ideas: patience with oneself, patience with the process, and an open-mindset. Being willing to embrace a progressive pedagogical stance and letting go of assumptions and old practices is essential for the new RRA teacher. He explains:

You need to probably drop the barriers of traditional musical training. Even though they can really help you be fast on your feet and teach parts, you almost need to throw out or rearrange a lot of things that music theory will teach you. And then you just have to have a general sense of, I would say, compassion for teaching. And for alternative education.

He believes teachers with traditional, teacher-centered skillsets can be extremely successful, but "they have to be willing to accept the change in their teaching practices and then they might turn out to be some of the best RRA teachers."

Case Summary

Gregg's narrative was formed using data collected through a process of in vivo and open coding. Following the coding process, themes were distilled from these codes. The resulting information is visually summarized and presented in Appendix K, where it is organized by topic and area of investigation.

Cross-Case Analysis

Introduction

As explained in Chapter 3, a cross-case analysis provides the researcher with ways to achieve an “understanding of the aggregate” (p. 39). Collecting, comparing, and contrasting information across individual cases allows for teacher experiences within the RRA quintain to be better interpreted, providing the researcher with an excellent tool to access answers to the central questions related to this study.

Identification of Common Concepts

Data from the five individual cases were analyzed using the method outlined in Stake's *Multiple Case Study Analysis* (2006). Themes extracted from each of the individual cases were entered into multi-case tables by area of investigation, as outlined in Appendix L, to efficiently organize and facilitate cross-case analysis. A comparative analysis of themes was then employed to identify common concepts that occurred across three or more cases. The common concepts identified are summarized in Appendix M.

Identification of Overarching Themes

From the common concepts emerged six overarching themes. These themes are presented below and are discussed within the findings section at the end of this chapter.

Within the topic of Background and Experience, two overarching themes of Teacher-centered Bias and Preparation and Training were identified. These are outlined in Table 2:

Table 2

Development of Overarching Themes: Topic of Background and Experience

Common Concepts	Overarching themes
1.1 extensive music experience	* Teacher-centered Bias
1.2 formal teacher training	
1.3 traditional school teaching background	
1.4 teacher-centered philosophy prior to RRA	
1.5 product-oriented approach prior to RRA	
1.6 possessed free choice to adopt the RRA method	* Preparation and Training
1.7 trained with an experienced RRA instructor	
1.8 utilization of training texts	
1.9 began instruction feeling unprepared	
1.10 firsthand teaching experience over time is required to develop confidence and competence	

The first overarching theme, Teacher-centered Bias, comes from common concepts 1.1, 1.2, 1.3, 1.4, and 1.5. The second overarching theme, Preparation and Training, is derived from common concepts 1.6, 1.7, 1.8, 1.9, and 1.10.

From the topic of teacher Environment and Activity, two additional overarching themes emerged: Student-centered Activity and collaborative engagement. These overarching themes are aligned beside their related common concepts in Table 3:

Table 3

Development of Overarching Themes: Topic of Environment and Activity

Common Concepts	Overarching themes
2.1 teacher understanding about the importance of shaping an environment that is unique	* Student-centered Activity
2.2 utilizing distinctive colors, lighting and staging within a dedicated space	
2.3 use of multiple design elements promoting stations for student collaboration	
2.4 student centered stance	
2.5 process and discovery oriented focus	
2.6 allows student freedom within safe and respectful boundaries supported by the teacher	
2.7 musical learning as a socially oriented, peer-relational, collaborative process	
2.8 concert performance an incentive that facilitates learning among group members	* Social Engagement
2.9 teacher supports an environment of social engagement	
2.10 specific SEL outcomes are identified	
2.11 conflict plays an active and important role in SEL development	
2.12 managing external perceptions	

The overarching theme of teachers employing Student-centered Activity is derived from evidence found in common concepts 2.1, 2.2, 2.3, 2.4, 2.5, 2.6, and 2.7. Social Engagement is an overarching theme found in common concepts 2.3, 2.6, 2.7, 2.8, 2.9, 2.10, 2.11, and 2.12.

Overarching themes were also identified in relation to the topic of Teacher Outlook. The overarching themes of Program Commitment and SEL Focus are presented alongside related common concepts in Table 4:

Table 4

Development of Overarching Themes: Topic of Teacher Outlook

Common Concepts	Overarching themes
3.1 valuing a student-centered approach	*Program Commitment
3.2 methodological success	
3.3 personal confidence	
3.4 successful music-related outcomes	
3.5 SEL success	*SEL Focus
3.6 providing additional opportunities for students	
3.7 possessing a student-centered orientation that values discovery	
3.8 being open-minded about the method	
3.9 having a respectful and patient disposition	
3.10 strong relationship skills that facilitate a non-invasive classroom management style	

All common concepts, including concepts 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 3.8, 3.9 and 3.10 support the overarching theme of Program Commitment. And last, supporting the overarching theme of SEL Focus are common concepts 3.5, 3.6, 3.7, 3.8, 3.9 and 3.10.

Findings

The search for answers to this dissertation’s four underlying research questions has followed a methodical path of uncovering patterns of meaning related to the experiences of teacher participants. Within this section, data will be used to provide descriptive answers to these questions, which will later be discussed in relation to the literature in Chapter 5.

Background and Experience

It is important to note the participants within this study came from a wide variety of backgrounds and shared myriad thoughts about their previous experience, yet there were a number of interesting commonalities. Several of these common concepts coalesce into the overarching theme of Teacher-centered Bias.

When considering how Teacher-centered Bias is a commonly held preconception among participants, one must look at the underlying data. In relation to the area of musical background, most teachers were lifetime musicians who possessed formal music training where most had experience working within a directed orchestral (or band) program. This traditional music training engaged a teacher-centered model of instruction, which influenced the way they envisioned how music instruction must occur. All participants were college graduates, and most received formal teacher training in school; only two, however, had a concentration in music education. Similarly, teacher training, regardless of area, largely prepared these teachers for traditional teacher-centered classroom roles. More than half the participants had prior experience teaching in schools prior to RRA. Again, these experiences related to both traditional, teacher-centered instruction in music and other non-music related disciplines. All but one expressed possessing a teacher-centered educational philosophy prior to starting RRA, and most emphasized their belief in a product-oriented approach to teaching music before they began the program. In summary, a teacher-centered approach was the dominant paradigm most teachers had experienced as students of music, as students within formal teacher training programs, and as experienced practitioners within the classroom.

Another set of common concepts merge together to describe characteristics related to the overarching theme of teacher Preparation and Training. These include several key areas. For instance, the analytical process discovered an important part of preparing teachers for RRA involved their possessing freedom of choice regarding the adoption of RRA. Also, it was important to participants that they received firsthand training experience, working directly with Mark Galbo. Most expressed they regularly used the training texts he provided and found them to be helpful. It was also identified that most felt unprepared when starting the job, yet all

participants were found to believe that extended firsthand teaching experience is required to develop confidence and competence with the method.

Question One

The first research question this study sought to address is, “How do teachers describe their prior background and experience?” RRA teachers describe their prior background and experience as aligning with traditional, teacher-centered practices, which challenges their preconceptions about how musical learning, and learning in general, works. They also describe how possessing the freedom to adopt RRA while receiving a rich training experience backed by extended field practice allowed them to overcome the difficulty of making the shift from teacher-centered pedagogy toward a student-centered approach.

Environment and Activity

All but one participant shared experiences about classroom activity that reflect teaching practices, musical learning, social emotional development, and challenges related to the overarching theme of Student-centered Activity. Several common concepts support this finding. First, RRA teachers consistently demonstrate an understanding of the importance of shaping a unique student-centered classroom environment that feels different from the traditional classroom. They do this by utilizing distinctive colors, lighting and staging within a dedicated space. They also engage multiple student-centered design elements to promote student collaboration, including dedicated stations for research, practice and performance. RRA teachers employ a student-centered stance in the classroom, where they encourage students to focus on the process of discovering how to play instruments and develop musical products of their choice. The teacher also allows students the freedom to research, engage one another and experiment by providing rules (the musician’s code) and supporting safe and respectful boundaries.

Also, within the topic of Environment and Activity, it is found that teachers describe activity related to the overarching theme of Social Engagement. Social Engagement is promoted by the RRA teacher in a variety of ways. In addition to promoting engagement by providing collaborative stations within the room, the RRA teacher also provides students the freedom (within boundaries) to engage in conflict so they may learn to negotiate and problem solve together. The teacher promotes Social Engagement by setting common goals for the group, which facilitates peer-to-peer communications and stimulates cognitive apprenticeship. RRA teachers nurture an environment of Social Engagement by ensuring the classroom environment remains a safe place for peers to interact. Also, myriad evidence was identified of teachers reporting specific SEL outcomes occurring within their classrooms. Interestingly, teachers also commonly shared the need to socially engage outside of the RRA classroom with the community of parent, faculty, and administrative school stakeholders, as teachers commonly reported needing to manage external perceptions of what RRA is, what it does, and why it matters.

Question Two

The second research question this study raised was, “How do teachers describe their activity within the RRA classroom?” Teachers describe their activity within the RRA classroom as nurturing and facilitating student-centered processes, goals, and activity. They also describe cultivating an environment of active social engagement among student band-mates and with school community stakeholders.

Teacher Outlook

The first overarching theme is Program Commitment. Evidence indicates that after teachers study, adopt, and practice the RRA method, RRA instructors adopt the RRA program by employing its methods and approaches. This idea develops from the fact that RRA teachers

commonly express adopting a philosophical shift toward a student-centered approach, which is an underlying requirement of the method. Participants also provide evidence of their methodological success and commonly describe their confidence in utilizing elements of the RRA method. Most participants shared they felt effective in promoting successful SEL and music related outcomes, and they expressed common goals related to expanding RRA and increasing its accessibility to students. Furthermore, evidence of Program Commitment is found in the ways teachers describe what they believe are effective RRA teacher qualities; the qualities they express are similar to those outlined within the *Rock and Roll Academy Facilitator's Guide* (Galbo, 2013), which include possessing a student-centered orientation that values discovery, being open-minded about the method, and having a respectful and patient disposition that supports a non-invasive classroom management style.

The last overarching theme that describes how the experience of teaching RRA has affected Teacher Outlook is the theme of SEL Focus. From the evidence provided, RRA teachers clearly related multiple experiences of SEL Focus within their classrooms, where students engaged in positive SEL activity and demonstrated specific SEL outcomes. SEL Focus is also reflected in the future goals teachers shared for their programs. They identified the primary value behind RRA is as a vehicle for SEL, and they expressed hope their programs would expand and extend their reach to more students within their respective schools. Additionally, teachers commonly shared methods and dispositions they believed were essential to developing SEL within the classroom.

Question Three

The third research question to be addressed is, “How has the experience of teaching RRA influenced teacher outlook?” Teaching RRA influences outlook by shifting confidence in one’s

ability to effectively practice RRA's unique methodological approach. Adoption of the RRA program is also reinforced as teachers witness consistent student SEL outcomes.

Summary

A Rock and Roll Academy teacher is one who likely first approaches the RRA classroom with a teacher-centered pedagogical bias – one who may approach the task not readily equipped to nurture a student-centered environment and facilitate learning within it. It is likely someone who wishes to accept the task of their own free will, thereby enhancing one's willingness to engage in the essential Preparation and Training necessary to perform the job. As an active practitioner within the classroom, the RRA teacher is one who prepares a student-centered environment and sets into motion Student-centered Activity where bands pursue the long-term project-oriented goal of performing a rock concert. The teacher is one who strives to sustain an environment of Social Engagement where students' voices are heard and where choices are collaboratively negotiated among peers. With time, the RRA teacher becomes one who adopts the program by internalizing the program's unique methodology and serves as a witness to and advocate for its SEL and musical success.

Question Four

To conclude the findings of this research, the primary research question for this study must be addressed: "What is it to be a Rock and Roll Academy teacher?" A Rock and Roll Academy teacher is one who possesses traditional conceptions of how learning works but wishes to invest in the preparation and training necessary to effectively practice this unique method. It is a teacher who adopts student-centered practices that require active social engagement within the classroom. Ultimately, this person becomes an RRA advocate who believes in the methodology and its ability to produce successful SEL outcomes for students.

In conclusion, when considering what it is to be a Rock and Roll Academy teacher, it is important to understand that RRA teachers possess a remarkably diverse set of experiences and backgrounds. The RRA teacher may experience success within the classroom regardless of musicality, education background, teaching background or prior educational philosophy, as long as they develop a clear understanding of the RRA method, adopt its approach, and engage in professional development and practice over time.

Additionally, the RRA teacher appears to be one who is willing to take risks in the classroom. It is a person comfortable with the ambiguity contained within the peer-relational process of cultivating SEL and musical growth, and one who understands how to nudge it forward. The RRA teacher is someone who knows how to encourage students to guide their own decision-making, discover knowledge for themselves, teach and learn from their peers, collectively navigate conflict, problem-solve together, and have fun working toward a common goal. Last, the RRA teacher is an individual who chooses to seek and embrace the musical and SEL outcomes wrought from this process, and who actively celebrates these achievements as they occur.

Thematic Outliers

A couple of distinct thematic outliers were identified. First, it is important to note Jared's background is notably different from other cases because he possessed no relevant musical training, ability, or experience. Interestingly, however, Jared related multiple examples of how his students demonstrate musical progress in their bands and show substantive SEL outcomes within the classroom. Additionally, several common concepts from his case relate to the overarching themes of Program Commitment and SEL Focus, indicating he has a remarkable

depth of understanding of how to implement RRA methodology in ways that distinctly nurture SEL, despite his absence of musical knowledge.

Other notable thematic outliers were identified in Gena's case. Evidence shows she neither provided significant evidence of understanding RRA's methodology nor defined RRA's purpose in relation to fostering SEL. She offered no substantive examples of ways in which classroom environment or teacher activity worked to impart SEL in students and, similarly, she did not describe any explicit SEL outcomes as described in Bridgeland et al.'s (2013) CASEL report. Her descriptions of activity within the classroom were distinctly teacher-centered and were focused on creating a strong musical product. She also regularly described how she made decisions for students and prevented conflict in ways that would effectively "nip it in the bud."

Perhaps because teaching RRA was not a free choice for Gena, she either remained resistant to change or found RRA's non-traditional philosophy and approach more difficult to accommodate in her first year in the program. Evidence of this may be found in her decision to not use the training manuals that were provided. Another possible explanation may be Gena simply has not yet secured enough experience with RRA to provide her with a complete understanding of the program's philosophy, process, and outcomes.

Within the next chapter, these outliers will be further discussed in relation to how they raise questions for future research. Additionally, this study's findings will be discussed in Chapter 5 in relation to SEL and social constructivist literature, along with the challenges and merits of RRA for schools.

CHAPTER 5

DISCUSSION, CONCLUSIONS, IMPLICATIONS, AND RECOMMENDATIONS

Introduction

For more than a decade, educational researchers have encouraged others to examine the qualities and experiences of those who teach SEL in schools. In 2003, Elias et al. proposed the notion that teachers' technical, personal, and interpersonal skills development should be examined in relation to the SEL classroom. Later, Denham and Brown (2010) encouraged the study of teachers tasked with fostering SEL in schools. Shortly thereafter, Collie et al. (2011) followed with a call to investigate how SEL processes may create beneficial outcomes for instructors.

This study is a response to these calls. In this chapter I discuss this study's overarching themes and common concepts in relation to the social constructivist and SEL literature reviewed in Chapter 2. Next, recommendations for future research will be shared, and an overview of implications for teachers and school administrators offered.

Discussion

The overarching themes of Teacher-centered Bias and Preparation and Training, along with several common concepts within the area of Environment and Activity align with and are referenced within the literature. The evidence put forth of RRA teachers possessing bias for a teacher centered approach is found in teacher's descriptions of how they themselves may have learned in school, how they may have learned to play instruments, how they may have been pedagogically steered within their respective teacher training programs, and how they may have

taught students in the past. Chicoine (2004) discusses this as an ever-present challenge for the social constructivist movement. These collective traditional experiences appear to have created an assumption in the minds of many participants that teaching music, and teaching in general, is an endeavor that requires a product-oriented approach where the teacher controls decisions, structures, assignments, and behaviors within the classroom. Jared describes this as a process he found difficult to embrace, saying, “When people think about music teachers--they can hear a wrong note and say, ‘No that’s wrong,’ and correct it or try to correct it. You can have hours and hours and hours of practice and it becomes to me the reason why I didn’t pursue it.” These qualities contribute to what Dewey (1997) calls a “pattern of organization” (p. 18), which orients and sustains traditional teacher-centered learning in schools.

Within the overarching theme of Preparation and Training, several common concepts are connected to the literature. It is found that RRA teachers commonly possessed the freedom of choice to adopt RRA and the opportunity to train and practice in the field over time. Dewey (1997) addresses this phenomenon when he speaks of the importance of freedom for learners of any kind because it enhances one’s receptiveness to the learning process. Participants also commonly recollected valuing their RRA training experiences and resource materials, and shared their appreciations for ongoing RRA professional development opportunities, especially in their first year of practice. Matthew discussed ongoing training as a process that kept him grounded in the methodology and prevented him from straying off to follow his own instinct. He explains that he and Galbo “talked and collaborated as needed. In the beginning it was fairly often . . . just basically as needed and as it got further along it got--it started to be less and less as I figured out what was going on.” According to Hoffman (2009), educators wishing to nurture SEL outcomes in the classroom risk failure if they are not properly oriented and trained. When teachers possess

an incomplete understanding of the methods and approaches used to promote SEL, then the words “caring and community are conceptualized as things teachers teach children to do by getting them to behave in appropriate ways” (p. 545).

When considering the common concepts behind the overarching themes of Student-centered Activity, there are several connections to the literature related to social constructivism and SEL. Scott (2011) describes how student-centered, discovery-oriented approaches to teaching allow students to learn in ways where they become immersed in environmental interaction, allowing them to “construct knowledge actively rather than receive information passively from more knowledgeable others” (p. 192). Jared discusses this as a process his students follow on a daily basis, where they work together to figure out how to “get the song into the room.” Similarly, Macy shares how, without her prodding, students are motivated to pursue musical growth together. She relates, “They can listen to a song, analyze what they are hearing. They talk to each other about what the lyrics are about in depth in writing, with writing skills. They discuss it, provide evidence. Most of them can pretty much play at least 2 to 4 instruments at a basic level with or without my assistance.” Similarly, when considering RRA teachers’ use of multiple design elements promoting stations for student collaboration, this concept is referenced as both an important social constructivist and SEL idea. According to Oldfather and West (1999), establishing an environment that facilitates collaboration and social exchange is an important social constructivist approach. Similarly, Elksnin and Elksnin (2003) note that environments that nurture collaboration among classmates develop interpersonal social skills, resulting in increased emotional intelligence.

Additionally, RRA teachers were found to share common concepts of possessing a student-centered stance, having a process and discovery-oriented focus, and possessing a

student-centered orientation that values discovery. Dewey (1997) addresses the concept of a student-centered approach in *Experience and Education*, when he describes the teacher as acting “largely from the outside” (p. 59), abandoning the position of control and instead following the learning interests of the child. Gregg discussed how working within the RRA classroom shifted his understanding of this dynamic. He described that before starting RRA, “I thought that certain groups of kids need to be controlled in a certain way. And everything needs to be planned out, predicted.” Scott (2011) also explains that inspiring a culture of discovery is a social constructivist notion that draws power from the active construction of knowledge among peers. The common concept of authentic engagement is seen as a social constructivist value as it is aligned with Dewey’s notion that strong knowledge acquisition is not passively acquired; however, it instead comes from an active engagement with the world (Ryan, 1998).

These ideas are also reflected in the way RRA teachers conceptualize the Student-centered Activity of musical learning and the social-engagement essential to SEL. Macy describes these as processes that unfold together:

It’s not about the notes in our program. It’s not about sounding good. It’s about playing with your friends and learning how to interact with other people. They just happen to be doing that while they get to play instruments. So the whole pyramid of what we’re doing is upside down. We’re focused on allowing them space to play and create. And if music comes out of that at the end, that’s great, which it always does.

These notions arise as common concepts within this study--musical learning as a socially oriented, peer relational, collaborative process; and support of an environment of Social Engagement--which are deeply rooted within the literature. Lee and Smagorinsky (2000) explain that Vygotsky’s process of scaffolding is the natural mentoring process where peers engage in active reciprocal exchange. They describe this as a “mutually constructive process” (p. 2). Green and Gredler (2002) outline the process of knowledge co-construction as a concept Vygotsky

believed was essential to social learning. SEL advocates also believe collaborative endeavors are required for the development of positive SEL outcomes. Elksnin and Elksnin (2003) reveal that active, authentic collaboration among peers stimulates opportunities for the development of social skills, problem solving, and paralanguage awareness, which, in turn, strengthens emotional intelligence.

The overarching theme of Social Engagement within the topic of Environment and Activity also connects to the literature. Its related common concept of teachers cultivating learning outcomes through collaborative peer-to-peer engagement is deeply tied to social constructivist and SEL literature. Sheehy (2002) describes how social constructivist learning methods that require collaborative student participation within an activity creates a “discourse community” (p. 278). Stimulating discourse is also a foundation principle for nurturing SEL in students. This notion is emphasized by Elias et al. (2005) when they describe how engaging students in efforts that require authentic group collaboration “moves beyond knowledge acquisition and into the realm of systematic skill building” (p. 35). For Elksnin and Elksnin (2003) safe, active collaboration among peers within the SEL classroom teaches students to be more socially aware. These students also develop better relationship skills and engage necessary responsible decision making skills as they practice the art of social negotiation. Additionally, Hutzler et al. (2010) underline the importance of peer modeling and other acts of collaboration within the SEL classroom because they involve the active exchange of social assets. Jared discusses this as an important part of the learning process within RRA. Within his classroom, he shares “the more knowledgeable ‘other’ can be another kid who knows more” or it can be a kid who encourages his bandmates to carefully listen to a particular part of a song on YouTube. The idea of engaging peer collaboration is important to social constructivists and SEL-minded

educators because in situations where all participants have various resources to share, knowledge may rapidly develop and a variety of understandings can be considered.

Additionally, Matthew describes the importance of a group pursuing an authentic task together as he relates the power attached to the culminating RRA concert:

So, being a group project that they're working on for 14 weeks with a very real and--I don't know how to say it--the concert is such an extremely real experience for them. And the feedback is so immediate on that. It's not like an art project where you turn it in to your teacher and this one person says, "Wow, you did good," or "You didn't do good." Or whatever. I mean you get on stage and you play and you know, you know how you did. You know how you did in your sound check. Everyday there are measures of how you're doing and you're aware of that.

Group pursuit of an authentic task as a key to facilitating Social Engagement is mirrored within the literature. It is pointed out that SEL is best developed by teachers who are comfortable introducing authentic situations where students may question, make mistakes, and work together toward a common goal (Russell & Hutzler, 2007). Elias (1997) also reinforces this concept, as he underlined the importance of community support as a motivation for students involved in SEL activity. For the SEL teacher who finds ways to allow the larger community to witness the product of authentic collaboration, this is a powerful recognition of their success, which serves to strengthen and reinforce SEL outcomes.

The role of conflict was another common concept connected to the theme of Social Engagement. Greg spoke of how conflict is something that is often avoided by teachers within the traditional classroom, but in RRA "We don't view conflict as completely negative as some people do because good things come out of those conflicts." According to Kim and Darling (2009), social constructivist classrooms are places where negotiation and social reflection are constant processes. Similarly, Staver (1998) explains that negotiation and argument are important components of the consensus-building process, which should be valued within the

classroom. Safely engaging in social disagreement while learning to collaboratively negotiate, offer, and accept solutions are key tools in developing competencies in all core SEL areas, according to the authors of the 2013 CASEL report (Bridgeland et al., 2013).

The common concept of managing external perceptions was also identified in relation to the overarching theme of Social Engagement among most cases. Teachers were concerned about the ways in which their program's methods and outcomes were sometimes subject to misconception and uninformed assumption on the part of parents and teachers at school. Because of this, Gregg shared it is an essential part of his job to overcome the objections of those who "are only familiar with the traditional educational system that this--that their kids are actually learning in this environment which is very alternative to being classically trained." He also describes the importance of teaching SEL as a primary outcome of the RRA learning experience. To do this well, he explains, "You need to learn, as a facilitator, you need to train yourself in some of the RRA language. That can be very helpful when talking to parents." Elias (1997) discusses this challenge, explaining the SEL teacher must elicit the support of a school's community of students, parents, and teachers, thereby increasing the "durability, longevity, and probability of success" (p. 90). Members of a learning community who fail to understand the strengths of a social constructivist learning approach have, according to Alfie Kohn (2004), succumbed to a traditionalist notion that good classroom environments should be teacher-centered and organized in ways that direct the learning process. Such environments, though perhaps distasteful to students, are presumed by many traditionalists as bastions of academic challenge and rigor--concepts viewed as incompatible with those engaged in a discovery-oriented, student-centered approach. For this reason, Kohn argues social constructivists must actively advocate for their cause.

The literature also connects to the overarching theme of Program Commitment. A related common concept is having strong relationship skills that facilitate a non-invasive classroom management style. The idea of allowing students freedom within boundaries is identified in the social constructivist ideas of Giroux et al. (1981). They explain Dewey advocated a classroom “environment that flipped the traditional classroom power arrangement on its ear” (p. 221), creating “social conditions where dominance, subordination, and uncritical respect for authority can be effectively minimized” (p. 221). Similarly, research conducted by Elias (1997) concluded that effective SEL teachers nurture caring, safe classrooms supported by clear boundaries, which promote respectful and supportive peer interactions that actively develop desirable SEL outcomes. RRA teachers repeatedly discussed their understanding and desire to provide safe environments where SEL could be best facilitated. Gena described how this can be challenging, because “you don’t want the kids to know that they’re being managed because it’s their space.” She speaks of her approach as supporting student “freedom within boundaries.” Additionally, Hoffman (2009) adds that the SEL milieu is best facilitated when the teacher-directed model of instruction is abandoned and students pursue authentic, discovery-based processes while the teacher sets rules, provides reminders, and offers guidance upon request. Jared portrayed this as a process where he must be comfortable “Allowing kids to explore. . . . In Rock and Roll they can get up there on stage and just be in a safe environment and explore . . . and feel safe and feel like they’ve accomplished something.” Participants also commonly noted that effective teachers should be open-minded about the RRA method or they may be tempted to drift toward adopting a more traditional, teacher-centered approach. Macy speaks directly to this notion when she says, “I want to make sure that I don’t regress . . . Sometimes you can start talking. And you get back into teacher mode.” In the literature it was noted this may be especially difficult for those with

traditionalist, teacher-centered experience. Explains Chicoine (2004), this may be because modern teacher education programs do not adequately educate teachers about social constructivist pedagogical methods. Hoffman (2009) notes that when teachers mistakenly drift toward a teacher-centered process within the SEL classroom, SEL is placed at risk as “substance is replaced by structure; feeling is replaced by form” (p. 545).

The literature reviewed for this study also reinforces the common concept of having a respectful and patient disposition. This was recognized as a quality possessed by teacher participants, which is related to the overarching theme of Program Commitment. Macy relates this as an essential quality for teaching RRA, saying,

First and foremost if you don't have their trust and their respect--and you don't have to be bubbly and happy like I am by any means--but you have to have their respect for them and a setting that shows them that on a consistent, nonnegotiable way. There's no room for that teacher who accidentally explodes and belittles the students or anything like that.

Lee and Smagorinsky (2000) report a key to socially constructed teaching and learning is the formation of a disposition that is collaborative and thoughtful. In regard to imparting SEL skills, Elias and Arnold (2006) argue this is best done by teachers who effectively model respect and caring. SEL teachers also must possess a sensitivity to cultural difference, demonstrate an ability to manage respectful relationships, and show comfort with uncertainty within the classroom so students may have the time and space to resolve difficulties themselves (Jennings & Greenberg, 2009).

Last, the overarching theme of SEL Focus is also identified within this research study. The common concepts of specific SEL outcomes and SEL Focus connect with the five essential SEL competency clusters as outlined in the CASEL report. These competencies include responsible decision-making, self-awareness, social awareness, relationship skills, and self-management (Bridgeland et al., 2013). These concepts are peppered throughout teachers'

descriptions of their students' learning, which reinforces their belief in the value of RRA as an SEL program. Perhaps Jared said it best when he shared his hope that more student involvement in his RRA program would create more opportunities for students to apply SEL skills they learn outside of the RRA classroom:

Just increase the amount of kids that are in here so that they can have a safe place to explore and play and learn the social emotional side and plus the musical side. The more kids that are in here, I think, then hopefully, they will be able to implement what they are learning here outside.

The common experiences related to teaching RRA are indeed deeply connected to social constructivist and SEL literature, and the evidence gathered and findings presented by this study have been validly constructed. In addition to this study's findings' strong connections to the literature, this research endeavor has discovered, outside of RRA, a remarkable absence of social constructivist/SEL oriented music programs in schools. This raises several questions: Could the RRA model be modified to serve other musical genres? Could it be modified to combine with other creative disciplines like drama or dance? Could a model like RRA be modified to serve an academic discipline?

Conclusions

As advocated within the CASEL report, researchers must seek to better understand how SEL impacts teachers, students, and the school culture in which it is immersed (Bridgeland et al., 2013). The information contained within this study has advanced this goal by providing evidence related to teachers' background and experience, environment and activity, and outlook connected with their work in RRA, a program specifically designed to facilitate SEL outcomes in students.

There exists evidence within this study of potential challenges associated with implementing RRA as an SEL program within a school. Granted, the RRA program may not be a welcome addition in schools where traditional, teacher-centered culture is heralded. Establishing

buy-in of a program like RRA could be a challenge if a school community's stakeholders do not fully understand RRA's dual purpose of cultivating both SEL experiences and musical skills for students. Traditional music teachers may also fear their departments risk becoming cannibalized or watered-down by a program like RRA, especially if these teachers' primary value is focused on producing a quality musical product, ensured by strong teacher control, influence, and oversight. To reduce resistance and increase the chances of success, schools should first consider engaging in a process of self-examination to determine if its community may grow to understand and value SEL development for students using the RRA method. If consensus to adopt the program can be attained, then identifying a teacher who is open to embracing RRA's unique approach is also important. Similarly, providing a fledgling RRA teacher with the proper dedicated space and equipment, adequate training, and ongoing patience and support appears to be essential for the program's success. Last, to better ensure RRA's longevity within a school, evidence also points to the need for a school's community to receive ongoing information about how RRA works. Similarly, the RRA facilitator should provide explicit SEL and musical goals for parents to digest. In the end, the RRA teacher should serve as the program's constant advocate.

This research also offers a better understanding of the rewards of teaching SEL in a classroom setting. It also describes the unusual dynamics that must be facilitated by teachers within the SEL classroom in general, and what specific SEL outcomes they observe. In particular, this research provides a window into what it is to teach RRA, and allows one to better understand the experiences contained therein.

This study's findings also provide compelling evidence of RRA as a program that effectively prepares teachers to use social constructivist pedagogical knowledge, practices and

dispositions to effectively nurture and impart SEL within a classroom setting, when properly implemented within a supportive environment. To be sure, RRA is not just a music program that creates SEL as a byproduct. It is a keenly constructed method that is connected to SEL and social constructivist research, with evidence of success grounded in authentic teacher experience. Whether adopted by educators to promote SEL or chosen for the dual benefit of cultivating SEL within the music classroom, RRA appears to be a dynamic and valuable program for consideration by schools.

Implications

This study may encourage educators and school stakeholders to consider the importance of intentionally nurturing SEL for students within the classroom environment. This research contains evidence of how a school's culture can benefit from SEL opportunities where students may safely collaborate, negotiate, and problem-solve together in the pursuit of a common authentic task. In an era where high-stakes testing and scripted direct instructional practices dominate the landscape, taking time to envision the potential positive impact of an SEL program like RRA is a worthwhile consideration. Adopting an SEL program similar to RRA would likely be immediately instructive to a school's culture, helping students become responsible decision makers who possess greater awareness of how to care for themselves and others.

Additionally, this study possesses implications for both teachers and administrators who may specifically consider the adoption of RRA as an SEL program within a school or school system. Similarly, the research findings within this dissertation may also serve those wishing to pursue an SEL program with similar student-centered structures or methods.

Also, school administrators may find guidance within this study about what qualities might be considered in potential teacher candidates for the program. Additionally, administrators

should note it might be important to provide prospective teachers with a degree of freedom regarding the acceptance of an SEL teaching assignment. After securing a teacher, this study can provide guidance to administrators about the importance of providing adequate resources for training and ongoing professional development, along with an understanding that extensive time will be required to practice RRA and SEL-based approaches in the field before high levels of teacher efficacy may be attained.

Teachers may also gain from this study an understanding of the various experiences connected to being an SEL or RRA teacher. Considering the philosophical, pedagogical, structural, and practical implications related to these experiences may help to better prepare prospective teachers for the challenges of training for the role, while also providing them with understandings that sustain their efforts and nurture practice.

Recommendations for Future Research

An important consideration for future research becomes apparent when considering Jared as a thematic outlier in the area of musicality. Jared was the only participant who possessed no formal music training and very little musical ability. In his case, however, Jared experienced success implementing the RRA methodology, resulting in his identification of positive musical and SEL outcomes. As RRA expands into additional classrooms, educational researchers may have the opportunity to investigate if similar SEL Focus can be replicated by teachers who possess little to no musical training or ability.

Similarly, in the case of Gena, several thematic outliers were identified that may direct future research. Gena was the only participant who had the decision to adopt RRA imposed upon her. Also, notably, she was the only teacher in the study who failed to describe a student-centered pedagogical approach, and she also was the only participant who was unable to describe

how SEL was elicited. The ways she described her teaching style was distinctly teacher-centered, where choices were often made for students and direct instrumentation instruction was given without being requested by students. Instead of allowing students the opportunity to engage in collaborative problem solving, she often recalled how she chose to insert herself into the process so students could avoid conflict. Instead of describing any SEL outcomes related to the five explicit competency clusters as described within Bridgeland et al.'s (2013) CASEL report, Gena consistently attempted to incorrectly relate efforts to limit dialogue, promote harmony and discourage conflict as SEL outcomes.

Gena's series of thematic outliers may be an indication within the data that for an RRA teacher to be successful in achieving optimal SEL outcomes, this individual may need to possess the freedom to choose adoption of the program. Additional research would be required to better understand if SEL programs like RRA that require the adoption of student-centered pedagogy experience more methodological misalignment and less SEL Focus when teachers are denied such freedom.

Additionally, after witnessing Gena's incongruous shared classroom space and noting she was expected to concurrently teach both traditional teacher-centered orchestra classes and student-centered RRA classes during the school day, another question is raised: "Might single teacher ownership of two philosophically opposed music teaching approaches make it difficult for one to successfully implement these very different instructional models at the same time?" If additional investigation into this question provided evidence that reinforced the presence of a concern related to this dynamic, then school administrators seeking to implement SEL programs might benefit from such research, as it would help them avoid such pitfalls.

Last, the questions raised about how elements of the RRA model could be modified to serve a different creative discipline possess merit. Studying such an endeavor would further understanding of how RRA's social constructivist and SEL methods could be replicated. Such research would also improve schools' options for classroom integration of SEL and provide a platform to expand the base of working knowledge related to social constructivism and SEL.

REFERENCES

- Anastasiou, D., & Kauffman, J. M. (2011). A social constructionist approach to disability: Implications for special education. *Exceptional Children, 77*(3), 367-384.
- Ashdown, D., & Bernard, M. (2012). Can explicit instruction in social and emotional learning skills benefit the social-emotional development, well-being, and academic achievement of young children? *Early Childhood Education Journal, 39*(6), 397-405.
- Au, K. H. (1998). Social constructivism and the school literacy learning of students of diverse backgrounds. *Journal of Literacy Research, 30*(2), 297-319.
- Baker, M., Andriessen, J., & Jarvela, S. (2013). *Affective learning together: Social and emotional dimensions of collaborative learning*. London: Routledge.
- Baker, J. D. (2013). Solving behavior problems in math class: Academic, learning, social, and emotional empowerment (K-grade 12). *Teaching Children Mathematics, 20*(4), 270-271.
- Ben-Ari, R., & Kedem-Friedrich, P. (2000). Restructuring heterogeneous classes for cognitive development: Social interactive perspective. *Instructional Science, 28*(2), 153-167.
- Bennedsen, J., & Caspersen, M. E. (2008). Optimists have more fun, but do they learn better? On the influence of emotional and social factors on learning introductory computer science. *Computer Science Education, 18*(1), 1-16.
- Bridgeland, J., Bruce, M., & Hariharan, A. (2013, September 16). The missing piece: A national teacher survey on how social and emotional learning can empower children and transform schools. Retrieved January 6, 2014, from <https://casel.squarespace.com/s/the-missing-piece.pdf>
- Buraphadeja, V., & Dawson, K. (2008). Content analysis in computer-mediated communication: Analyzing models for assessing critical thinking through the lens of social constructivism. *American Journal of Distance Education, 22*(3), 130-145.
- Chicoine, D. (2004). Ignoring the obvious: A constructivist critique of the traditional teacher education program. *Educational Studies: Journal of the American Studies Association, 36*(3), 245-263.
- Cohen, J. (2006). Social, emotional, ethical, and academic education: Creating a climate for learning, participation in democracy, and well-being. *Harvard Educational Review, 76*(2), 201-237.

- Cole, J. E. (2012). *Teaching the way students learn: Practical applications for today's classrooms*. Lanham, MD: Rowman & Littlefield Education.
- Collie, R. J., Shapka, J. D., & Perry, N. E. (2011). Predicting teacher commitment: The impact of school climate and social-emotional learning. *Psychology in the Schools, 48*(10), 1034-1048.
- Corbin, J. M., & Strauss, A. L. (2008). *Basics of qualitative research: Techniques and procedures for developing grounded theory*. Los Angeles, CA: SAGE Publications.
- Creswell, J. W. (2007). *Qualitative inquiry and research design: Choosing among five traditions*. Thousand Oaks: SAGE Publications.
- DeGaynor, E., & Day, B. (2010). Annotated bibliography of materials for spirituality in the classroom: Fostering social and emotional learning and developing moral schools. *Delta Kappa Gamma Bulletin, 77*(2), 21-26.
- Denham, S. A., & Brown, C. (2010). "Plays nice with others": Social-emotional learning and academic success. *Early Education & Development, 21*(5), 652-680.
- Dewey, J. (1997). *Experience and education*. New York, NY: Simon & Schuster.
- Doyle, B. G., & Bramwell, W. (2006). Promoting emergent literacy and social-emotional learning through dialogic reading. *Reading Teacher, 59*(6), 554-564.
- Durlak, J. A., Weissberg, R. P., Dymnicki, A. B., Taylor, R. D., & Schellinger, K. B. (2011). The impact of enhancing students' social and emotional learning: A meta-analysis of school-based universal interventions. *Child Development, 82*(1), 405-432.
- Edgar, S. N. (2013). Introducing social emotional learning to music education professional development. *Update: Applications of Research in Music Education, 31*(2), 28-36.
- Elias, M. J. (1997). *Promoting social and emotional learning: Guidelines for educators*. Alexandria, Va.: Association for Supervision and Curriculum Development.
- Elias, M. J. (2004). The connection between social-emotional learning and learning disabilities: Implications for intervention. *Learning Disability Quarterly, 27*(1), 53-63.
- Elias, M. J., & Arnold, H. (2006). *The educator's guide to emotional intelligence and academic achievement: Social-emotional learning in the classroom*. Thousand Oaks, CA: Corwin Press.
- Elias, M., Butler, L., Bruno, E., Papke, M. & Shapiro, T. (2005). *Social decision making, social problem solving: A curriculum for academic, social, and emotional learning: Grades 2-3*. Champaign, Ill: Research Press.

- Elias, M. J., DeFini, J., & Bergmann, J. (2010). Coordinating social-emotional and character development (SECD) initiatives improves school climate and student learning. *Middle School Journal*, 42(1), 30-37.
- Elias, M. J., & Leverett, L. (2011). Consultation to urban schools for improvements in academics and behavior: No alibis. No excuses. No exceptions. *Journal of Educational & Psychological Consultation*, 21(1), 28-45.
- Elias, M. J., & Mocerri, D. C. (2012). Developing social and emotional aspects of learning: The American experience. *Research Papers in Education*, 27(4), 423-434.
- Elias, M. J., & Weissberg, R. P. (2000). Primary prevention: Educational approaches to enhance social and emotional learning. *Journal of School Health*, 70(5), 186-190.
- Elias, M. J., Zins, J. E., Graczyk, P. A., & Weissberg, R. P. (2003). Implementation, sustainability, and scaling up of social-emotional and academic innovations in public schools. *School Psychology Review*, 32(3), 303-319.
- Elksnin, L. K., & Elksnin, N. (2003). Fostering social-emotional learning in the classroom. *Education*, 124(1), 63-48.
- Eryilmaz, E., Chiu, M. M., Thoms, B., Mary, J., & Kim, R. (2014). Design and evaluation of instructor-based and peer-oriented attention guidance functionalities in an open source anchored discussion system. *Computers & Education*, 71, 303-321.
- Fang, J., & Kang, J. (2008). Rethinking the U.S. federal special education policy toward inclusion through the lens of critical theory and social constructivism. *International Journal of Special Education*, 23(3), 56-61.
- Francis-Baldesari, C., & Pope, C. (2008). Using a social constructivist model of teaching to create a learning community. *Journal of Nursing Education*, 47(3), 143-144.
- Furman, R., Jackson, R. L., Downey, E. P., & Shears, J. (2003). Social constructivist practice with youth. *Child & Adolescent Social Work Journal*, 20(4), 263-275.
- Galbo, M. (2013). *Rock and roll academy; 18 lesson plans*. Publisher: Author.
- Galbo, M. (2013). *Rock and roll academy; Facilitator guide*. Publisher: Author.
- Garrison, J. W. (1995). Deweyan pragmatism and the epistemology of contemporary social constructivism. *American Educational Research Journal*, 32, 716-740.
- Giroux, H. A., Penna, A. N., & Pinar, W. (1981). *Curriculum & instruction: Alternatives in education*. Berkeley, CA: McCutchan Pub. Corp.
- Goetz, T., Cronjaeger, H., Frenzel, A. C., Lüdtke, O., & Hall, N. C. (2010). Academic self-concept and emotion relations: Domain specificity and age effects. *Contemporary Educational Psychology*, 35(1), 44-58.

- Green, S. K., & Gredler, M. E. (2002). A review and analysis of constructivism for school-based practice. *School Psychology Review, 31*(1), 53-70.
- Greenberg et al. (2010). The effects of a multiyear universal social-emotional learning program: The role of student and school characteristics. *Journal of Consulting and Clinical Psychology, 78*(2), 156-168.
- Greenfield, C. (2011). Personal reflection on research process and tools: Effectiveness, highlights and challenges in using the mosaic approach. *Australasian Journal of Early Childhood, 36*(3), 109-116.
- Harkness, S. S. (2009). Social constructivism and the believing game: A mathematics teacher's practice and its implications. *Educational Studies in Mathematics, 70*(3), 243-258.
- Hoffman, D. M. (2009). Reflecting on social emotional learning: A critical perspective on trends in the United States. *Review of Educational Research, 79*(2), 533-556.
- Hung, D. W. L. (2002). Metaphorical ideas as mediating artifacts for the social construction of knowledge: Implications from the writings of Dewey and Vygotsky. *International Journal of Instructional Media, 29*(2), 197-214.
- Hutzel, K., Russell, R., & Gross, J. (2010). Eighth-graders as role models: A service-learning art collaboration for social and emotional learning. *Art Education, 63*(4), 12-18.
- Imai, Y. (2010). Emotions in SLA: New insights from collaborative learning for an EFL classroom. *Modern Language Journal, 94*(2), 278-292.
- Jadallah, E. (2000). Constructivist learning experiences for social studies education. *Social Studies, 91*(5), 221-225.
- Jaffurs, S. (2004). The impact of informal music learning practices in the classroom, or, how I learned how to teach from a garage band. *International Journal of Music Education, 22*(3), 189-200.
- Jardine, D. W. (2006). *Piaget & education primer*. New York, NY: Peter Lang.
- Jennings, P. A., & Greenberg, M. T. (2009). The prosocial classroom: Teacher social and emotional competence in relation to student and classroom outcomes. *Review of Educational Research, 79*(1), 491-525.
- Jones, J. L., Jones, K. A., & Vermette, P. J. (2009). Using social and emotional learning to foster academic achievement in secondary mathematics. *American Secondary Education, 37*(3), 4-9.
- Jones, S. M., Brown, J. L., Hoglund, W. L. G., & Aber, J. L. (2010). A school-randomized clinical trial of an integrated social-emotional learning and literacy intervention: Impacts after 1 school year. *Journal of Consulting and Clinical Psychology, 78*(6), 829-842.

- Joy, R., & Murphy, E. (2012). The inclusion of children with special educational needs in an intensive French as a second-language program: From theory to practice. *Canadian Journal of Education*, 35(1), 102-119.
- Keaton, S. A., & Bodie, G. D. (2011). Explaining social constructivism. *Communication Teacher*, 25(4), 192-196.
- Kim, B. S., & Darling, L. F. (2009). Monet, Malaguzzi, and the constructive conversations of preschoolers in a Reggio-inspired classroom. *Early Childhood Education Journal*, 37(2), 137-145.
- Kohn, A. (2004, September 15). Feel-bad education: The cult of rigor and the loss of joy. *Feel-Bad Education*. Retrieved December 8, 2014, from <http://www.alfiekohn.org/teaching/edweek/feelbad.htm>
- Kress, J. S., Norris, J. A., & Schoenholz, D. A. (2004). Bringing together educational standards and social and emotional learning: Making the case for educators. *American Journal of Education*, 111(1), 68-89.
- Kumar, R. (2009). Why is collaboration good for my child? Engaging families in understanding the benefits of cooperative learning. *YC: Young Children*, 64(3), 91-95.
- Lee, C. D., & Smagorinsky, P. (2000). *Vygotskian perspectives on literacy research: Constructing meaning through collaborative inquiry*. Cambridge: Cambridge University Press.
- Liff, S. B. (2003). Social and emotional intelligence: Applications for developmental education. *Journal of Developmental Education*, 26(3), 28-34.
- Linares, L. O., Rosbruch, N., & Stern, M. B. (2005). Developing cognitive-social-emotional competencies to enhance academic learning. *Psychology in the Schools*, 42(4), 405-417.
- Manz, P. H. (2007). Cultivating fertile grounds: Enhancing and extending the scientific base of social and emotional learning--A commentary on "the scientific base linking social and emotional learning to school success," a chapter by Joseph E. Zins, Michelle R. Bloodworth, Roger P. Weissberg, and Herbert J. Walberg. *Journal of Educational & Psychological Consultation*, 17(2-3), 211-218.
- Marín, N., Benarroch, A., & Jiménez Gómez, E. (2000). What is the relationship between social constructivism and Piagetian constructivism? An analysis of the characteristics of the ideas within both theories. *International Journal of Science Education*, 22(3), 225-238.
- Marlowe, A., & Page, M. (2005). *Creating and sustaining the constructivist classroom* (2nd ed.). Thousand Oaks, CA: Corwin Press.
- Mathieson, S. (2012). Disciplinary cultures of teaching and learning as socially situated practice: Rethinking the space between social constructivism and epistemological essentialism from the South African experience. *Higher Education*, 63(5), 549-564.

- McCaslin, M., & Hickey, D. T. (2001). Educational psychology, social constructivism, and educational practice: A case of emergent identity. *Educational Psychologist, 36*(2), 133-140.
- Merrell, K. W., & Gueldner, B. A. (2010). *Social and emotional learning in the classroom: Promoting mental health and academic success*. New York, NY: Guilford Press.
- Mindess, M., Chen, M., & Brenner, R. (2008). Social-emotional learning in the primary curriculum. *YC: Young Children, 63*(6), 56-60.
- Morcom, V. (2014). Scaffolding social and emotional learning in an elementary classroom community: A sociocultural perspective. *International Journal of Educational Research, 67*, 18-29.
- Morford, J. (2007). Constructivism: Implications for postsecondary music education and beyond. *Journal of Music Teacher Education, 16*(75), 75-83.
- Murphy, P. K., & Alexander, P. A. (2006). *Understanding how students learn: A guide for instructional leaders*. Thousand Oaks, CA: Corwin Press.
- Muth, B. (2008). Radical conversations: Part one: Social-constructivist methods in the ABE classroom. *Journal of Correctional Education, 59*(3), 261-281.
- Muth, B., & Kiser, M. (2008). Radical conversations: Part Two--Cultivating social constructivist learning methods in ABE classrooms. *Journal of Correctional Education, 59*(4), 349-364.
- Noddings, N. (2005). A mandate to teach character. *Education Next, 5*(3), 7.
- Noddings, N. (2006). Educating whole people: A response to Jonathan Cohen. *Harvard Educational Review, 76*(2), 238-242.
- Norris, J. A. (2003). Looking at classroom management through a social and emotional learning lens. *Theory into Practice, 42*(4), 313-318.
- Oldfather, P., & Dahl, K. L. (1994). Toward a social constructivist reconceptualization of intrinsic motivation for literacy learning. *Journal of Reading Behavior, 26*(2), 139-158.
- Oldfather, P., & West, J. (1999). *Learning through children's eyes: Social constructivism and the desire to learn*. Washington, DC: American Psychological Association.
- Op 'T Eynde, P., De Corte, E., & Verschaffel, L. (2006). Accepting emotional complexity: A socio-constructivist perspective on the role of emotions in the mathematics classroom. *Educational Studies in Mathematics, 63*(2), 193-207.
- Oxford Dictionaries. (2014). *Oxford dictionaries*. Retrieved November 10, 2014, from <http://www.oxforddictionaries.com>

- Panju, M. (2008). *7 successful strategies to promote emotional intelligence in the classroom*. London: Continuum.
- Papadopoulou, M., & Birch, R. (2009). Being in the world: The event of learning. *Educational Philosophy and Theory*, 41(3), 270-286.
- Phillips, D. C., & Soltis, J. F. (2009). *Perspectives on learning*. New York, NY: Teachers College Press.
- Powell, K. C., & Kalina, C. J. (2009). Cognitive and social constructivism: Developing tools for an effective classroom. *Education*, 130(2), 241-250.
- Powell, M. (2001). Social and emotional learning in Montessori education. *Montessori Life*, 13(1), 32-34.
- Prawat, R. S. (1996). Constructivisms, modern and postmodern. *Educational Psychologist*, 31, 215-225.
- Pritchard, A., & Woollard, J. (2010). *Psychology for the classroom: Constructivism and social learning*. New York, NY: Routledge.
- Ragozzino, K., Resnik, H., & Utne-O'Brien, M. (2003). Promoting academic achievement through social and emotional learning. *Educational Horizons*, 81(4), 169-171.
- Raimundo, R., Marques-Pinto, A., & Lima, M. L. (2013). The effects of a social-emotional learning program on elementary school children: The role of pupils' characteristics. *Psychology in the Schools*, 50(2), 165-180.
- Reid, J. (2013). The Ayn Rand School for tots: John Dewey, Maria Montessori, and objectivist educational philosophy during the postwar years. *Historical Studies in Education*, 25(1), 73-94.
- Reznitskaya, A. (2012). Dialogic teaching: Rethinking language use during literature discussions. *Reading Teacher*, 65(7), 446-456.
- Rimm-Kaufman, S., Larsen, R. A. A., Baroody, A. E., Curby, T. W., Ko, M., Thomas, J. B., DeCoster, J. (2014). Efficacy of the responsive classroom approach: Results from a 3-year, longitudinal randomized controlled trial. *American Educational Research Journal*, 51(3), 567-603.
- Rorty, A. O. (1998). Rousseau's educational experiments. In A. O. Rorty (Ed.), *Philosophers on education* (pp. 238-254). New York, NY: Routledge.
- Roychoudhury, A. (2014). Connecting science to everyday experiences in preschool settings. *Cultural Studies of Science Education*, 9(2), 305-315.
- Russell, R. L., & Hutzler, K. (2007). Promoting social and emotional learning through service-learning art projects. *Art Education*, 60(3), 6-11.

- Ryan, A. (1998). Deweyan pragmatism and American education. In A. O. Rorty (Ed.), *Philosophers on education* (pp. 394-410). New York, NY: Routledge.
- Satir, V. (1988). *The new peoplemaking* (1st ed.). Palo Alto, CA: Science and Behavior Books.
- Scott, S. (2011). Contemplating a constructivist stance for active learning within music education. *Arts Education Policy Review*, *112*, 191-198.
- Shechtman, Z. & Abu Yaman, M. (2012). SEL as a component of a literature class to improve relationships, behavior, motivation, and content knowledge. *American Educational Research Journal*, *49*(3), 546-567.
- Sheehy, M. (2002). Illuminating constructivism: Structure, discourse, and subjectivity in a middle school classroom. *Reading Research Quarterly*, *37*(3), 278-308.
- Sheikhzadeh1, M. (2014). Analyzing familiarity rate of faculty with social constructivism approach and its relation with students' academic improvement in Islamic Azad University, Urmia branch. *International Journal of Social Sciences & Education*, *4*(3), 556-559.
- Slabon, W., Richards, R., & Dennen, V. (2014). Learning by restorying. *Instructional Science*, *42*(4), 505-521.
- Stake, R. E. (2006). *Multiple case study analysis*. New York, NY: Guilford Press.
- Staver, J. R. (1998). Constructivism: Sound theory for explicating the practice of science and science teaching. *Journal of Research in Science Teaching*, *35*(5), 501-520.
- Strike, K. A. (2006). *Ethical leadership in schools: Creating community in an environment of accountability (Leadership for Learning Series)* (1st ed.). Thousand Oaks, CA: Corwin Press.
- Subedi, B. (2013). Decolonizing the curriculum for global perspectives. *Educational Theory*, *63*(6), 621-638.
- Sze, S. (2006). Empowering students with disabilities through music integration in the classroom: Music therapy. *Academy of Education Leadership Journal*, *10*(2), 113-118.
- Taylor, P. C. (1996). Mythmaking and mythbreaking in the mathematics classroom. *Educational Studies in Mathematics*, *31*, 151-173.
- Taylor, R. D., & Dymnicki, A. B. (2007). Empirical evidence of social and emotional learning's influence on school success: A commentary on "building academic success on social and emotional learning: What does the research say?," Joseph E. Zins, Roger P. Weissberg, Margaret C. Wang, and Herbert J. Walberg (Eds.), *Journal of Educational & Psychological Consultation*, *17*(2-3), 225-231.

- Urban, W. J., & Wagoner, J. L. (2009). *American education: A history* (4th ed.). New York, NY: Routledge.
- Van Manen, M. (1990). *Researching lived experience: Human science for an action sensitive pedagogy*. Albany, NY: State University of New York Press.
- Van Velsor, P. (2009). School counselors as social-emotional learning consultants: Where do we begin? *Professional School Counseling, 13*(1), 50-58.
- Wang, N., Wilhite, S. C., Wyatt, J., Young, T., Bloemker, G., & Wilhite, E. (2012). Impact of a college freshman social and emotional learning curriculum on student learning outcomes: An exploratory study. *Journal of University Teaching and Learning Practice, 9*(2).
- Werhane, P., Hartman, L., Moberg, D., Englehardt, E., Pritchard, M., & Parmar, B. (2011). Social constructivism, mental models, and problems of obedience. *Journal of Business Ethics, 100*(1), 103-118.
- Wheatley, M. J. (2006). *Leadership and the new science: Discovering order in a chaotic world* (3rd ed.). San Francisco, CA: Berrett-Koehler Publishers.
- Whithaus, C., & Neff, J. M. (2006). Contact and interactivity: Social constructionist pedagogy in a video-based, management writing course. *Technical Communication Quarterly, 15*(4), 431-456.
- Wilson, R., Goodman, J., Bradbury, L., & Gross, L. (2013). Exploring the use of iPads to investigate forces and motion in an elementary science methods course. *Contemporary Issues in Technology & Teacher Education, 13*(2), 3-3.
- Wright, S., Grenier, M., & Seaman, J. (2010). An interdisciplinary view and analysis of “Constructivism” in kinesiology. *Quest (00336297), 62*(2), 202-217.
- Yin, R. K. (2009). *Case study research: Design and methods*. Los Angeles, CA: SAGE Publications.
- Younkin, W. (2014, January 1). Rock and roll academy: Case study. Retrieved September 6, 2014, from <http://www.rockandrollacademy.com/images/RRA-Evaluation.pdf>
- Zhong-Zheng Li, Yuan-Bang Cheng, & Chen-Chung Liu. (2013). A constructionism framework for designing game-like learning systems: Its effect on different learners. *British Journal of Educational Technology, 44*(2), 208-224.

APPENDIX A
IRB APPROVAL

Office for Research
Institutional Review Board for the
Protection of Human Subjects

January 26, 2015

THE UNIVERSITY OF
ALABAMA
R E S E A R C H

Paul Atkinson
ELPTS
College of Education
The University of Alabama
Box 870302

Re: IRB # EX-15-CM-009 "Social Emotional Learning in the Music
Classroom: A Cross-Case Analysis of Teacher Experiences in the Rock and
Roll Academy"

Dear Mr. Atkinson:

The University of Alabama Institutional Review Board has granted approval
for your proposed research.

Your protocol has been given exempt approval according to 45 CFR part
46.101(b)(1) as outlined below:

*(1) Research conducted in established or commonly accepted educational settings, involving
normal educational practices, such as (i) research on regular and special education
instructional strategies, or (ii) research on the effectiveness of or the comparison among
instructional techniques, curricula, or classroom management methods.*

Your application will expire on January 25, 2016. If your research will
continue beyond this date, complete the relevant portions of Continuing
Review and Closure Form. If you wish to modify the application, complete
the Modification of an Approved Protocol Form. When the study closes,
complete the appropriate portions of FORM: Continuing Review and
Closure.


Should you need to submit any further correspondence regarding this
proposal, please include the assigned IRB application number.

Good luck with your research.

Sincerely,



358 Rose Administration Building
Box 870127
Tuscaloosa, Alabama 35487-0127
(205) 348-8461
FAX (205) 348-7189
TOLL FREE (877) 820-3066


Carpalato T. Myles, MSM, CIM, CIP
Director & Research Compliance Officer
Office for Research Compliance

APPENDIX B

EMAIL TO PROSPECTIVE RESEARCH PARTICIPANTS

Dear Rock and Roll Academy teacher:

I am reaching out to you to ask if you would consider participating in a research study conducted by me, a doctoral student in the College of Education at the University of Alabama. The study is titled “Social Emotional Learning in the Music Classroom: A Cross-Case Analysis of Teacher Experiences in the Rock and Roll Academy.” The purpose of the study is to better understand better understand the meaning of what it is to be a teacher in the Rock and Roll Academy program. The benefit to education from this research is that the experiences of teachers who follow the Rock and Roll Academy method of music instruction will be explored and better understood.

Attached to this email you will find a brief and easy to understand Informed Consent Form pertaining to this study, which provides an overview of what you can expect should you choose to participate. I invite you to read this document if you wish to learn more.

If you find yourself interested in the prospect of participating, then please share a quick reply by email with the best phone contact number, date and time at which you may be reached so I may have an opportunity to answer any questions you may have. If you are not interested and wish to go no further with this process, then please disregard this email or reply with a brief “No thanks.”

As a fellow educator, I greatly appreciate your time and consideration. I wish you a wonderful Spring semester!

Sincerely,
Paul Atkinson

APPENDIX C

INDIVIDUAL'S CONSENT TO PARTICIPATE IN A RESEARCH STUDY

Dear Potential Participant:

You are invited to participate in a research study conducted by Paul Atkinson, a doctoral student in the College of Education at the University of Alabama. The study is titled “Social Emotional Learning in the Music Classroom: A Cross-Case Analysis of Teacher Experiences in the Rock and Roll Academy.”

Why have I been asked to take part in this study?

You were selected as a possible participant in this study because of your school’s adoption of the Rock and Roll Academy (RRA) method and your work as an active RRA teacher.

How many other people will be in this study?

Five individuals will participate from schools in several states.

Why is this study important—What good will the results do?

This is an exploratory study structured to help the researcher better understand the meaning of what it is to be a teacher in the Rock and Roll Academy program. The benefit to education from this research is that the experiences of teachers who follow the Rock and Roll Academy method of music instruction will be explored and better understood.

How much time will I spend in this study, and what will I be asked to do?

If you decide to participate, then you will be asked to take part in a total of 3 interviews, which would be scheduled at a mutually agreed upon date and time. Each interview is expected to last between 20 minutes and 45 minutes in length. The first and third interviews will be held via Skype, and the second interview will occur on-site at your school so the researcher may observe your classroom environment.

Will being in this study cost me anything?

The only cost to you from this study is your time.

How will my confidentiality be protected?

All interviews will be recorded on audiotape by the researcher. Audiotapes will be transcribed within 24 hours and immediately destroyed thereafter. All school names and subject identities within the study will be kept confidential by the use of pseudonyms in data, transcripts and all published materials.

Will I be compensated for being in this study?

There will be no compensation offered for your participation in this study.

What are the risks (problems or dangers) from being in this study?

There are no known risks or discomforts associated with your participation in this study beyond the giving of your time and effort.

What are the benefits of being in this study?

There are no direct benefits to you unless you find it pleasant or helpful to describe your experiences related to your background and work. You may also feel good about knowing you have helped the cause of educational research.

What are the alternatives to being in this study?

The only alternative is not to participate.

What are my rights as a participant?

Your participation is voluntary. Your decision to participate or not to participate will not affect your relationship with your school or school district. If you decide to participate, then you may also withdraw consent and discontinue participation at any time without penalty.

Who do I call if I have questions or problems?

If you have questions, then please feel free to call me at (____) ____-____ or contact me via email at _____@crimson.ua.edu. You may also contact my dissertation chair, Dr. Stephen Tomlinson, by phone at (____) ____-____ or by email at _____@bamaed.ua.edu. If you have any questions or complaints about your rights as a research participant, then you may contact Ms. Tanta Miles, the Research Compliance Officer of the University at 205-348-8461 or toll-free at 1-877-820-3066.

You may also ask questions, make a suggestion, or file complaints and concerns through the IRB Outreach Website at http://osp.ua.edu/site/PRCO_Welcome.html. After you participate, you are encouraged to complete the survey for research participants that is online there. You may also e-mail us at participantoutreach@bama.ua.edu.

Signing and returning this consent form affirms your consent to participate and signifies you have had the opportunity to ask questions. Please keep a copy of this form for your records.

Signature of Research Participant Date

Signature of Investigator Date

Audio Taping Consent

All interviews will be recorded on audiotape and will only be available for use by the primary researcher, Paul Atkinson. When unattended, audiotapes will be stored in a locked cabinet within a locked room. Audiotape recordings will be transcribed within 24 hours and will then be immediately destroyed.

I understand that part of my participation in this research study will be audiotaped and I give my permission to the researcher to record the interview.

Yes, my participation in this research study can be audiotaped.

No, I do not want my participation in this research study to be audiotaped.

APPENDIX D

PROTOCOL FOR INITIAL INTERVIEW VIA SKYPE

Questions:

1) How would you describe your background prior to your involvement in Rock and Roll Academy?

Prompts:

- a) Educational background?
- b) Professional background?

2) How would you describe your teaching style and educational philosophy prior to being introduced to Rock and Roll Academy?

Prompts:

- a) In relation to music instruction?
- b) In relation to the roles of teacher and student?

3) How did you become involved in the Rock and Roll Academy program?

Prompts:

- a) When did you become involved?

4) How would you describe your Rock and Roll training and orientation experience?

Prompts:

- a) Describe the setting and place?
- b) How long did the training take?
- c) With whom did you train?
- d) What materials did you use?
- e) Were you sufficiently prepared before starting the job? Why or why not?

APPENDIX E
PROTOCOL FOR THE SITE-BASED INTERVIEW

Questions:

1. Based on your experience, describe how you teach Rock and Roll Academy.

Prompts:

a. How is what you do different from other music teachers?

2. How would you describe the general and specific skills you teach within the Rock and Roll Academy classroom?

3. Describe how you work to facilitate musical learning in the Rock and Roll Academy.

Prompts:

a. What methods do you use?

b. What kind of setting and tone do you try to impart?

4. Describe how you facilitate social emotional learning in Rock and Roll Academy.

Prompts:

a. What approaches do you employ?

b. Describe how conflict works in your classroom.

5. What challenges do you face as a Rock and Roll Academy teacher?

Prompts:

a. In the classroom with RRA students?

b. Personally?

c. Within the larger school community of administrators, teaching colleagues, parents and non-RRA students?

APPENDIX F

PROTOCOL FOR THE CONCLUDING INTERVIEW VIA SKYPE

Questions:

1. Has being a Rock and Roll Academy teacher impacted your educational philosophy? Has it changed your beliefs and practices?

Prompts:

- a. How and in what ways?
2. How well do you feel you understand the Rock and Roll Academy method and process?

Prompts:

- a. What do you do well?
- b. In what ways do you wish to improve?
3. Do you feel effective as a Rock and Roll Academy teacher? Why or why not?

Prompts:

- a. Can you provide examples?
4. How do you feel about the musical and social emotional goals contained within Rock and Roll Academy?

Prompts:

- a. Are they realistic?
- b. Are they achievable?
5. What goals do you have for your Rock and Roll Academy program?

Prompts:

- a. What goals do you have for yourself?
- b. How will you achieve these goals?
6. In your opinion, what qualities are required to be a successful Rock and Roll Academy teacher?

Prompts:

- a. Why are these qualities important?
7. Considering the information you shared with me during our first interview and all the feedback you have provided me until now, is there anything you wish for me to know that we have not yet discussed regarding your experiences with RRA?

APPENDIX G
SUMMARY OF CODES AND THEMES FOR MACY

Summary of Codes and Themes for Macy

TOPICS	
<i>Areas of investigation</i>	•Themes
BACKGROUND AND EXPERIENCE	
<p><i>Musicality</i></p> <ul style="list-style-type: none"> •lifetime passion •school band participation •competitive percussionist 	<ul style="list-style-type: none"> •lifetime musician •directed band experience •formal music training
<p><i>Education</i></p> <ul style="list-style-type: none"> •music education major •graduate teacher training 	<ul style="list-style-type: none"> •formal teacher training
<p><i>Teaching background</i></p> <ul style="list-style-type: none"> •traditional teacher •years of experience •band and orchestra •disengaged from students •"miserable experience" •expected to conform •desire to innovate 	<ul style="list-style-type: none"> •traditional teaching background •experienced •music related •dissatisfied •innovative
<p><i>Educational philosophy before RRA</i></p> <ul style="list-style-type: none"> •culture of control •passive student role •competitive music •safe atmosphere •positive social dynamic 	<ul style="list-style-type: none"> •teacher-centered •results oriented •SEL values
<p><i>Introduction and preparation for RRA</i></p> <ul style="list-style-type: none"> •worked w/ principal to investigate RRA •attracted to RRA concept •possessed doubts •desired an adapted approach •positive training with Galbo •support texts useful •ongoing development •not ready •teaching practice 	<ul style="list-style-type: none"> •shared decision to adopt RRA •cautious about the task •training with Galbo •training materials important •ongoing process •feeling unprepared •field experience required

(table continues)

TOPICS	
<i>Areas of investigation</i>	•Themes
ENVIRONMENT AND ACTIVITY	
<p><i>Classroom environment</i></p> <ul style="list-style-type: none"> •RRA colors •stage lighting •special performance area •JamHub stations •research station 	<ul style="list-style-type: none"> •setting a unique environment •collaborative elements
<p><i>Teaching approach</i></p> <ul style="list-style-type: none"> •direct instruction time •90% student driven •minimal teacher oversight •freedom within boundaries •establish rules 	<ul style="list-style-type: none"> •adapted approach •student centered •classroom management •safe environment
<p><i>Musical learning</i></p> <ul style="list-style-type: none"> •specific skills taught •freedom to experiment •resourcefulness •”they’ve got a great ear” •no notation •concert goal •collaborative process 	<ul style="list-style-type: none"> •some direct instruction •listening/aural learning •play-based learning •performance incentive •social learning
<p><i>SEL development</i></p> <ul style="list-style-type: none"> •caring teacher •”musician’s code” •space and freedom •student collaboration •problem solving •student decision-making •importance of conflict 	<ul style="list-style-type: none"> •safe environment •discovery oriented •social learning •specific SEL skills development •role for conflict
<p><i>RRA related challenges</i></p> <ul style="list-style-type: none"> •uninformed assumptions of colleagues •going into teacher-mode 	<ul style="list-style-type: none"> •outside perceptions •maintaining student-centered integrity

(table continues)

TOPICS	
<p><i>Areas of investigation</i></p> <ul style="list-style-type: none"> •Codes 	<ul style="list-style-type: none"> •Themes
TEACHER OUTLOOK	
<p><i>Philosophical shifts</i></p> <ul style="list-style-type: none"> •cultivating innovation •learning resourcefulness •importance of collaboration 	<ul style="list-style-type: none"> •valuing SEL •embracing a student-centered approach
<p><i>Teacher efficacy</i></p> <ul style="list-style-type: none"> •"ridiculously successful" •great musicians •SEL outcomes 	<ul style="list-style-type: none"> •high confidence •musical success •SEL success
<p><i>Future goals</i></p> <ul style="list-style-type: none"> •maturing program •appropriate levels of challenge •increased performance opportunities 	<ul style="list-style-type: none"> •wanting more for students
<p><i>Effective teacher qualities</i></p> <ul style="list-style-type: none"> •develops trust •respectful •patience •subtle boundary enforcement •comfort with ambiguity 	<ul style="list-style-type: none"> • safe environment •proper disposition •classroom management skills •student centered

APPENDIX H
SUMMARY OF CODES AND THEMES FOR JARED

Summary of Codes and Themes for Jared

TOPICS	
<i>Areas of investigation</i>	•Themes
BACKGROUND AND EXPERIENCE	
<p><i>Musicality</i></p> <ul style="list-style-type: none"> •no proficiency •loves music •novice guitar player •no formal instruction •struggled with music 	<ul style="list-style-type: none"> •minimal knowledge •no formal training
<p><i>Education</i></p> <ul style="list-style-type: none"> •undergraduate teaching degree •physical education major 	<ul style="list-style-type: none"> •formal teacher training
<p><i>Teaching background</i></p> <ul style="list-style-type: none"> •alternative school background •20 year veteran •hands-on background •appreciates working with troubled kids students •physical education background •social studies experience 	<ul style="list-style-type: none"> •experienced •experiential background •strength working with SEL challenged •traditional background
<p><i>Educational philosophy before RRA</i></p> <ul style="list-style-type: none"> •relationship-based •adjusts plans to meet student needs •passion for exploration •process 	<ul style="list-style-type: none"> •SEL values •student-centered •discovery oriented •process over product
<p><i>Introduction and preparation for RRA</i></p> <ul style="list-style-type: none"> •invited by principal •excited about RRA •easier b/c similar to own philosophy •kids become the leaders •good work with Galbo •training texts used •welcomes ongoing support •questioned own abilities •embraced vulnerability and fearlessness 	<ul style="list-style-type: none"> •choice to adopt RRA •enthusiasm for task •training with Galbo •training materials important •training as a process •willing to co-learn with students

(table continues)

TOPICS	
<i>Areas of investigation</i>	•Themes
ENVIRONMENT AND ACTIVITY	
<p><i>Classroom environment</i></p> <ul style="list-style-type: none"> •”setting up the environment” •large space only for RRA •bold use of color •special lighting •performance area •risers for people to observe •collaborative stations <p><i>Teaching approach</i></p> <ul style="list-style-type: none"> •more knowledgeable other •”get the song into the room” •providing space •musician’s code •exploring •experimenting •supporting students where they are •communication tools <p><i>Musical learning</i></p> <ul style="list-style-type: none"> •no notation •collaborative experimentation •concert goal •social process <p><i>SEL development</i></p> <ul style="list-style-type: none"> •collaboration •communication •negotiation •responsible decision-making •problem-solving •self-regulation •conflict is part of the process •application outside classroom <p><i>RRA related challenges</i></p> <ul style="list-style-type: none"> • technical knowledge •”not knowing all the notes” •”figure it out together” 	<ul style="list-style-type: none"> •understands importance of environment •dedicated space •setting a unique environment •collaboration is valued •use of scaffolding/cognitive apprenticeship •process oriented •student freedom • safe environment •discovery-oriented •student centered •social, play-based learning •performance incentive/goal •social learning •social dialogue •role for conflict •specific SEL skills development •real world application •musical limitations •teacher as co-learner

(table continues)

TOPICS	
<p><i>Areas of investigation</i></p> <ul style="list-style-type: none"> •Codes 	<ul style="list-style-type: none"> •Themes
TEACHER OUTLOOK	
<p><i>Philosophical shifts</i></p> <ul style="list-style-type: none"> •compatible with beliefs and practices •SEL values •student-centered •discovery oriented •process over product 	<ul style="list-style-type: none"> •philosophically aligned •valuing SEL •embracing a student-centered approach •process oriented
<p><i>Teacher efficacy</i></p> <ul style="list-style-type: none"> •successful honoring process •"process over product" •comfortable with musical progress •student courageousness •responsible decision-making •social awareness •cultivating relationships 	<ul style="list-style-type: none"> •understands process •values process •music success •SEL success
<p><i>Future goals</i></p> <ul style="list-style-type: none"> •continued growth of program •increased numbers of students •hope to implement learning outside RRA 	<ul style="list-style-type: none"> •growing enrollment •external application of SEL skills
<p><i>Effective teacher qualities</i></p> <ul style="list-style-type: none"> •passion •"process over product" •allow room to explore •student focused •know how to connect 	<ul style="list-style-type: none"> •proper disposition •process orientated •student-centered •relationship skills

APPENDIX I

SUMMARY OF CODES AND THEMES FOR MATTHEW

Summary of Codes and Themes for Matthew

TOPICS	
<i>Areas of investigation</i>	
•Codes	•Themes
BACKGROUND AND EXPERIENCE	
<p><i>Musicality</i></p> <ul style="list-style-type: none"> •"picked up the guitar" •independent band experience •songwriting •technical music training 	<ul style="list-style-type: none"> •self-taught •collaborative band experience •lifetime musician •formal training
<p><i>Education</i></p> <ul style="list-style-type: none"> •creative writing •no teacher training 	<ul style="list-style-type: none"> •no teacher training
<p><i>Teaching background</i></p> <ul style="list-style-type: none"> •no prior experience teaching in schools •summer camp counselor •experiential leadership facilitator 	<ul style="list-style-type: none"> •no formal experience •relevant leadership experience
<p><i>Educational philosophy before RRA</i></p> <ul style="list-style-type: none"> •learning on one's own •play-based learning •teacher controls learning process 	<ul style="list-style-type: none"> •independent learning •discovery oriented •teacher-centered
<p><i>Introduction and preparation for RRA</i></p> <ul style="list-style-type: none"> •pursued position •inspired by Galbo •no training texts •hands-on training •ongoing discussions •familiar process of learning •not prepared •first year practice essential to success 	<ul style="list-style-type: none"> •choice to adopt RRA •enthusiasm for the model •training texts unavailable •training with Galbo •ongoing process •feeling unprepared •field experience required

(table continues)

TOPICS	
<i>Areas of investigation</i>	•Themes
ENVIRONMENT AND ACTIVITY	
<p><i>Classroom environment</i></p> <ul style="list-style-type: none"> •recording studio feel •unique feel •RRA colors •halogen stage lighting •stage area •group practice rooms •JamHub stations 	<ul style="list-style-type: none"> •importance of environment •dedicated space
<p><i>Teaching approach</i></p> <ul style="list-style-type: none"> •group expectation •freedom and space •”setting the tone” •physical and psychological space •student choice •self-determination •”real experience” 	<ul style="list-style-type: none"> • setting a unique environment •collaborative design elements • goals drive process •safe environment •establishing a peer to peer environment •student-centered •authentic process
<p><i>Musical learning</i></p> <ul style="list-style-type: none"> •playing by ear •aural instruction •support on demand •collaborative process •musical experimentation •presentation of learning 	<ul style="list-style-type: none"> •listening •teacher as a resource •social learning •play-based •performance incentive/goal
<p><i>SEL development</i></p> <ul style="list-style-type: none"> •communication •conflict-resolution •democratic process •responsible decision-making •problem solving 	<ul style="list-style-type: none"> •social dialogue •role for conflict •specific SEL skills development
<p><i>RRA related challenges</i></p> <ul style="list-style-type: none"> •”let go of the process” •”too hands off” •recognizing when to intervene •young student reluctance •traditional assumptions 	<ul style="list-style-type: none"> •trusting the method and approach •classroom management •teacher awareness •direct instruction •overcoming others’ assumptions

(table continues)

TOPICS	
<i>Areas of investigation</i>	
•Codes	•Themes
TEACHER OUTLOOK	
<i>Philosophical shifts</i>	
•relinquishing control	•student centered
•power of hands-on process	•authentic learning
<i>Teacher efficacy</i>	
• student musical growth	•musical success
•SEL outcomes	•SEL success
•confidence with approach	
•understands boundaries and space	•understands process
<i>Future goals</i>	
•RRA as a musical community hub	•developing community
<i>Effective teacher qualities</i>	
•patience with the process	•honoring the method
•encouraging w/ questions, not answers	•discovery oriented
•dropping preconceived notions	•willingness to change

APPENDIX J
SUMMARY OF CODES AND THEMES FOR GENA

Summary of Codes and Themes for Gena

TOPICS	
<i>Areas of investigation</i>	•Themes
BACKGROUND AND EXPERIENCE	
<p><i>Musicality</i></p> <ul style="list-style-type: none"> •lifelong pianist •deep orchestral experience •church organist 	<ul style="list-style-type: none"> •lifetime musician •directed band experience • formal music training
<p><i>Education background</i></p> <ul style="list-style-type: none"> •late to college •music education major •master’s in education 	<ul style="list-style-type: none"> •formal teacher training
<p><i>Teaching background</i></p> <ul style="list-style-type: none"> •private music teacher •church music director •traditional band teacher •public school teacher •loves directing band 	<ul style="list-style-type: none"> •music related •traditional teaching background •satisfied with former role
<p><i>Educational philosophy before RRA</i></p> <ul style="list-style-type: none"> •not rule oriented •duty to teach notation •every student can succeed •considers student desires 	<ul style="list-style-type: none"> •nurturing •product over process •teacher-centered
<p><i>Introduction and preparation for RRA</i></p> <ul style="list-style-type: none"> •”blindsided” •”not a happy camper” •similarities to novice band class •concerns about RRA •training with Galbo was helpful •texts: ”not a lesson plan kind of person” •”didn’t know what to expect” •”just have to do it” 	<ul style="list-style-type: none"> •imposed decision to adopt RRA •doubt •training with Galbo • training texts ignored •feeling unprepared •field experience required

(table continues)

TOPICS	
<i>Areas of investigation</i>	•Themes
ENVIRONMENT AND ACTIVITY	
<p><i>Classroom environment</i></p> <ul style="list-style-type: none"> •massive room •RRA covers 1/3 of space •RRA colors in limited area •half time RRA, half time band room •one stage •no collaborative station options •students use issued iPads for research <p><i>Teaching approach</i></p> <ul style="list-style-type: none"> •"don't have a lot of rules" •direct instruction •improving •teacher influences choice and thinking <p><i>Musical learning</i></p> <ul style="list-style-type: none"> •instrumental instruction •prepares students to perform •expects practice and repetition •interventions facilitate musical progress •teacher influences instrument choice •specific skills taught w/ limited notation <p><i>SEL development</i></p> <ul style="list-style-type: none"> •students choose songs w/ teacher input •"leave each other alone" •"nip it in the bud" •overcome difference •reduces anxiety <p><i>RRA related challenges</i></p> <ul style="list-style-type: none"> •minimizing student frustration •promoting musical success •limited knowledge of guitar •limited proficiency with technology •consistent practice time 	<ul style="list-style-type: none"> •shared dual use space •lacking collaborative design elements •relaxed •product oriented •teacher centered •direct instruction •performance incentive/goal •teacher locus of control •product orientation •teacher centered •shared decisions between teacher and students •discourages conflict •limits dialogue •promotes harmony •promoting harmony •product oriented •increased instructional/technical knowledge •product oriented

(table continues)

TOPICS	
<p><i>Areas of investigation</i></p> <ul style="list-style-type: none"> •Codes 	<ul style="list-style-type: none"> •Themes
TEACHER OUTLOOK	
<p><i>Philosophical shifts</i></p> <ul style="list-style-type: none"> •former beliefs reaffirmed •notation skills not required for success 	<ul style="list-style-type: none"> •teacher-centered
<p><i>Teacher efficacy</i></p> <ul style="list-style-type: none"> •self-improvement is an ongoing process •setting goals for students •successful ability to guide instruction •students “performed well” 	<ul style="list-style-type: none"> •improving •possesses teacher centered gifts •music success
<p><i>Future goals</i></p> <ul style="list-style-type: none"> •more to learn about RRA 	<ul style="list-style-type: none"> •professional development
<p><i>Effective teacher qualities</i></p> <ul style="list-style-type: none"> •”make sure the kids don’t get bored” •promote musical growth •push students to do their best •willingness to trust students •musical ability •appreciation of music •committed to diversity •flexibility •ability to instruct when needed 	<ul style="list-style-type: none"> •nurturing/caretaking •product oriented •direct instruction •musical knowledge •teacher centered

APPENDIX K
SUMMARY OF CODES AND THEMES FOR GREGG

Summary of Codes and Themes for Gregg

TOPICS	
<i>Areas of investigation</i>	
•Codes	•Themes
BACKGROUND AND EXPERIENCE	
<i>Musicality</i>	
<ul style="list-style-type: none"> •learned instrumentation on his own •exploratory and collaborative process •formal music classes in college 	<ul style="list-style-type: none"> •self-taught •learning process similar to RRA • formal music training
<i>Education background</i>	
<ul style="list-style-type: none"> •sociology major in college 	<ul style="list-style-type: none"> •no teacher training
<i>Teaching background</i>	
<ul style="list-style-type: none"> •part time music recording teacher 	<ul style="list-style-type: none"> •no formal experience
<i>Educational philosophy before RRA</i>	
<ul style="list-style-type: none"> •"kids need to be controlled" •"everything needs to be planned" •predicted outcomes •teacher assigned notes and parts •"learning concrete pieces" •teacher makes decisions •students perform assigned tasks 	<ul style="list-style-type: none"> •teacher locus of control •product oriented •teacher centered
<i>Introduction and preparation for RRA</i>	
<ul style="list-style-type: none"> •recommended for hire •interested in RRA concept •6 month shadow period with Galbo •ongoing professional development •"was sufficiently prepared" •"unfolding mystery" •practice is necessary 	<ul style="list-style-type: none"> •personal choice to adopt •enthusiasm for task •extensive training •ongoing development •high level of preparation •discovering self as a teacher •field experience required

(table continues)

TOPICS	
<i>Areas of investigation</i>	•Themes
ENVIRONMENT AND ACTIVITY	
<p><i>Classroom environment</i></p> <ul style="list-style-type: none"> •band posters •stage •special RRA colors •stage lighting •small dedicated space •shared area for student research • JamHub station •group practice room <p><i>Teaching approach</i></p> <ul style="list-style-type: none"> •facilitator •play-based •”create a safe space” •student choice <p><i>Musical learning</i></p> <ul style="list-style-type: none"> •peer to peer learning •teacher as an expert resource <p><i>SEL development</i></p> <ul style="list-style-type: none"> •dialogue •practicing teamwork •collaborative problem-solving •negotiation <p><i>RRA related challenges</i></p> <ul style="list-style-type: none"> •safety within limited space •misconceptions outside of the classroom •overcoming objections •integrating RRA within a school’s culture •improving boundaries 	<ul style="list-style-type: none"> •setting a unique environment •dedicated space •collaborative design elements •discovery-oriented •safe environment •student centered •cognitive apprenticeship •more knowledgeable other •communication •specific SEL skills development •role for conflict •physical safety •outside perceptions •classroom management

(table continues)

TOPICS	
<p><i>Areas of investigation</i></p> <ul style="list-style-type: none"> •Codes 	<ul style="list-style-type: none"> •Themes
TEACHER OUTLOOK	
<p><i>Philosophical shifts</i></p> <ul style="list-style-type: none"> •empowering students •democratic classroom 	<ul style="list-style-type: none"> •student centered •social learning process
<p><i>Teacher efficacy</i></p> <ul style="list-style-type: none"> •confident, but "still a work in progress" •understands method •excellent listening skills •exercises restraint •patience with the process •students meet goals 	<ul style="list-style-type: none"> •confident and improving •competence with method •musical & SEL effectiveness
<p><i>Future goals</i></p> <ul style="list-style-type: none"> •increase community awareness •foster positive SEL experiences •improve musicality 	<ul style="list-style-type: none"> •building awareness and value •improving student outcomes
<p><i>Effective teacher qualities</i></p> <ul style="list-style-type: none"> •patience with self •patience with process •open mindedness 	<ul style="list-style-type: none"> •proper disposition •honoring the method •willingness to change

APPENDIX L

CROSS-CASE COMPARISON OF THEMES AND RESULTING COMMON CONCEPTS,
ORGANIZED BY TOPIC AND AREA OF INVESTIGATION

TOPIC: BACKGROUND AND EXPERIENCE

Cross-case Comparison, Area of Investigation: Musicality

Macy Case #1	Jared Case #2	Matthew Case #3	Gena Case #4	Gregg Case #5
THEMES	THEMES	THEMES	THEMES	THEMES
<ul style="list-style-type: none"> •lifetime musician •directed band experience •formal music training 	<ul style="list-style-type: none"> •minimal knowledge •no formal training 	<ul style="list-style-type: none"> •lifetime musician •self-taught •collaborative band experience •formal training 	<ul style="list-style-type: none"> •lifetime musician •directed band experience •formal music training 	<ul style="list-style-type: none"> •self-taught •learning process similar to RRA • formal music training
COMMON CONCEPTS	COMMON CONCEPTS	COMMON CONCEPTS	COMMON CONCEPTS	COMMON CONCEPTS
<ul style="list-style-type: none"> •extensive music experience 		<ul style="list-style-type: none"> •extensive music experience 	<ul style="list-style-type: none"> •extensive music experience 	<ul style="list-style-type: none"> •extensive music experience

Cross-case Comparison, Area of Investigation: Education

Macy Case #1	Jared Case #2	Matthew Case #3	Gena Case #4	Gregg Case #5
THEMES	THEMES	THEMES	THEMES	THEMES
<ul style="list-style-type: none"> •formal teacher training 	<ul style="list-style-type: none"> •formal teacher training 	<ul style="list-style-type: none"> •no teacher training 	<ul style="list-style-type: none"> •formal teacher training 	<ul style="list-style-type: none"> •no teacher training
COMMON CONCEPTS	COMMON CONCEPTS	COMMON CONCEPTS	COMMON CONCEPTS	COMMON CONCEPTS
<ul style="list-style-type: none"> •formal teacher training 	<ul style="list-style-type: none"> •formal teacher training 		<ul style="list-style-type: none"> •formal teacher training 	

Cross-case Comparison, Area of Investigation: Teaching Background

Macy Case #1	Jared Case #2	Matthew Case #3	Gena Case #4	Gregg Case #5
THEMES	THEMES	THEMES	THEMES	THEMES
<ul style="list-style-type: none"> •traditional teaching background •experienced •music related •dissatisfied •innovative 	<ul style="list-style-type: none"> •experienced •experiential background •strength working with SEL challenged students •traditional background 	<ul style="list-style-type: none"> •no formal experience •relevant leadership experience 	<ul style="list-style-type: none"> •music related •traditional teaching background •satisfied with former role 	<ul style="list-style-type: none"> •no formal experience
COMMON CONCEPTS	COMMON CONCEPTS	COMMON CONCEPTS	COMMON CONCEPTS	COMMON CONCEPTS
<ul style="list-style-type: none"> •traditional school teaching background 	<ul style="list-style-type: none"> •traditional school teaching background 		<ul style="list-style-type: none"> •traditional school teaching background 	

Cross-case Comparison, Area of Investigation: Educational Philosophy before RRA

Macy Case #1	Jared Case #2	Matthew Case #3	Gena Case #4	Gregg Case #5
THEMES	THEMES	THEMES	THEMES	THEMES
<ul style="list-style-type: none"> •teacher-centered •results oriented •SEL values 	<ul style="list-style-type: none"> •SEL values •student-centered •discovery oriented •process over product 	<ul style="list-style-type: none"> •independent learning •discovery oriented •teacher-centered 	<ul style="list-style-type: none"> •nurturing •product over process •teacher-centered 	<ul style="list-style-type: none"> •teacher locus of control •product oriented •teacher centered
COMMON CONCEPTS	COMMON CONCEPTS	COMMON CONCEPTS	COMMON CONCEPTS	COMMON CONCEPTS
<ul style="list-style-type: none"> •teacher-centered philosophy prior to RRA •product-oriented approach prior to RRA 		<ul style="list-style-type: none"> •teacher-centered philosophy prior to RRA 	<ul style="list-style-type: none"> •teacher-centered philosophy prior to RRA •product-oriented approach prior to RRA 	<ul style="list-style-type: none"> •teacher-centered philosophy prior to RRA •product-oriented approach prior to RRA

Cross-case Comparison, Area of Investigation: Introduction and Preparation for RRA

Macy Case #1	Jared Case #2	Matthew Case #3	Gena Case #4	Gregg Case #5
THEMES	THEMES	THEMES	THEMES	THEMES
<ul style="list-style-type: none"> •shared decision to adopt RRA •cautious about the task •training with Galbo •training manuals important •ongoing process •feeling unprepared •field experience required 	<ul style="list-style-type: none"> •choice to adopt RRA •enthusiasm for task •training with Galbo •training manuals important •training as a process •willing to co-learn with students 	<ul style="list-style-type: none"> •choice to adopt RRA •enthusiasm for the model •training with Galbo • training texts unavailable •ongoing process •feeling unprepared •field experience required 	<ul style="list-style-type: none"> •imposed decision to adopt RRA •doubt •training with Galbo • training texts ignored •feeling unprepared •field experience required 	<ul style="list-style-type: none"> •personal choice to adopt •enthusiasm for task •extensive training •ongoing development •high level of preparation •discovering self as a teacher •field experience required
COMMON CONCEPTS	COMMON CONCEPTS	COMMON CONCEPTS	COMMON CONCEPTS	COMMON CONCEPTS
<ul style="list-style-type: none"> •possessed free choice to adopt the RRA method •trained with an experienced RRA instructor (Galbo) •utilization of training texts •began instruction feeling unprepared •firsthand teaching experience over time is required to develop confidence and competence 	<ul style="list-style-type: none"> •possessed free choice to adopt the RRA method •trained with an experienced RRA instructor (Galbo) •utilization of training texts •began instruction feeling unprepared •firsthand teaching experience over time is required to develop confidence and competence 	<ul style="list-style-type: none"> •possessed free choice to adopt the RRA method •trained with an experienced RRA instructor (Galbo) •began instruction feeling unprepared •firsthand teaching experience over time is required to develop confidence and competence 	<ul style="list-style-type: none"> *trained with an experienced RRA instructor (Galbo) •began instruction feeling unprepared •firsthand teaching experience over time is required to develop confidence and competence 	<ul style="list-style-type: none"> •possessed free choice to adopt the RRA method *trained with an experienced RRA instructor (Galbo) •utilization of training texts •firsthand teaching experience over time is required to develop confidence and competence

TOPIC: ENVIRONMENT AND ACTIVITY

Cross-case Comparison, Area of Investigation: Classroom Environment

Macy Case #1	Jared Case #2	Matthew Case #3	Gena Case #4	Gregg Case #5
THEMES	THEMES	THEMES	THEMES	THEMES
<ul style="list-style-type: none"> •setting a unique environment •collaborative elements 	<ul style="list-style-type: none"> •understands importance of environment •dedicated space •setting a unique environment •collaboration is valued 	<ul style="list-style-type: none"> •importance of environment •dedicated space •setting a unique environment •collaborative design elements 	<ul style="list-style-type: none"> •shared dual use space •lacking collaborative design elements 	<ul style="list-style-type: none"> •setting a unique environment •dedicated space •collaborative design elements
COMMON CONCEPTS	COMMON CONCEPTS	COMMON CONCEPTS	COMMON CONCEPTS	COMMON CONCEPTS
<ul style="list-style-type: none"> •teacher understanding about the importance of shaping an environment that is unique •utilizing distinctive colors, lighting and staging within a dedicated space •use of multiple design elements promoting stations for student collaboration 	<ul style="list-style-type: none"> •teacher understanding about the importance of shaping an environment that is unique •utilizing distinctive colors, lighting and staging within a dedicated space •use of multiple design elements promoting stations for student collaboration 	<ul style="list-style-type: none"> •teacher understanding about the importance of shaping an environment that is unique •utilizing distinctive colors, lighting and staging within a dedicated space •use of multiple design elements promoting stations for student collaboration 		<ul style="list-style-type: none"> •teacher understanding about the importance of shaping an environment that is unique •utilizing distinctive colors, lighting and staging within a dedicated space •use of multiple design elements promoting stations for student collaboration

Cross-case Comparison, Area of Investigation: Teaching Approach

Macy Case #1	Jared Case #2	Matthew Case #3	Gena Case #4	Gregg Case #5
THEMES	THEMES	THEMES	THEMES	THEMES
<ul style="list-style-type: none"> •adapted approach •student centered •classroom management •safe environment 	<ul style="list-style-type: none"> •use of scaffolding/ cognitive apprenticeship •process oriented •student freedom • safe environment •discovery-oriented •student centered 	<ul style="list-style-type: none"> • goals drive process •safe environment •establishing a peer to peer environment •student-centered •authentic process 	<ul style="list-style-type: none"> •relaxed •product oriented •teacher centered 	<ul style="list-style-type: none"> •discovery-oriented •safe environment •student centered
COMMON CONCEPTS	COMMON CONCEPTS	COMMON CONCEPTS	COMMON CONCEPTS	COMMON CONCEPTS
<ul style="list-style-type: none"> •student centered stance •process and discovery oriented focus •allows student freedom within safe and respectful boundaries supported by the teacher 	<ul style="list-style-type: none"> •student centered stance •process and discovery oriented focus •allows student freedom within safe and respectful boundaries supported by the teacher 	<ul style="list-style-type: none"> •student centered stance •process and discovery oriented focus •allows student freedom within safe and respectful boundaries supported by the teacher 		<ul style="list-style-type: none"> •student centered stance •process and discovery oriented focus •allows student freedom within safe and respectful boundaries supported by the teacher

Cross-case Comparison, Area of Investigation: Musical Learning

Macy Case #1	Jared Case #2	Matthew Case #3	Gena Case #4	Gregg Case #5
THEMES	THEMES	THEMES	THEMES	THEMES
<ul style="list-style-type: none"> •some direct instruction •listening/aural learning •play-based learning •performance incentive •social learning 	<ul style="list-style-type: none"> •social, play-based learning •performance incentive/goal 	<ul style="list-style-type: none"> •listening •teacher as a resource •social learning •play-based •performance incentive/goal 	<ul style="list-style-type: none"> •direct instruction •performance incentive/goal •teacher locus of control •product orientation •teacher centered 	<ul style="list-style-type: none"> •cognitive apprenticeship •more knowledgeable other
COMMON CONCEPTS	COMMON CONCEPTS	COMMON CONCEPTS	COMMON CONCEPTS	COMMON CONCEPTS
<ul style="list-style-type: none"> •musical learning as a socially oriented, peer-relational, collaborative process •concert performance an incentive that facilitates learning among group members 	<ul style="list-style-type: none"> •musical learning as a socially oriented, peer-relational, collaborative process •concert performance an incentive that facilitates learning among group members 	<ul style="list-style-type: none"> •musical learning as a socially oriented, peer-relational, collaborative process •concert performance an incentive that facilitates learning among group members 		<ul style="list-style-type: none"> •musical learning as a socially oriented, peer-relational, collaborative process

Cross-case Comparison, Area of Investigation: SEL Development

Macy Case #1	Jared Case #2	Matthew Case #3	Gena Case #4	Gregg Case #5
THEMES	THEMES	THEMES	THEMES	THEMES
<ul style="list-style-type: none"> •safe environment •discovery oriented •social learning •specific SEL skills development •role for conflict 	<ul style="list-style-type: none"> •social learning •social dialogue •role for conflict •specific SEL skills development •real world application 	<ul style="list-style-type: none"> •social dialogue •role for conflict •specific SEL skills development 	<ul style="list-style-type: none"> •shared decision-making between teacher and students •discourages conflict •limits dialogue •promotes harmony 	<ul style="list-style-type: none"> •communication •specific SEL skills development •role for conflict
COMMON CONCEPTS	COMMON CONCEPTS	COMMON CONCEPTS	COMMON CONCEPTS	COMMON CONCEPTS
<ul style="list-style-type: none"> •teacher supports an environment of social engagement •specific SEL outcomes are identified •conflict plays an active and important role in SEL development 	<ul style="list-style-type: none"> •teacher supports an environment of social engagement •specific SEL outcomes are identified •conflict plays an active and important role in SEL development 	<ul style="list-style-type: none"> •teacher supports an environment of social engagement •specific SEL outcomes are identified •conflict plays an active and important role in SEL development 		<ul style="list-style-type: none"> •teacher supports an environment of social engagement •specific SEL outcomes are identified •conflict plays an active and important role in SEL development

Cross-case Comparison, Area of Investigation: RRA Related Challenges

Macy Case #1	Jared Case #2	Matthew Case #3	Gena Case #4	Gregg Case #5
THEMES	THEMES	THEMES	THEMES	THEMES
<ul style="list-style-type: none"> •outside perceptions •maintaining student-centered integrity 	<ul style="list-style-type: none"> •musical limitations •teacher as co-learner 	<ul style="list-style-type: none"> •trusting the method and approach •classroom management •teacher awareness •direct instruction •overcoming others' assumptions 	<ul style="list-style-type: none"> •promoting harmony •product oriented •increased instructional/technical knowledge •product oriented 	<ul style="list-style-type: none"> •physical safety •outside perceptions •classroom management
COMMON CONCEPTS	COMMON CONCEPTS	COMMON CONCEPTS	COMMON CONCEPTS	COMMON CONCEPTS
<ul style="list-style-type: none"> •managing external perceptions 		<ul style="list-style-type: none"> •managing external perceptions 		<ul style="list-style-type: none"> •managing external perceptions

TOPIC: TEACHER OUTLOOK

Cross-case Comparison, Area of Investigation: Philosophical Shifts

Macy Case #1	Jared Case #2	Matthew Case #3	Gena Case #4	Gregg Case #5
THEMES	THEMES	THEMES	THEMES	THEMES
<ul style="list-style-type: none"> •valuing SEL •embracing a student-centered approach 	<ul style="list-style-type: none"> •valuing SEL •embracing a student-centered approach •process oriented 	<ul style="list-style-type: none"> •student centered •authentic learning 	<ul style="list-style-type: none"> •teacher-centered 	<ul style="list-style-type: none"> •student centered •social learning process
COMMON CONCEPTS	COMMON CONCEPTS	COMMON CONCEPTS	COMMON CONCEPTS	COMMON CONCEPTS
<ul style="list-style-type: none"> •valuing a student-centered approach •promoting SEL experiences 	<ul style="list-style-type: none"> •valuing a student-centered approach •promoting SEL experiences 	<ul style="list-style-type: none"> •valuing a student-centered approach 		<ul style="list-style-type: none"> •valuing a student-centered approach •promoting SEL experiences

Cross-case Comparison, Area of Investigation: Teacher Efficacy

Macy Case #1	Jared Case #2	Matthew Case #3	Gena Case #4	Gregg Case #5
THEMES	THEMES	THEMES	THEMES	THEMES
<ul style="list-style-type: none"> •high confidence •music success •SEL success 	<ul style="list-style-type: none"> •understands process •values process •music success •SEL success 	<ul style="list-style-type: none"> •music success •SEL success •understands process 	<ul style="list-style-type: none"> •teacher improvement •possesses teacher centered gifts •music success 	<ul style="list-style-type: none"> •confident and improving •competence with method •musical & SEL effectiveness
COMMON CONCEPTS	COMMON CONCEPTS	COMMON CONCEPTS	COMMON CONCEPTS	COMMON CONCEPTS
<ul style="list-style-type: none"> •personal confidence •successful music-related outcomes •SEL success 	<ul style="list-style-type: none"> •methodological success •successful music-related outcomes •SEL success 	<ul style="list-style-type: none"> •methodological success •personal confidence •successful music-related outcomes •SEL success 	<ul style="list-style-type: none"> •successful music-related outcomes 	<ul style="list-style-type: none"> •methodological success •personal confidence •successful music-related outcomes •SEL success

Cross-case Comparison, Area of Investigation: Future Goals

Macy Case #1	Jared Case #2	Matthew Case #3	Gena Case #4	Gregg Case #5
THEMES	THEMES	THEMES	THEMES	THEMES
<ul style="list-style-type: none"> wanting more for students 	<ul style="list-style-type: none"> growing enrollment external application of SEL skills 	<ul style="list-style-type: none"> developing community 	<ul style="list-style-type: none"> professional development 	<ul style="list-style-type: none"> building awareness and value improving student outcomes
COMMON CONCEPTS	COMMON CONCEPTS	COMMON CONCEPTS	COMMON CONCEPTS	COMMON CONCEPTS
<ul style="list-style-type: none"> providing additional opportunities for students 	<ul style="list-style-type: none"> providing additional opportunities for students 			<ul style="list-style-type: none"> providing additional opportunities for students

Cross-case Comparison, Area of Investigation: Effective Teacher Qualities

Macy Case #1	Jared Case #2	Matthew Case #3	Gena Case #4	Gregg Case #5
THEMES	THEMES	THEMES	THEMES	THEMES
<ul style="list-style-type: none"> safe environment proper disposition classroom management skills student centered 	<ul style="list-style-type: none"> proper disposition process orientated student-centered relationship skills 	<ul style="list-style-type: none"> honoring the method discovery oriented willingness to change 	<ul style="list-style-type: none"> nurturing/ caretaking product oriented direct instruction musical knowledge teacher centered 	<ul style="list-style-type: none"> proper disposition honoring the method willingness to change
COMMON CONCEPTS	COMMON CONCEPTS	COMMON CONCEPTS	COMMON CONCEPTS	COMMON CONCEPTS
<ul style="list-style-type: none"> possessing a student centered orientation that values discovery being open-minded about the method having a respectful and patient disposition strong relationship skills that facilitate a non-invasive classroom management style 	<ul style="list-style-type: none"> possessing a student centered orientation that values discovery being open-minded about the method having a respectful and patient disposition strong relationship skills that facilitate a non-invasive classroom management style 	<ul style="list-style-type: none"> possessing a student centered orientation that values discovery being open-minded about the method strong relationship skills that facilitate a non-invasive classroom management style 		<ul style="list-style-type: none"> being open-minded about the method having a respectful and patient disposition

APPENDIX M
TABLE OF COMMON CONCEPTS

Table of Common Concepts

BACKGROUND AND EXPERIENCE	
Musicality	•extensive music experience
Education	•formal teacher training
Teaching Background	•traditional school teaching background
Educational Philosophy Before RRA	•teacher-centered philosophy prior to RRA •product-oriented approach prior to RRA
Introduction and Preparation for RRA	•possessed free choice to adopt the RRA method •trained with an experienced RRA instructor (Galbo) •utilization of training texts •began instruction feeling unprepared •firsthand teaching experience over time is required to develop confidence and competence
ENVIRONMENT AND ACTIVITY	
Classroom Environment	•teacher understanding about the importance of shaping an environment that is unique •utilizing distinctive colors, lighting and staging within a dedicated space •use of multiple design elements promoting stations for student collaboration
Teaching Approach	•student centered stance •process and discovery oriented focus •allows student freedom within safe and respectful boundaries supported by the teacher
Musical Learning	•musical learning as a socially oriented, peer-relational, collaborative process •concert performance an incentive that facilitates learning among group members
SEL Development	•teacher supports an environment of social engagement •specific SEL outcomes are identified •conflict plays an active and important role in SEL development
RRA Related Challenges	•managing external perceptions
TEACHER OUTLOOK	
Philosophical Shifts	•valuing a student-centered approach
Teacher Efficacy	•methodological success •personal confidence •successful music-related outcomes •SEL success
Future Goals	•providing additional opportunities for students
Effective Teacher Qualities	•possessing a student centered orientation that values discovery •being open-minded about the method •having a respectful and patient disposition •strong relationship skills that facilitate a non-invasive classroom management style