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Performers as Teachers: A Case Study on How Two El Sistema-Inspired Teaching Artists' Performance Identities Manifested During Instruction

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**PERFORMERS AS TEACHERS: A CASE STUDY ON HOW
TWO EL SISTEMA-INSPIRED TEACHING ARTISTS'
PERFORMANCE IDENTITIES MANIFESTED DURING
INSTRUCTION**

A Dissertation

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

in

The College of Music and Dramatic Arts

by

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Abstract

Kids' Orchestra (KO) is an afterschool *El Sistema*-inspired program in Baton Rouge, Louisiana with a Title I school district, which employs a high percentage of musicians who identify strongly as performers. During the 2017-2018 school year, 52 of 59 KO teaching artists were considered professional musicians with training in music performance, with no educational background and/or prior experience in music education.

The recent development of ESI programs across the United States has fostered claims of using music education as a way to bring social change to the community it works in. Research exploring the specific nature of the pedagogy in these types of programs has become a necessity. Therefore, the purpose of this study was to create a portrait of two professional musicians who are teaching artists at KO and explore how their strong performer identities influence and impact their pedagogy and teaching styles.

In this qualitative instrumental case study, I observed, interviewed, and co-reflected with two teaching artists who were professional musicians and from vastly different cultural backgrounds. Kevin and Paulo are both male, one from the U.S. having grown up in traditional American large ensembles while Paulo grew up in Venezuela as an active participant in *El Sistema* orchestras before attending college in the U.S. Both participants had been placed as teaching artists for KO for at least two full academic years and were actively involved in the Baton Rouge music scene.

Findings revealed that the two participants' performance identities manifested in several different ways. Kevin's main goal for his percussion class was music literacy while Paulo valued the social aspects of music making over technique and literacy. Both teaching artists had trouble giving their students feedback and described a disconnect between having fun and learning

music. Finally, I describe the two ways in which the participants differentiated instruction in their classes with varied ages and ability levels: the “helper” and part differentiation.

Chapter 1. Introduction

Personal Vignette

Baton Rouge, LA, 2013

It's 3:23pm as I sit in my car blasting the A.C. I wonder if it's too early to go into the school.

Samantha had told us to be ready to teach by 3:30pm. I decide I might as well go in. I despise tardiness and my motto is: if I'm on time, I'm already late. As I walk into the school office, there are children running around everywhere. My anxiety about this new job starts to turn into panic. Honestly, what was I thinking? I've taught private lessons to middle and high schoolers and performed in outreach concerts for K-5. But teaching group lessons with children anywhere from 1st-5th grade? Well, here I go.

"Hi, excuse me, I'm from Kids' Orchestra and-"

"Oh, hello! We love Kids' Orchestra! They're all in the 4th grade hallway, to the right and then take a left. SHILOH GAUTHIER, YOUR MOTHER HAS BEEN WAITING IN CARPOOL!"

I leave the office, take a right, and make my way to the 4th grade hallway. As I turn left, there have to be about 50 children sitting against the two walls. My heart starts beating faster. I glance around and find the person I've been looking for.

"Hey, Samantha!"

"Hi, Alicia, how are you?"

"Good! So, which kids are in my viola class?"

"Um, I'm not sure yet. You're going to have to find some kids who want to take viola lessons with you."

My heart stops.

"What? What do you mean?"

“All the teachers will introduce themselves and then you will say something briefly about your instrument and the kids will choose which class they want to be in.”

“What if no kids want to be in my class?” I ask nervously.

“Oh, I’m sure plenty will! Don’t worry about it! You’ll get students regardless.”

“Okay. Which classroom will I be teaching in?”

“Well, we don’t have a classroom for you today, but you can go to the end of the hall and we’ll have one for you by your next lesson.”

I decide to walk down the hall and maybe talk to a couple kids and try to convince them to be in my class. Wow, they sure are small. I swear some of them look like toddlers! I notice two sweet little girls sitting next to each other, whispering in one another’s ears and giggling. They look so cute and harmless that I decide to talk to them.

“Hey there, what are your names?”

They look at me and giggle.

“I’m Macey and this is Maria. We’re in second grade!”

“Cool, I’m Ms. Alicia. I’m going to be teaching viola, do you guys know what a viola is?”

They giggle and Macey says, “no!”

“It’s kind of like a big violin. It’s so much fun! I’ve been playing mine for 15 years.”

“Whoa, that’s a long time.”

“It is! We’re going to have an awesome time in my class, I hope you guys will come hang out with me.”

I smile at the giggling duo and make my way over to the other teachers. Samantha introduces each of us to the kids and we share what our instruments are. It’s over much too quickly and suddenly the kids are all making their way to different teachers. Go figure, everyone wants to

play the drums and violin. But soon, the two sweet girls I had talked to are making their way over to me. Then another girl joins us, she is much taller than the two little ones.

“Hi there! What’s your name?”

“I’m Irene.”

“What grade are you in? And what made you decide on the viola?”

“Well, there are too many kids picking violin so I came over here. I’m in 4th grade.”

Two other girls walk over and introduce themselves as Kimberly and Londyn and they’re both in 4th grade as well.

“Alright! Well, I guess this is our viola class! I’m Ms. Alicia and we’ll be at the end of the hall today. Want to hear what the viola sounds like?”

My girls look at me smiling shyly and nod their heads.

Well, I guess this is it! I feel a rush of excitement and begin to play some Bach.

The above vignette is a personal experience from my first day teaching at the El Sistema-inspired (ESI) after school music program in Baton Rouge, LA, Kids’ Orchestra. “El Sistema-inspired” refers to music programs that were created to model after and function similarly to Venezuela’s youth orchestra program and initiative, El Sistema. At the time, Kids’ Orchestra was beginning its third year, had gone through staffing changes, and went from only having about 70 children the previous school year (2011-2012) to over 500 that fall (2012). I had just started my last year of my Masters in performance at Louisiana State University (LSU) and had applied to Kids’ Orchestra. I needed a part time job and knew that I wanted and needed to start teaching more and this seemed like a good opportunity. I really didn’t have a lesson plan or any plan at all except teaching my kids how to play the viola. I ended up loving it so much that I decided to do my teaching certification in instrumental music at LSU and go into education.

Many teachers I have met and worked with at Kids' Orchestra are also graduate students majoring in performance at LSU. They start teaching at Kids' Orchestra similarly to how I began, with little to no teaching experience. I may have loved what I was doing, but that first year I felt in over my head and was often wondering if I was doing anything right. While doing my doctorate, I was curious about the other teachers and how they approached teaching. Was it like what I did? Did they enter the classroom intent on teaching the instrument and that was it? Did they believe in Kids' Orchestra's mission statement and consider music education as a vehicle to diversity and inclusion? Did these teachers feel overwhelmed and unprepared? Are there strategies to help these teachers feel more comfortable with their students? This curiosity led to my research project. The next two parts of the introduction include a brief background on El Sistema and an overview of Kids' Orchestra.

El Sistema: Origins and a TED Wish

El Sistema, Venezuela's national youth orchestral program, was created and founded by José Antonio Abreu in 1975. However, according to Carlson (2015), Abreu was not the sole founder and brainchild of El Sistema. He worked with Juan Martinez and the *Orquesta Infantil de Carora* and was inspired by the Chilean musician and educator Jorge Peña and his creation of Latin America's first youth symphony in Chile ten years prior (1965). Martinez's orchestra worked closely alongside Abreu's first El Sistema orchestra for about a year until Carora was absorbed as part of El Sistema.

El Sistema heralds itself as a social program that uses orchestra as a vehicle to help Venezuela's neediest and poorest children and youth. Lesniak (2012) boils it down to an after school music program that participants go to and stay, making music, for several hours together. Thirty-four years after El Sistema's inception, Abreu was awarded a TED prize in the form of "a

wish”; his wish was to develop El Sistema in the United States, partnered with New England Conservatory (“José Abreu,” 2009). His plan was to create a music program for fifty talented, young musicians in the United States and Europe who were dedicated to not only music, but social justice as well. According to El Sistema USA’s 2014 Census Report, there were 117 El Sistema-inspired programs in the United States with over 28,000 students and counting (*FY2014 Census*, n.d., pp. 1-2).

Kids’ Orchestra: Brief Overview

History, Mission, and Vision. The largest elementary after school music program in the U.S. for kindergarten through 5th grade students is the El Sistema-inspired program, Kids’ Orchestra (KO), located in Baton Rouge, LA (“Mission and Vision,” n.d.). KO was founded in 2011 and on its home page states:

Kids’ Orchestra has adopted the principles of El Sistema to effectively spark social change in the Baton Rouge community. Children from public, private, and charter schools from all geographic corners of the city come together every week during the school year to participate in music lessons.

KO partners with 27 public, private, and charter schools in the greater Baton Rouge area and its mission is “to impact children’s lives by creating a sense of community through after-school musical training and enrichment programs.” Its vision is “to increase interracial and cultural harmony in Louisiana by engaging children through music” (“Mission and Vision,” n.d.). The program offers a general music class for K- 1st graders titled “foundations” and 2nd-5th graders get to choose an instrument from a wide variety of choices of strings, winds, brass, and percussion instruments. KO also offers a choir that meets once a week called “Kids’ Choir” for 2nd-6th graders and an introductory choral singing program for K-1st graders called “Mini Musicians.” KO offers tuition assistance up to 30%-95% of the total tuition depending on the family’s household income.

2017-2018 Data: During the 2017-2018 school year, KO had 866 elementary aged participants. Demographics of students are shown in Table 1. KO had 59 teaching artists, of which 52 (88% of total faculty) were professional musicians. Professional musician is defined as musicians with training in music performance with no educational background and/or prior experience in music education (Hedemann and Frazier, 2017). Demographics of teaching artists are shown in Table 2.

Table 1. 2017-2018 Student Demographics – S.G. Trevathan (personal communication, June 2018)

Ethnicity	Total Number	Percentage
Prefer not to say	1	0.12%
American Indian/Native Alaskan	9	1.04%
Native Hawaiian/Pacific Islander	0	0.00%
Asian	36	4.16%
Black/African American	683	78.87%
Hispanic/Latino	41	4.73%
Middle Eastern	0	0.00%
White	108	12.47%

Table 2. 2017-2018 Teaching Artist Demographics – S.G. Trevathan (personal communication, June 2018)

Ethnicity	Total Number	Percentage
Prefer not to say	0	0.00%
American	0	0.00%
Indian/Native		
American		
Native	0	0.00%
Hawaiian/Pacific		
Islander		
Asian	3	5.10%
Black/African	8	13.56%
American		
Hispanic/Latino	10	16.95%
Middle Eastern	1	1.69%
White	37	62.71%

Teaching Artists

Teachers who work for El Sistema-inspired programs are given the label of “teaching artist.” A teaching artist is loosely defined as a person who is an educator and an artist, not solely one or the other, and uses the knowledge, passion, and unique experiences of both to work together and bring this in a non-elite fashion to the community they are working with (Booth, 2012). Eric Booth describes a teaching artist as an active artist in their field who has dedicated significant time to learn the skills of an educator. He is remiss to give “teaching artist” a concise and concrete definition because there needs to be some room in the term for fluidity. Although Booth describes these two entities working in harmony, studies describing teaching artists tend to describe their backgrounds as either performers with some teaching experience, in terms of private studio (one-on-one), or no teaching experience, or with having formal educational training and teaching experience (Dobson, 2016; Hopkins, Provenzano, and Spencer, 2016; Steele, 2017).

During the Kids' Orchestra 2017-2018 school year, 52 teachers out of 59 were professional musicians with training in music performance with no educational background and/or prior experience in music education. 50 of these teachers were enrolled at a university pursuing either undergraduate or graduate degrees. Due to hiring such a large amount of university students, there is a high turnover in teaching artists because university students eventually graduate and tend to move from the area. The next section is a literature review, which examines literature related to El Sistema-inspired programs, the teaching artists, musician identity, and culturally relevant pedagogy.

Chapter 2. Review of Literature

I have organized the review of literature into four sections: 1) research on community music programs and El Sistema/El Sistema-inspired programs, 2) research on El Sistema/El Sistema-inspired teaching artists and pedagogical and teaching styles, 3) research on musician identity, and 4) culturally relevant pedagogy. Kids' Orchestra is an afterschool El Sistema-inspired program that caters to a Title I school district and employs a high percentage of musicians who identify strongly as performers. I deemed these four categories as imperative to research as each of these sections directly reflects the purpose of this study: examining the professional musicians who are teaching artists at Kids' Orchestra and how their strong performer identities influence and impact instruction.

Community Music and El Sistema/Sistema-Inspired Programs

Due to the recent development of El Sistema-inspired programs and their claims, research on these programs has become more of an urgent necessity. Parsing through this research and deciding what is most relevant in terms of this study was challenging. I decided to section this part of the literature review into six parts. The first three parts: accessibility, performance opportunities, and personal benefits and diversity are based on three common, recurring themes of perceived benefits amongst the literature. The fourth part, frequency and duration, is a recurring theme of challenge that directly affects the teaching artists of the programs. The final two parts are critical analyses of two major components of El Sistema and El Sistema-inspired (ESI) programs: rhetoric and the orchestral model as a vehicle for social change.

Accessibility. In a 2012 Department of Education study (Parsad, Spiegelman), as of 2010, 94% of elementary schools and 91% of secondary schools received music education. However, high-poverty schools showed a significant decline in music education funding from

1999-2000 at 100% to 81% in 2009-2010. Due to this decline in funding, there was a higher need for supplemental music programs in urban areas (Andreasson, 2013; Steele, 2017, Doyle, n.d.). In a recent bounded case study (Steele, 2017), the researcher examined an ESI program in a rural community with a population of 1300 residents. The local elementary school that served as a site for this program was a Title I school that had no music education program. The researcher discussed the results in terms of the benefits of this program, which included accessibility to a quality music program and music educators that served a wide range of students. As explained by a schoolteacher:

Few opportunities exist for children in this community to engage in the arts. Like many other public schools in the state, this elementary school was not in a position to include music education due to curricular and budgetary constraints (p. 363).

Besides the availability of these programs, recent research (Bartolome 2013; Hopkins et al, 2016; Bowers, 2018) suggested that having access to such high level musicians and music educators was of significant importance to participants and their families. In an ethnographic study of a community music choral program, the Seattle Girls' Choir (SGC), Bartolome (2013) explored the perceived values and benefits. Lack of funding and removal of music education programs in schools was indeed detrimental to these young singers and several participants described joining because they felt that SGC was their formal music education regardless of whether they had music education programs at their schools or not. These students who did have programs felt that they were not good quality and needed to find their music education elsewhere. Bartolome noted an excellent teaching staff and how the founding director emphasized the necessity of having a quality teaching staff.

More recent research supported that community music programs employ high quality music educational staff (Hopkins et al, 2016; Bowers 2018). Bowers (2018) conducted an

intrinsic case study to examine the impact of an ESI program, Kids' Choir, on its elementary aged children. This program, located in Baton Rouge, LA is an extension of Kids' Orchestra (KO) and serves a community of children where 100% of students are on free or reduced price lunch. Bowers described the caliber as well as diversity of music educators the students had access to. He described the music educators as "highly skilled" (p. 105) while one teaching artist "spoke specifically about the access students were able to gain to teachers at various levels of development" (p. 105). Other than the two seasoned educators directing the choir, students had opportunities to work with a music education professor from LSU, undergraduate music education majors, and a PhD music education student from Uganda. Due to the immense diversity among guest teachers, students were able to experience music from different perspectives and offerings.

Hopkins, Provenzano, and Spencer (2016) examined a recently established afterschool ESI program that was formed as a university-school partnership using case study methodology to investigate its benefits, challenges, and instructional approaches. One of the teaching artists described one of the program's most successful aspects as the students' daily access to such high-level musicians. Teaching artists would frequently "jam out" (p. 11) as part of their teaching, which was viewed as exciting and inspiring for the students to experience. In this instance, students not only had access to music education, but informal performances of the musicians who were also teaching, which was deemed as a unique experience. The teaching artist described this as beneficial due to students being able to envision their own future musical capabilities and what they will be able to do if they continue the program and music.

Performance Opportunities. Another common and beneficial finding of community music and ESI programs were the many performance opportunities students had, the

opportunities the communities had to experience these performances, and their impact on students and local communities. In Hopkins, Provenzano, and Spencer's (2016) case study, students had three opportunities to perform. The researchers found that family members had strong, emotional reactions to the students' final performance. Parents described the accomplishment of the students and impressiveness of the concert.

Bowers (2018) determined that the community gave to Kids' Choir while Kids' Choir gave back to the community and one of its manifestations of giving was through performance. The researcher described a number of performances Kids' Choir had in one school year—a total of six!— and the myriad of settings these performances took place. One particular performance was for a fundraising event for the organization, Kids' Orchestra, where special guests included the Mayor of Baton Rouge and the Governor of Louisiana. Kids' Choir was also invited to perform at an annual concert spectacular hosted by Louisiana State University (LSU). Typically, this concert showcases performances by LSU faculty, staff, and students, but this year an LSU faculty member invited Kids' Choir to perform as well. These performances, and the many others, led to the conclusion that the community of Kids' Choir “gained access to new and varied musical experiences” (p. 106).

These results supported Bartolome's (2013) findings as well. She described these performances as community enrichment and “an important contribution to the musical fabric” (p. 411) of the community. She found that the community music program provided its community with outstanding, quality choral performances. Research from Bower's and Bartolome's studies also suggested that students had the opportunity to work with local musicians outside of the program due to significant performance collaborations between area music and art organizations.

Personal Benefits and Diversity. In a review of literature, Andreasson (2013) concluded that after school music programs could help close the achievement gap between students from low and middle socioeconomic statuses. She argued that the No Child Left Behind Act of 2001 had placed a heavy emphasis on standardized testing and favoring core subjects like math and English language arts while placing far less value on arts education. This shift left researchers and advocates examining the benefits of arts education as a way to improve students' academic achievement. Drawing on the work of Fitzpatrick (as cited in Andreasson, 2013), Andreasson argued that music education should not be used exclusively for the benefit of academics.

In her research, she examined the effects of extracurricular music programs on low socioeconomic status (SES) students and hypothesized that these programs had a positive impact on their academics as well as non-cognitive skills. Andreasson used survey research in two case studies investigating two afterschool music programs that served low SES students from urban areas. One program was choral and the other was instrumental. Results showed that over 60% of students noticed positive changes in their grades due to participation in the programs. Besides the positive impact on academics, students developed important social skills as well as leadership skills. Students felt that the program helped them make friends while students also took great pride in their developed leadership skills.

Students also brought up the diversity of other students. One program consisted of 98% African American students and 2% Hispanic students with 90% of participants on free or reduced priced lunches. The other program consisted of 81% African American students, 10% Caucasian students, and 9% listed themselves as other. 70% of the students were listed as low SES. Although both programs had high percentages of students in low SES and low percentages of diversity in ethnicity, students recognized diversity in age groups and background. This

supported Bartolome's (2013) findings as well. Bartolome described the students of SGC from primarily upper-middle class Caucasian families as the program had uniforms, tuition, and required support from their families. However, diversity was recognized within the families with one parent describing her daughter's SGC choir friend as coming from a liberal family with two moms. The SGC faculty was diverse as well coming from different age groups, ethnic backgrounds, and sexual preferences. Both researchers recognized that diversity had a varied presence among the participants and appeared in more ways than income status and ethnicity.

Frequency and Duration. Research indicated that following the El Sistema (ES) model of frequency and duration of the rehearsals proved to be challenging for ESI programs (Lesniak, 2012; Dobson, 2016; Hopkins et al, 2016; Steele, 2017). Govias (2011) described the five fundamentals of El Sistema, one of which is frequency. Govias logically laid out that ES programs meet anywhere from four to six times a week for several hours because "the more contact the program has with students, the easier it is to influence their lives positively" (p. 22). Majno (2012) described the frequency and duration of sessions and rehearsals as a way for students to avoid dangerous occupations. El Sistema's rhetoric is clear: children from high-risk and vulnerable areas will not have the opportunity to engage in any illegal, risky, or violent behavior because they will be in orchestra rehearsals.

However, this intensity of rehearsals is not easily transferrable to the United States, including urban areas (Lesniak, 2012; Dobson, 2016; Steele, 2017). Lesniak (2012) discussed the challenge of implementing a program with this sort of attendance policy as there are simply many different afterschool options for children in the states. Steele's (2017) research supported this with parents of the ESI program mentioning how demanding the program was and how their children had responsibilities after rehearsals that included homework, household chores, and

family obligations. However, the students reported having trouble maintaining these responsibilities on days that coincided with rehearsals. Students expressed having trouble focusing during rehearsals due to the duration of the program (two hours) and it being after a full day of school.

Another perceived challenge due to the frequency was the expectations and demands placed on students. Steele discussed how teachers frequently spoke to students about their expectations of musicianship, maturity, and attendance and when students were unsuccessful in meeting these expectations, they had feelings of failure. Several students fell frustratingly behind some of their peers, while others failed to comprehend what these expectations entailed. Parents discussed how these expectations seemed too demanding, especially for students involved in other extracurricular activities outside of the program. Teachers in the partner schools were worried that the rigorous rehearsal schedule would conflict with what students needed to prepare for school and would result in their falling behind in school work. Teaching artists felt that they were unable to properly communicate with parents and other members of the community about the importance of time and dedication to music. Due to these findings, the researcher questioned whether rehearsals and lessons met too frequently.

In one study (Hopkin et al, 2016), the ESI program being examined had a strict attendance policy that had to be subsequently dropped because of students' inability to be at every rehearsal. The average attendance rate was 65% and a teaching artist stated that only 2 or 3 children adhered to the original attendance policy. A teaching artist attributed this attendance issue due to other afterschool programs, interruptions to schedules, and other academic offerings. As expressed by the teaching artists, this was a frustrating challenge as they had to make changes to schedules and instructional content while there was a widening gap of knowledge and ability

between students who participated more regularly and those who did not. Teachers had trouble scaffolding instruction and trying to bring students with inconsistent attendance records up to the level of the other students.

Rhetoric. “A child with an instrument is no longer poor. A child with an instrument and a teacher is no longer excluded.” (Abreu, J.A., speech November 28, 2012). This quote is a prime example of the kind of rhetoric used to describe El Sistema by its founder, Abreu, the Venezuelan Center for Social Action through Music, the Venezuelan State Foundation for the National System of Youth and Children’s Orchestra (FESNOJIV), and all major proponents for ESI programs. Several researchers were critical of ES/ESI programs’ rhetoric and how it was used (Baker, 2014; Shieh, 2015; Logan, 2016; Dobson, 2016; Fink, 2016). In a realist critique of ES, Logan (2016) described “the Sistema model of social action [as] a success above all at the level of propaganda” (p. 58). ES is heralded for pulling its country’s most vulnerable and high-risk children out of poverty and its discourse focuses primarily on positively influencing young people.

Baker (2014) discussed FESNOJIV’s mission statement and Abreu’s claims that the majority of students were from the most vulnerable parts of Venezuela’s population. Baker attempted to look at the numbers and facts of ES’s students, however he described a misrepresentation and misinterpretation of where the majority of students lie in terms of socioeconomic status. In interviews with students and teachers of ES, these statements were met with confusion and skepticism. Participants claimed that the majority of students were similar to Gustavo Dudamel, coming from the middle class. Baker considered that the definition of “poor” in Venezuela was broad and overlapping with the middleclass. He suggested that perhaps as Fernandes (as cited in Baker, 2014) suggested, students were coming from middle class families

and downwardly mobile middle class, meaning “a decline in the economic status of the middle class (p. 95).”

Another point, which Baker was critical of, was of ES’s claims of going into the lowest strata of Venezuelan society and bringing its children to ES. In interviews, Baker noted that ES did not seek out the neediest children. In a Veracruz *núcleo*, parents had to bring their children to the site and children had to audition. *Núcleo* is defined as the “physical location, within or near the neighborhood where students live, that vibrantly embodies the values and goals of El Sistema” (Booth, 2017). This gave the teachers the right to reject students who were not deemed musically talented or displayed any sort of ill or disengaging behavior, which Baker pointed out, may indeed be “symptoms of social disadvantage” (p. 97). These observations pointed away from ES’s claims and bring up criticism of misrepresentations of the program and potentially its aims.

Logan (2016) supported Baker’s criticism of these misrepresentations and noted that Abreu and ES claim that the orchestra countered criminal activity. Logan pointed out that actually, during El Sistema’s growth, crime had risen in Venezuela. This suggested that all children should be pushed into ES to avoid their being involved in any potential criminal activity, which is in and of itself class racism. Baker researched how many students were actually participating in ES and found there were conflicting numbers between state sponsored studies. Baker (2014) acknowledged that although his research yielded approximately 170,000 participants-(which is quite a bit less than the FESNOJIV website declaring 350,000 participants or Borzacchini’s official history as 300,000) a survey needs to be done by an objective third party. Logan noted that as of 2012, no more than 4% of Venezuelan’s total population was involved in ES.

Dobson (2016) used his personal experiences of working with an ESI program as a way to critically analyze its pedagogy and discourse. He described the language used by the program's management team as affirmative and celebrating as well as advertising any sort of achievement or success of any of the program's staff and students. Comments from students were taken out of context and publically displayed as positive, encouraging, and amazing results of the program as a whole. However, Dobson questioned why the program didn't survey all of its participants actively involved in the program as one comment was hardly representative of all students, especially taken out of context. This research suggested a conflict in how the program was envisaged by the management and then advertised to the public as well as the experiential evidence of the teachers and students.

Fink (2016) echoed Baker's question of how many children were really reached out to and saved by El Sistema. He questioned whether or not it had the far-reaching power the propaganda proclaimed. Fink's critical analysis stated that El Sistema had resurrected the importance and prominence of the symphony when the last several years of research in music education had aimed to move away from the symphony and explore "alternatives to the large ensemble model that emphasize individual creativity, improvisation, and direct engagement with contemporary musical life" (p. 34). The researcher described the incredible spectacles visitors experienced when they visited El Sistema. Baker (2016) described a similar event when he visited; he was shuffled from one outstanding musical performance to the next.

However, researchers found that these spectacles were carefully orchestrated events for Americans and Europeans, which displayed the best of all the ensembles (Baker, 2014; Fink, 2016). Visitors were left feeling overwhelmed with what they had witnessed assuming that all *núcleos* were of this musical caliber. Fink referenced the film *Tocar y Luchar*, which translates

to “play and to struggle” as “an extraordinarily artificial construction” (p. 44). While images of a children’s orchestra were displayed, audio consisted of the Simón Bolívar Youth Orchestra playing Mahler’s Resurrection Symphony. Fink presumed the actual music being played by the children’s orchestra would not have been nearly as dramatic, incredible, and moving.

A critical examination of the language used by ES/ESI programs is necessary when claims are being made about the social benefits of a music education program. The extreme rhetoric casts these programs in an undoubtedly positive light that excites and inspires. Baker stated, “such rhetoric may or may not reflect realities, but it is usually conceived instrumentally” (p. 163). The next section discusses how music education is used as a tool for social impact and the criticism that follows.

The Orchestral Model as a Vehicle for Social Impact and its Criticisms. Govias (2011) laid out the five fundamentals of El Sistema, the first being social change. He described this specific fundamental as “the one that defines and shapes all others [fundamentals]” (p. 22). He noted that the accessibility of the programs was a defining feature where attendance, perseverance, and hard work were far more valued than musical talent and technical mastery. He claimed that social change happened because of the students’ deliberation and artistry over the many years they were in the program. Baker (2014) suggested that evidence pointed away from using an orchestral program as a way to achieve social impact. He discussed an interview between Judy and Hackman about Hackman’s findings in a survey of seventy-eight orchestral musicians in terms of internal motivation, general satisfaction, and job satisfaction (as cited in Baker, 2014). Hackman found that the authoritarian model of the orchestra left the musicians lacking general satisfaction and satisfaction for opportunities of growth and development. Govias (2011) argued that there was a collaborative effort between musicians that was vital to creating

excellent music in an orchestra program, which in turn established an interdependent environment.

Although Hackman researched professional orchestral musicians, Baker (2014) suggested that the youth orchestras of ES “function more like professional orchestras than social projects” (p. 169). The musicians of these youth orchestras were required to open a bank account because they were paid to play. Govias’ (2011) description of an orchestral setting’s harmonious nature contradicted Hackman’s evidence-backed findings. Baker’s findings suggested that as the young ES musicians moved up to the paid youth orchestras, away from the hobby aspect and educational functioning of the program, they were experiencing stress and strain. This begs the question of how El Sistema can be considered a program that claims positive social impact when participants are working in a professional orchestral setting producing concerts for public consumption instead of learning in a music educational setting. Baker concluded that an “orchestra program is not an ideal place to look for progressive social action” (p. 128).

Recent critical research has questioned the Westernized rescue implications of ES/ESI programs using orchestral pedagogy in the name of social impact (Borchert, 2012; Fink, 2016; Baker, 2014; Shieh, 2015; Bergman, Lindgren, 2014). In a critique of Sistema Scotland, Borchert (2012) noted that the Western classical tradition dictated ES’s pedagogy and curriculum as Abreu often implied that this music and pedagogical model was superior to others. In his research of Sistema Scotland, which follows this model, he noted a disciplining force that was part of this authoritarian model of pedagogy. Rhetoric of discipline, order, and responsibility was used to positively convey what the participants were to gain from being a part of the program. Fink (2016) described this authoritarian style of teaching as rigid and should be given careful thought. He considered this teaching model as old-fashioned and outdated and even questioned

how the word “harmony” was used. It is a frequently used metaphor to describe how ES’s participants work together in orchestra. However, if considered, the Westernized version of harmony includes conflict and discord as consonance and dissonance are used together to create harmony. This puts ES’s metaphor at odds with the actual definition.

In a thoughtful examination of ES and how it might work as a social program, Shieh (2015) took into consideration the different characteristics of ES, which were specific to Venezuela, and how it might function more in a social capacity as its discourse and rhetoric claim. He discussed the functioning of relationships within ES and how the children, who spent a considerable amount of time in the program, felt like it was family. Because of these close relationships to the children and their families, there were services for the families that extended past musical and educational and delved into providing basic clothing and food necessities, legal, and even medical support. The latter two sections of Shieh’s chapter investigated ES as rescue and culture. He critiqued the rhetoric used in terms of giving the child purpose and rescuing them from something that could have the potential to be irrevocably damaging. This suggested that ES placed little value on the communities, which do suffer socioeconomically, and the inability of these communities to do well on their own, suggesting class racism. The last section critiqued using Western music culture as a means to civilize poorer societies, like Venezuela. Essentially, Abreu claimed that European high art was the purpose for the inception of ES and what would fundamentally lift children out of poverty. Shieh used a quote from Abreu that should give any reader pause:

El Sistema breaks the vicious cycle [of poverty] because a child with a violin starts to become spiritually rich: the CD he listens to, the book he reads, he sees words in German, the music opens doors to intellectual knowledge and then everything begins...[When] he is playing Mozart, Haydn, he watches an opera: this child no longer accepts his poverty, he aspires to leave it behind and ends up defeating it.

The researcher then countered this quote with:

The idea that “everything begins” with exposure to Western European cultural practices, and that this leads to non-acceptance of poverty – as if it were a cultural choice – is grotesque. Blaming poverty on the child further excuses El Sistema from ever having to engage with Venezuela’s larger sociopolitical contexts (p. 574).

He suggested here that ES was then used as a way to cure the deeper issues the country faced and how the Venezuelan government tried to use ES as a quick and easy fix. People wishing to create and implement ESI programs should consider whether having some sort of social impact on a community is what they want their program to be undertaking in place of legitimate music education programs.

Teaching Artists, Pedagogy, and Teaching Styles

Research on the teaching artists, pedagogy, and teaching styles of ES/ESI programs seems to be limited to using a large ensemble as a pedagogical model and peer teaching. This part of the literature review will cover those two models as well as how the perceived benefits and challenges of the programs affected the teaching artists and their teaching practices and the teaching artists’ performance identities.

The Large Ensemble. Govias (2011) listed ensembles as one of El Sistema’s fundamental principles. As stated earlier, this model boasted claims of children listening to one another to play beautiful music; the collaboration created unity. However, research supported a contradictory claim of an authoritarian educational setting (Borchert, 2012; Dobson, 2016; Allan, 2010; Fink, 2016; Baker, 2014). In an interview with a teacher from a Veracruz *núcleo* Baker (2014) described the orchestral model as “a model of tyranny” (p. 111). There was a clear hierarchy of a conductor telling the students what to do and the students were disciplined and obedient. Baker described observing rehearsals where students were disengaged and ignored for large sections of rehearsals when the conductor would be working with a specific instrument

section. He described the ES educational philosophy as work-centered where the students played for a specific purpose and worked to produce a product. For example, although an orchestra may be able to successfully perform a challenging finale from a popular symphonic work, the students were not progressing on an individual level; Baker suggested that playing a scale in tune would be difficult for them.

Peer Teaching. Peer teaching was a commonly used teaching tool used in El Sistema (Baker, 2014). Baker suggested that this could potentially counteract the “hierarchical structures” (p. 141) of the typical conductor-led authoritarian style of orchestras. Green (2008) too found that peer teaching among students was found to take on a more cooperative form rather than hierarchical. She also noted that peer teaching could too be hierarchical. However, a leader was not assigned by anyone, but eventually a leader emerged holistically. She found that when peer teaching occurred, students found ways to describe what was happening to one another in uncomplicated and easily digestible ways.

However, peer teaching was not implemented with those particular student-led outcomes in mind. Baker described peer teaching as teenage students teaching the younger students. These teenagers had no training, were unprepared, and were told to teach like their teachers. This cyclical pedagogical model of one teaching how they were taught without responding to generational changes could create stasis making it difficult to relate to younger students and foster interest (Baker, 2014). Baker described this peer teaching method being used because there was no systematic teacher training perhaps due to funding, an unwillingness to set up a training program, or an ignorance as to how to set up a teacher training program. Whatever the reasons, the young musicians who peer taught were working in difficult situations and thus led to a high attrition rate.

Teaching Artists. Research on El Sistema and Sistema-inspired programs has picked up significantly over the last five years, specifically when investigating perceived benefits and challenges (Hopkins et al, 2016; Steele, 2017; Bowers, 2018; Borchert, 2012). However, studies focusing on the teachers who work for these programs are incredibly scant, bordering on non-existent. This brief section of the literature review describes a study that worked with teaching artists of an El Sistema-inspired program and challenges the teaching artists faced.

A study by Hedemann and Frazier (2017) examined the Miami Music Project (MMP), an El Sistema-inspired non-profit, urban afterschool music program. The study first sought to assess the mental needs of the students and their families and then three university graduate students were each paired with a teaching artist to work on behavior management, student engagement, and integrate social-emotional activities into the curriculum.

Results indicated that nearly two thirds of the students participating in MMP and one quarter of their parents suffered from anxiety and depression symptoms. These results suggested that behavior and engagement correlated with mental health and this program could benefit from social-emotional intervention. The researchers then “developed, implemented, and examined activities” that gave students an “opportunity to learn and practice social-emotional skills” (p. 764). Results also suggested that due to the performance background of teaching artists, they were unprepared to deal with student behavior and disengagement associated with these youth. The study developed “Music Games”, which focused on social-emotional skills such as identification and relaxation techniques, cognitive adjustment strategies, and problem solving. This study helped inform MMP administration and staff of the social-emotional needs of the community it served, how it directly affected the program, and ways to help participants develop skills to cope with their mental health needs.

Researchers noted the challenges teaching artists faced due to attendance related issues (Steele, 2017; Hopkins et al, 2016). While some students regularly attended the afterschool programs, others did not, which created a widening gap of knowledge and ability. Teaching artists struggled to create lesson plans that met the needs of all students attending rehearsals/program hours while also unsure of which students would show up and when. Teaching artists recognized the difficulty of attempting to enforce attendance policies in an afterschool program. However, teaching artists were still expected to successfully prepare students for performances.

Musicians' Identities

In this section I examine the research that looks at how musicians perceive the different components of their musical identity – performer and educator – and how that may affect their teaching. This section is divided into four parts: 1) performers' perceptions of teaching, 2) self-identity conflict, 3) an overview of a study which examined a performer teaching at the university level, and 4) a study that examined the characteristics of performers versus educators. I have included this section as part of my literature review because I felt that how a performer perceives their musical identity and how teaching is a part of that, might have a significant impact on how they approach teaching.

Performers' Perceptions of Teaching. Research has shown that an individual's self-perception plays a significant role in student interaction (Bennett, Stanberg, 2006). A 2006 study by Bennett and Stanberg sought to investigate the self-perceptions of music performance and composition students and whether or not a positive teaching experience would increase their self-esteem as teachers and therefore change their outlooks on teaching. The study's participants included undergraduate performance, composition, and education majors who went through a

12-week introductory teaching course. Prior to the study, all participants were given a questionnaire about career goals. Performance majors expressed apprehension about having to teach as a supplement to their performance careers. They expressed concern about their lack of pedagogical knowledge and classroom management skills. Several participants admitted the realities of performing full time without any teaching – whether privately or in groups – as unrealistic. At the end of the study, students were again asked to rate how positively they felt about teaching. Participants explicitly expressed a positive outlook on including teaching as part of their future career goals. Results differed very slightly between education and performance students. After the study, performance participants expressed excitement about teaching and acknowledged that teaching would be a positive component of their overall career goals.

Self-Identity Conflict. In a review of literature connecting the performer and educator as part of a musician's identity, Pellegrino (2009) developed five themes of teacher identity: 1) teacher versus performer identity conflict, 2) personal and professional benefits of music making, 3) holistic view of musical identities, 4) roles and situated identities, and 5) defining music teacher identity. Pellegrino's research drew on a critical examination of musician identity by Bernard (2005), which argued that a musician's identity between teacher and performer was ever evolving, constantly in flux. This article ignited much discontent among music education scholars and led to a special edition issue in *Action, Criticism, and Theory in Music Education*, which gave these researchers an opportunity to respond to Bernard. Stephens (2007) discussed how the inner conflict between performer and educator was a vital and positive component of a musician's identity. Bernard argued that this dichotomy of a musician's identity could not realistically coincide with one another, as that was inconsistent with the notion of identity of

conflict itself. Therefore combining identities and conflict of identities could not be complementary.

Froelich and L’Roy (1985) examined how undergraduate music majors identified themselves. Questionnaires that included questions about reasons why they were going into music education and how they would label themselves and their occupations, were distributed to 165 music education majors. Of the 72% of students who returned it, professional performer was the highest ranked occupational identity. Results indicated that music education majors did not have a clearly defined self-concept of music educator and felt a pull in their identity towards performance.

Performer Teaching at the University Level. Persson (1996) claimed that at the time, research on the teaching of instrumental music, specifically in a conservatory or post-secondary performance setting, had been lacking. The purpose of Persson’s case study was to examine how a pianist performing at the highest level with no formal educational training approached teaching in a conservatory study. Data included observing the teaching during lessons for two weeks, informal interviews, and two questionnaires for the students. Several students described their teacher as having little patience for students who failed to grasp her vivid metaphors and imagery during lessons, resulting in a dismissive attitude. From the teacher’s perspective, she described her students as being intimidated by her imagery and that they simply lacked imagination. During an informal interview, the teacher expressed her desire to have actually been a vocalist. However, those dreams were never realized, as her voice was deemed unsuitable for singing. Persson noted that this may have resulted in the way she approached teaching piano. The teacher lacked concrete instructional strategies and lesson objectives prior the students’ arrival. Persson

concluded that the results suggested that being a successful performer did not necessarily coincide with being a successful teacher in this sort of setting.

Culturally Relevant Pedagogy

Ladson-Billings (1995) defined culturally relevant pedagogy as a “theoretical model that not only addresses student achievement as well as helps students to accept and affirm their cultural identity while developing critical perspectives that challenge inequities that schools (and other institutions) perpetuate” (p. 469). McKoy (2018) found it necessary to define both race and ethnicity when addressing culturally relevant pedagogy (CRP) as they were essential components in this theoretical model. She defined race as an imposed social construct; members of society are placed into racial groups based on a number of defining traits including physical and ancestral. She described ethnicity as “a distinct difference” (p. 3) in reference to a definition by People and Bailey (as cited in McKoy, 2018): “social category of people based on perceptions of shared social experience or one's ancestors' experiences.”

These definitions helped lay the foundation to the emergence of CRP and two of its most noted researchers, Gloria Ladson-Billings and Geneva Gay. McKoy (2018) described Ladson-Billings’ theory of CRP that is based on a culmination of work done by anthropologists and social linguists. In a multi-year, four-phase study, Ladson-Billings (1995) found that students of color had to sacrifice aspects of their cultural identity to achieve academic success. Black students in this category were cast out by their peers for having acted “white” to achieve academic success and subsequently, these students found themselves isolated within the school’s social culture. They were not fully accepted by their white peers as they were black and not only ostracized by their black peers, but personally looking to distance themselves from the negative characteristics and stereotypes associated with black Americans.

Despite the 23 year gap between Ladson-Billings publication and now, this dilemma people of color, specifically Black Americans, find themselves in is still a much-discussed and relevant issue. In the 2018 American absurdist black comedy film, *Sorry to Bother You*, written and directed by Boots Riley, a black American man, Cash, is desperate for a job while living with his uncle in a reimagined version of Oakland. Cash soon finds himself working as a telemarketer for a large corporation, but to little success at first. An older coworker of Cash's tells him that he needs to use his "white voice" (confidence laced with affluence) to be successful and helps him do so.

Cash suddenly finds success in his job and is promptly promoted. His girlfriend, a black woman, describes what is happening to Cash as "morally emaciating" (*Sorry to bother you trailer #1*, 2018). In this situation, a black man has to literally change his voice to find success in his job, which leads to a self-identity crisis with consequences. Although a fictional work written for Hollywood, many black Americans found themselves being able to relate to the premise of the film with one reviewer describing it as "the masks that people of color put on and take off as a matter of getting through the day in this country" (Burr, 2018).

Ladson-Billings posited that CRP would make it possible for students to retain their cultural identity while also being successful academically. Ladson-Billings found that teachers who worked with students of color and helped them achieve academic success assumed that the students would do nothing but be successful and used the students' language, which students were able to respond to.

Geneva Gay (2018) is responsible for the action-based theory of culturally responsive teaching (CRT). She defined CRT "as using the cultural knowledge, prior experiences, frames of reference, and performance styles of ethnically diverse students to make learning encounters

more relevant to and effective for them. It teaches *to and through* the strengths of these students” (p. 36).

McKoy described the major difference between Ladson-Billings’ and Gay’s work. Ladson-Billings’ theory focused on how to help teachers understand and recognize their own attitudes about working with culturally diverse students and ultimately influence these dispositions. Gay’s research focused on the teachers’ actual instruction in the classroom and methods that can use to model culturally responsive teaching.

In a 2011 study, Elpus and Abril sought to build a demographic profile of U.S. high school students who participated in traditional American music programs. The results of their study showed a significant overrepresentation of white students as well as a serious underrepresentation of Hispanic students. The variables consisted of gender, socioeconomic status, racial/ethnic makeup, and academic achievement. The researchers found that there was an association between race/ethnicity and music ensemble participation.

McKoy (2018) noted that music teachers should be especially aware and sensitive to CRP due to the strong relationship between culture and music. She also discussed the two major philosophical bases of music education, aesthetic philosophy developed by Bennett Reimer and praxial philosophy developed by David Elliott, and how it applied to CRP. Essentially, aesthetic philosophy (Reimer, 2003) suggests an approach to music that is solely based and focused on the music itself without any concern for the social and cultural contexts and implications. This philosophy isolated music as a single entity, which therefore had the potential to exclude and isolate its participants. Elliott and Silverman’s philosophy (2015) expounded that music and music making should always be considered within its cultural context.

Abril (2013) took CRT and applied it to the general music classroom. He then suggested five different ways teachers could practice cultural responsiveness in their classrooms: 1) see and know students, 2) create a social learning community, 3) recognize multiple perspectives and positions, 4) connect beyond the classroom, and 5) select multicultural music and materials. Like Gay, Abril suggested action-based, tangible ways in which teachers could make changes that were vital to the well being and learning environment of their students. Considering all the work done on CRP, CRT, and its relationship with music education, McKoy (2018) posited that the education of future music educators should include the training of culturally responsive teaching.

Need for the Study

Analysis of reviewed literature indicated that El Sistema-inspired programs offer a number of benefits to its participants including accessibility to music, performance, and music education, when it may not be available due to lack of funding or cuts as well as personal and social benefits. The use of professional musicians was also a unique perceived benefit of ESI programs. While Govias (2011) and other proponents of ES/ESI programs have praised the large ensemble model as a vehicle to collaboration and positive social interactions, several researchers have argued that the orchestral model actually enforces a hierarchical and authoritarian model of pedagogy (Baker, 2014; Fink, 2016; Dobson, 2016; Borchert, 2012; Shieh, 2015). Despite the critical analyses of ES/ESI rhetoric, recent research (Bowers, 2018; Hopkins et al, 2015; Andreasson, 2013) has concentrated on the benefits of these programs as well as afterschool music programs. However, the research thus far has largely focused on the programs as a whole and its participants, only briefly touching on the teaching artists.

In a review of ESI literature, Creech (2014) stated that there is a need for more research on pedagogy. Bowers (2018) also noted the lack of research on teaching artists and suggested

that further research “should investigate the benefits of utilizing teaching artists in ES/ESI settings as well as drawbacks” (p. 144).

ESI programs with claims of social impact are increasing in the U.S. If these programs are going to continue boasting claims of social impact on low SES, diverse communities then research focusing on these claims and its teaching artists are crucial. More research, specifically on teaching artists, pedagogy, and teaching style, is needed to determine on how best ESI programs can train, work with, and aid teaching artists as they are the individuals who are most closely working with the students and their families, therefore potentially having a significant amount of influence and impact. This dissertation will take initial steps to fill a void on critical research of the teaching artists of El Sistema and El Sistema-inspired programs as well as expand research on ES/ESI programs.

Purpose

The purpose of this dissertation was to create a portrait of two professional musicians from different cultural backgrounds who were teaching artists at Kids’ Orchestra and examine how their strong performer identities influenced and impacted their pedagogy and teaching style. I explored how the participants viewed themselves within the Kids’ Orchestra community and how those self-identified traits manifested in their approach to teaching. Primary research questions were: 1) how does a strong performer identity influence the participant’s teaching? and 2) how does a teaching artist differentiate instruction for students with multiple-year age differences and musical abilities? I employed an instrumental case study method of design, which will be written in detail in Chapter Three.

Chapter 3. Method

Instrumental Case Study Design

I employed an instrumental case study design to examine how two teaching artists' strong performer identities impacted their approach to teaching in an El Sistema-inspired afterschool instrumental music program (Creswell, 2013). The organization that employed the two participants of this study was the ESI program Kids' Orchestra (KO) located in Baton Rouge, Louisiana. KO's mission and vision is to bring Baton Rouge children from diverse settings (i.e. schools, home lives, cultural, ethnic, race) together by engaging them through music. Case studies are identified as examining a single issue bounded by case and time. In this specific situation, the case was two teaching artists employed by KO during approximately one month near the end of the 2017-2018 school year.

Participants and Sampling

Purposeful criterion-based sampling was used to select the participants (Creswell, 2013). The three main factors used to select the participants were as follows: a) a KO teaching artist for at least two years, b) had ability in musical genres in addition to classical music, and c) was pursuing or had graduated with a music performance degree. I also looked for participants with a contrasting musical upbringing; specifically one who was musically educated in another country and one who learned music in the U.S. When I identified a list of potential participants, I eventually chose two that I had collegial relationships with; I knew that interviews and teaching observations would be fruitful because of our previously established positive working relationship. The two participants chosen have been given pseudonyms to maintain anonymity.

Data Collection

Specific data collection included the following: 1) participant observations with field notes, 2) semi-structured interviews with the participants (Seidman, 2006), 3) think-aloud, visual reflections using a digital-video camera (Korthagen, Vasalos, 2005), and 4) questionnaires in the form of guided journaling following each recorded lesson.

Data collection occurred over the course of four weeks where I observed three lessons of each participant resulting in approximately six hours of lessons. Each lesson was recorded with a digital camera focused solely on the participants. During these lessons I took field notes focusing on the instructional approaches of the teaching artists including content of instruction, classroom management, behavior management, communication, pacing, diversity of content, differentiated instruction, and classroom environment. I also noted any questions with specific times I had for the participants during the reflections.

I conducted three semi-structured interviews and three reflections with each participant totaling in approximately ten hours of audio recordings and after transcription totaled approximately 66,600 words. Merriam and Tisdell (2016) suggested that semi-structured interviews allow “the researcher to respond to the situation at hand, to the emerging worldview of the respondent, and to new ideas on the topic” (p. 111). The interviews focused on where the participants’ were raised and their musical origins, the details of their performance careers while living in Baton Rouge, and the details of their work with KO.

The think-aloud reflections consisted of each participant and myself watching three lessons together while being recorded with a digital voice recorder. I would start each reflection with a series of questions asking about the goals for that particular lesson and how the participant

felt about the lesson. While watching the video together, I would pause at certain points of the lesson to ask questions I had taken note of while I had been observing.

The interviews and reflections took place with each individual participant at either the home of the participant or myself. Participant consent forms and administrator consent forms were completed as required by the Louisiana State University Institutional Review Board prior to all data collection (see Appendix A).

Data Analysis

Once data was collected I transcribed all interviews and reflections of both participants. During the first read-through of the data, I analyzed the data using an open-coding approach in a within-case analysis of each participant (Merriam, Tisdell, 2016). Data being analyzed included interview and video-reflection transcriptions, field note observations, and journal reflections. During the initial read through of data for each participant, the open coding process was applied to small sections of text that included single words, phrases, sentences, and explanations (Merriam, Tisdell, 2016). I then employed axial coding of these codes looking for larger, overarching themes within each participant's case. Following the within-case analysis of the open then axial coding process, I applied a cross-case analysis to the codes of the two participants' cases examining potential similarities as well as differences. The cross-case analysis of the open and axial coding process of the individual participants' data yielded ten similar themes. During the second read-through of data, I employed a closed coding approach examining the data with the themes in mind and decided how the initial codes discovered in the open coding, axial coding, and cross-case analysis fit or did not within them. During a final read-through of data, I examined the codes and themes that spoke directly to the research questions and purpose of this study.

Validity of Data and Integrity

Both participants were colleagues and friends of mine through LSU and KO and I had known both of them for approximately four years. Prior to data collection, I had several informal discussions with the participants about the study and the information I was interested in gleaning from them. This rapport with the participants likely improved my ability to have deeper-level conversations with them and uncover more meaningful data. Data source triangulation was achieved using multiple methods and sources of data (Merriam, Tisdell, 2016) including the following: 1) three interviews with each participant during the course of the study, 2) three think-aloud, visual reflections with each participant during the course of the study, 3) weekly questionnaires in the form of journal reflections done by each of the participants, and 4) participant observations of the lessons used in the visual reflections.

At the time of this study, I had been employed with KO for five years as a teaching artist and ensemble leader. I had good rapport with several of KO's staff members including the executive director, program director, and education director. Prior to my employment in KO, I had a career trajectory of a performer who intended to teach privately. Due to my time as a teaching artist in this organization, I had experienced a great deal of struggle and surprising joy and excitement when working with a class of students that led me to seek out a certification in music education. The initial questions I had all came down to what can KO do to help train the professional musician teaching artists it employs short of taking educational courses at a college or university. I aimed to take an objective and critical approach to this research and due to my years with the organization and initially teaching as a professional musician, I had a unique perspective of the organization and the role of the teaching artist.

Chapter 4. Participant Portraits

I used a purposeful, criterion-based selection process to select the participants for this study. I not only wanted to observe, interview, and reflect with teaching artists who were professional musicians, but sought out musical code switchers. Stanley and Isbell (2018) defined musical code switchers as “people adept at navigating multiple ways of making music, who inhabit multiple formal and informal musical worlds and who can switch gears depending on, where, what, and with whom they are performing.” Besides being code switchers, I was interested in two participants from vastly different cultural backgrounds. The two participants were both male, one from the United States having grown up in a traditional American music educational setting, learning and playing in large ensembles while the other grew up in Venezuela and was an active participant in El Sistema before moving to Switzerland and then settling in the United States for college. Both participants were students at LSU at the time of data collection and had been permanently placed in sites as teaching artists for Kids’ Orchestra for at least two full academic years. The following two sections are portraits of the participants each divided into three sections: 1) their backgrounds and specific personality traits that were inherent in their current teaching practices and how they became interested in music, ultimately leading them to decide to pursue performing as a career option, 2) their performance careers in Baton Rouge, and 3) how they started working for Kids’ Orchestra.

Kevin

Background and Musical Origins. Kevin is a Caucasian male from Michigan who was preparing and planning to graduate with his Doctor of Musical Arts (D.M.A.) in Percussion Performance at the completion of the 2017-2018 academic year. Kevin came from a middle class blue-collar family. Neither of his parents were musicians, but growing up he was always

interested in music and described his mother as “always kind of musically inclined herself.” She would play the piano at home and had played flute in middle and high school. She always loved musicals and would often “drag” Kevin and his father to them with her. He has seen “Les Miserables” and “Phantom of the Opera” a few times each and really enjoys musicals and playing in them. However, he described the stigma that surrounded “a middle school guy in the early 2000s and late 90s...going to a musical”, but felt that in hindsight it was special and a lot of fun.

Kevin has two older brothers, and his oldest brother, who is almost 11 years older than himself, played the trumpet and marched in marching band when he was in high school. In the public schools Kevin attended, music was an elective when he started middle school and he began playing in band when he was 10 or 11 years old. There was no orchestra or choir programs, only a band program. He described how he became interested in percussion below:

My rationale at the time, and this was no joke, how I want to do music...I don't want to blow through anything. That was the rationale of 10 year old me. I said that to the band person and he said, okay, you're a drum person.

In high school, Kevin played in concert band and jazz band.

Kevin described listening to mostly rock music growing up and not actively listening to classical music until he went to college. When I asked Kevin about his biggest musical influences growing up he quickly described his professors from the universities he attended, but didn't immediately mention his high school band director. When I asked specifically about him, he talked about how his band director noticed Kevin's passion for music. Although not a percussionist himself, he found ways to encourage and push Kevin to learn more. There had been no pianist for the jazz band and Kevin decided to teach himself how to play piano. His band

director would give him new keyboard parts and extra challenges, which kept “giving [him] that extra drive” and he recognized that there was always more to do.

Kevin went to community college for three years then transferred to Central Michigan for four years before graduating with a bachelor’s degree in music performance. He was initially majoring in both physics and music and described the workload of both majors as being too much. Not only that, but physics gave him anxiety while being in the practice room soothed and channeled his anxiety. He decided during his third year at Central Michigan that he wanted to pursue music as a career and when he told his parents, he was surprised at their positive reactions. He expected his parents to disapprove, however his parents were 100% supportive and told him they were not worried about him pursuing music because they felt he had the work ethic to do whatever he wanted.

He didn’t receive any private lessons because there weren’t any local percussionists available. He did however take some occasional lessons from professors from the nearby university, University of Michigan Flint, when they would come to his high school. When I asked him about memorable performances, he described in detail the final jazz band performance when he was a senior. He was a featured soloist in the song “Sing Sing Sing” by Gene Krupa and a lot of his classmates were in attendance. He said they were surprised and impressed by Kevin’s skills on the drum set. He described himself in high school as “always just kind of a ghost” and that “everybody in [his class] could have sworn [he] didn’t do much.”

Two influential musical figures in Kevin’s life were Itzhak Perlman and his percussion professor at Central Michigan. He described Perlman’s technical mastery and was fond of his quote “learn slow, forget slow.” It’s due to Perlman’s love and mastery of the fundamentals that Kevin was a huge proponent of the fundamentals in both his playing and teaching. It was a story

that his Central Michigan professor told Kevin and his studio mates that helped Kevin realize he wanted to be a professional musician:

He would tell a story where he drove to Muskeegan...to play in the symphony orchestra, through a blizzard. Because it was a blizzard, it took him three hours and he missed half the rehearsal, but it was cool because everyone was getting in late so he only played half the rehearsal and he had to drive back because he taught the next...day that he's telling this story. And ya know...they only pay so much per service and he did it for this amount of money, and he goes, 'ya know why I did it? Because I can't live without it.' He told all his students this, 'if you can live without music, do it. Engineering is a great gig' and he would...say that with a straight face and total sincerity. If you can't live without it, that's why you're here. That's why I'm here. And that's why I gig. I do it because it's become a part of my personality, part of my identity.

Performing in Baton Rouge. Kevin moved to Baton Rouge, LA to do his D.M.A. at LSU in the fall of 2014. Throughout his D.M.A. he was involved with almost every ensemble on campus from the school's percussion ensemble to the wind ensemble and symphony orchestra. Outside of school, he regularly gigged in myriad settings from the local symphony, a catholic church, and local theatre establishments. He has performed along the spectrum of musical genres – “whatever they're paying me for.”

I asked him about whether or not he had ever considered being in a band outside of school. A couple other percussionists I know well described their interest in percussion stemming from watching famous drummers in bands and having the dream of being in a popular band and going on tour. Kevin's response gave an interesting insight into his personality that largely dominated his personal teaching style and how he approached, responded and worked with his students in Kids' Orchestra (KO).

I would not be opposed to the idea [of being in a band], but I would have to be approached. I'm not...charismatic enough to create the group myself so...I would not be the front runner, and I'm not a really good front man to begin with, I don't think. Um, the timidness of my personality. But were I approached and if I...saw it as, ya know, as fruitful, like I would get something out of this. And now I have to think financially too, we're at the point of our career...if I could see it as being lucrative, I would certainly be okay with it, but nobody...approached me with the idea, so am I opposed to it? No, but

nobody came up to me...To me, touring is terrible. I love traveling and seeing new places and all that, but touring is hell.

Kids' Orchestra. Kevin began teaching at KO when he arrived to LSU in the fall of 2014 and at the time of this study, he was completing his fourth year teaching for them. One of the colleagues in his studio, who is currently the education director for KO, was a teaching artist for the organization when Kevin arrived. He told Kevin that he would probably get called and asked to teach, as most percussion graduate students did. He described there not really being a real interview or "screening process."

I mean there [was a] background check and stuff like that, the legal thing...I've never had an education degree. Um, my education background has been my teaching assistant[ship] at Northern Colorado where I taught college students and maybe clinic with high school students. Nobody under the age of 13 and now I have 7 year olds. Daunting.

He described having gone into KO because he was short for income and everybody he knew was also doing it. The first place he taught was at an elementary school in North Baton Rouge. Seeing as though Kevin had never worked with elementary aged children, he found it to be "a new challenge" and "absolutely terrifying" when he started. When he first started, he found the communication between himself and the staff was relatively poor, but had improved significantly since then. He described the person who hired him, who no longer works for KO, as "the boss at the time." He called Kevin and hired him immediately. He felt "ill equipped because they...didn't have a professional development thing."

The day after he was hired, he went to the elementary school he would be working for and participated along with the other teaching artists in an instrument petting zoo. He said, "I had less than 12 hours to mentally prepare myself, 'okay, I'm going to go to an elementary school. A poor elementary school.'" When I asked him to describe what he meant by "poor" he replied, "low income, mostly low income families. You could tell by going into the school with

how...the ages of some of the posters that were around and some of the technologies in the room that it was not as well funded as other schools that I've been to." When I asked him about the demographics he would be working with and if they were demographics he had previously worked with he replied, "mostly black. Or other minorities, but mostly black." He described that in certain parts of Flint, MI, near where he grew up, he would go to some places such as bars where he would encounter similar demographics, but he had never taught with predominantly students of color.

His biggest concern was working with that age group and figuring out a "disciplinary or behavioral approach to the...kids. Cause kids are going to act like kids and some of them were going to be like, ya know, going to need certain levels of discipline and I need to figure out how I'm going to implement that and still be kind of [a] positive person in this class, in my position." Since he first started, he felt that things had gotten a lot easier to do for a number of reasons. To begin with, since he had been teaching for KO for four years, he felt less anxious about how to work with young children and communication with the administration and staff had improved immensely. Also, he knew that when he needed to contact someone in the office for something, he would get a quick response and usually receive whatever help he needed. He also mentioned having regular professional development as a more recent system put into place that could be helpful.

Paulo

Venezuela and El Sistema. Born in Cuba, Paulo moved to Caracas, Venezuela at the age of 6 and remained there until he was 17. Neither of his parents were musicians, but they loved music and were always involved with him and his sister's musical endeavors. When his family moved to Caracas, his mother worked as an administrator at a music school. He has a sister who

is 13 years his senior and she was active on the violin when he was growing up. Paulo started playing the piano because his mother knew the piano director at the school she worked at. He described his mother being cognizant of the necessities of practice having raised his sister, but they could not afford to have a piano at home. Knowing that El Sistema was growing in popularity and there was an orchestra in the area he was living, his mother suggested he pick a different instrument. He initially took violin lessons with his sister, but that only lasted about two weeks. “My sister was my teacher, therefore I hated it...And somehow I ended up with the cello and actually liked it.”

Paulo’s parents were very supportive of him playing the cello. He joined El Sistema and took private cello lessons for a couple months before being allowed to join the children’s orchestra. This orchestra met three times a week for about two hours each rehearsal. At this particular *núcleo*, a private lesson was included as part of instruction so Paulo ended up at El Sistema four times a week. He described the faculty and staff he worked with as flexible when scheduling the private lessons. When he started, the *núcleo* was located at the theatre in the school he attended during the day. Eventually, the *núcleo* changed locations; Paulo considered the district he lived in as middle to upper middle class so the local government helped fund the *núcleo* and were able to build it a new hall. He described his community as opposing the government, which led to the residents putting their money and taxes into culture, which included music.

After about 6 months in the children’s orchestra, Paulo started taking private lessons from another instructor who taught in both El Sistema and at a private university. These lessons weren’t funded by El Sistema, but by his parents. When he was 13 he successfully auditioned into the youth orchestra. He remembered being one of the youngest people there, as most

orchestra members were aged 18-30. Paulo's parents weren't able to afford a cello, but he ended up winning a competition at a private school and was awarded a cello. He didn't feel like that cello was of good quality, but the El Sistema youth orchestra he played with had a cello for him if he traded them the cello he had won.

When I asked Paulo about his musical influences he mentioned his teachers and the Russian cellist, Rostropovich, but he wasn't listening to too much classical music when he lived in Caracas. He listened to a lot of rock music including the Beatles, Led Zeppelin, Pink Floyd, and some Metallica. "I would try to learn these things on the cello, by ear. And that...helped me a lot." He had a small group of friends at school that he formed a band with and would play a lot of the music he listened to.

Paulo discussed his most memorable experiences with El Sistema starting with his successful audition into the youth orchestra. He was incredibly excited to get in and then was surprised to learn that he would have to open a bank account because he would be paid to be in the orchestra. He described it as "really a job. I had rehearsals every day later in the evening from about 6-9pm. Monday through Friday and every other Saturday." The rehearsals typically lasted 2.5 hours. His orchestra played concerts every 4-6 weeks and he described his orchestra as sounding really good. Occasionally, El Sistema would invite a couple members from several El Sistema orchestras across the country to make one massive orchestra and would have Gustavo Dudamel conduct. This experience he compared to state honors orchestras in the U.S. Besides this honors orchestra experience, Dudamel would frequently guest conduct Paulo's youth orchestra.

Paulo also fondly recalled touring with his orchestra. His orchestra would tour twice a year and he started touring with them when he was 14 years old. He described being tightly

monitored because he was so young. On the last tour he went on before moving out of the country, he was playing as principal cellist. He described the music they played as “crowd pleasers” including Bernstein’s “Mambo”, Márquez’s “Danzón”, Shostakovich’s Fifth Symphony, and Rossini’s “William Tell.” He considered the camaraderie amongst himself and his fellow musicians to be one of the most important parts of his experiences in the youth orchestra. In a later reflection, he described the friendships his students developed as a primary goal in his cello classes.

Paulo decided to pursue music as a career shortly after joining the youth orchestra. I was incredibly surprised by how young he was when he made this big decision. His reasoning below is reflected clearly in his personal teaching and performance goals in KO.

When I was a kid, I was doing taekwondo and when I was in school, I was in the swimming team and the fútbol team...and the basketball team...As...time went on, I got more responsibilities through the cello...I had to start dropping one by one the other things, but...I never was like, I want to quit cello...To this day, one of my feelings I like the most is being on stage. I love being on stage. I know there’s a lot of people that you can see it from the moment they walk out on stage, they walk with their head down...If you go to enough recitals at LSU, you’re going to see that like people walk there like, “okay I gotta do this” versus, “let’s do this, come on!” I love being on stage and...on any kind of stage, like it doesn’t matter to me if it’s like the recital hall or like the union or the bar.

He also described his friendships and collaborations as a big reason as to why he became a musician:

A big deal of being in that orchestra is how much...I went on tour with my friends...Just like growing up with people that are having the same struggles as you...when audition time came, everybody’s like scared and everybody’s doing the same audition...when you’re on tour, you’re all playing the same music, the same hard passage is the same hard passage for everybody...So I think it’s important for kids to like be friends with their classmates.

Baton Rouge Music Making and Vessel of Angels. Paulo moved to Switzerland after graduating high school and when he moved, he started to listen to a lot of Latin American music

as a way to cope with his homesickness. He moved to Baton Rouge, Louisiana to pursue his bachelor of music degree in cello performance at LSU and had recently graduated in December 2017. He decided to continue his music studies at LSU pursuing a Masters of Music in cello performance.

Like Kevin, he performed in almost every ensemble at LSU. Outside of LSU Paulo played the cello at a local Baptist church, local and nonlocal regional orchestras, and retirement communities. He was also a founding member of the popular Baton Rouge band, Vessel of Angels. The band consisted of four members; he played the cello and there was also guitar, percussion, and voice. When I asked about how he would describe the genre of Vessel of Angels he replied, “I try not to. Because we all have very different influences and we have...an instrumentation that is not regular. So that allows us to play different styles sounding like any of those styles.”

Kids’ Orchestra. Paulo started his work with KO as a frequent substitute in the spring of 2014 shortly after moving to Baton Rouge. The following semester, fall 2014, Paulo started working at one of the KO sites as a cello teacher. He described his interview process as taking place at a local coffee shop. The same person that hired Kevin also hired Paulo. Since he had been substituting with them, there was no real interview. They met and he told Paulo where he would be teaching and how many times a week. He said, “but it wasn’t really like, what program are you doing?...it wasn’t any of that...he knew me.” He described his first year teaching as the year he improved the most as a teacher. His second year he co-taught with a friend and colleague at a different school from the previous year, which he felt helped a lot with classroom management since there were two teachers. His third and most recent year, he described as his most difficult year. It was the first year he was teaching at two sites, which meant he taught four

days a week. After going to school, practicing, being in rehearsals and lessons all day, he described how exhausted he felt when he would have to go teach. He felt that teaching was more difficult for him than performing because he had to be incredibly aware of everything he was doing. “It takes more effort [for] my brain to do that than play.”

He described feeling fortunate to have a close relationship with the current education director. “He knows me...he’s at a point where he can tell me, like when I’m screwing up, like he’s openly tell[ing] me that because he knows me and...he’s trying to help me...I can take whatever...he tells me because I know he’s just trying to help, trying for me to keep my job, and...fix my problems.” He felt that the current staff was easy to communicate with and helpful when he needed something. He liked the site coordinators he worked with and he really enjoyed his students. He felt that the experience of working with children was incredibly rewarding. “Every time you arrive...before your lesson...you arrive to the place and all your kids are suddenly like, yelling your name, like you get all your kids turning their head, ‘Mr. Paulo, Mr. Paulo!’ you know, they care about you, you’re a big influence.”

Final Thoughts

I was surprised at how similar the two participants lives were when they were growing up. Both came from middle class families whose parents weren’t musicians, but loved music and wholly supported their sons’ musical endeavors. They had siblings who were musical and quite a bit older than themselves. Neither one of them started actively listening to classical music until they started college, but loved rock. And they both had an unbridled enthusiasm and strong passion to perform. Despite these similarities, the teaching styles of the two participants couldn’t be more contrary. However, through the data collection process, similar themes between them surfaced. In the next chapter, I discuss the study’s findings, which include 1) how their strong

performer identities emerged while they taught and influenced how they delivered instruction and 2) how they worked with their students with varied ages and musical abilities.

Chapter 5. Findings

The findings are divided into two main sections. The first and larger section is how the participants' strong performer identities manifested in their instruction. The second section is how the participants differentiated instruction in their classes.

A Manifestation of Performer Identity within Instruction

In the first section of this chapter, I will discuss how each of the participant's strong performer identities manifested in nearly all parts of their approaches to teaching. It sparked their ideas, influenced and shaped their instructional preparation and delivery, and informed their responses and reactions. I begin by discussing the participants' goals for their classes and how that related to their personalities as well as their approach to performing. Next, I focus on the clear manifestation of performer identity in the way the participants gave feedback and praise to their students. Finally, I examine how music, what "fun" meant, and instruction intersected and lead to an unclear and contradictory yet strongly held belief in how repertoire and music should be taught and how students would inevitably feel about it.

Goals and Objectives

I recognized that each of the participants had a lot to offer their students due to their backgrounds in music and their varied performance careers. The participants' goals and objectives and how they approached instruction were strongly linked to their own personalities and personal ways in how they felt about and approached their instruments and music making.

Militancy, Literacy, and Learning the Instrument. A theme was developed by a set of words that were frequently used by Kevin to describe himself and his teaching style. These words were used in almost every conversation and reflection we had together: discipline, control, strict, military/militant, and drill sergeant. He described how one of the KO program managers

described his classroom management style as military, “like a drill sergeant.” The way he described himself in these terms was with self-assurance and I got the sense that he openly accepted this comment, even thought of it positively, and like a self-fulfilling prophecy, embodied this persona.

In our second interview together, when describing the anxiousness and lack of support he felt about going into his first day of teaching four years previously, he described needing to develop a disciplinary approach “ ‘cause kids are going to act like kids and some of them were...going to need certain levels of discipline.” He felt from the beginning that he would need a way to discipline the students, making the assumption that kids would inherently be naughty and need to be disciplined. However, he wanted to leave a positive impression for his students even though he would need to be a disciplinary figure.

When I asked about his philosophy in regards to his class that I was observing, he discussed teaching the students how to control themselves. His frequent use of the word “military/militant” indicated his need for control, order, and safety. One of his biggest concerns was his students’ safety. “My thinking is, when I give these kids sticks, I’m essentially handing them weapons...So I’m very militant in my class.” He remarked on the young age of his students as being a big factor in his thoughts on safety. Most often while observing, I noticed that Kevin would slowly get frustrated with a student if they were exhibiting ill behavior or getting off task. However, the moment a student would mistreat their instrument and/or put someone’s safety at risk, he would get incredibly angry, yelling at the student and at one point in time, taking away their sticks.

Kevin had immense respect for the instruments he played and expected his students to exhibit this same respect. He told them to treat their drumsticks as if they were delicate violins

and bows. “You don’t put your feet on the sticks because...no violinist would do that to their bow.” To Kevin, these were musical instruments, the same as any other and he expected his students to treat them as thus.

The other two important goals he had for his class were literacy and learning the instrument. He felt that the two went hand in hand; “you should be able to read so you can play that instrument.” To Kevin, literacy extended beyond just reading the notes on the page, it included being able to listen to oneself and one another. In each of his classes, he spent a good deal of time with music on the overhead and students being able to read it with steady beat and rhythmic accuracy. His class was working on understanding and being able to play with an eighth note rest immediately preceding an eighth note. Kevin had them saying “pizza” for eighth notes and when an eighth note rest was present, they would say the beginning of the word silently in their head and then audibly speak “za.” He would ask for students to volunteer to read it out loud and if done correctly, they would then play it on their drum pads. In each class he would add on another part to the music they had been learning and it would become slightly more complex.

Kevin also wanted his students to understand the depth of complexity that surrounds percussion instruments. He discussed how and why drums are appealing: because you get to hit things. Kevin wanted them to see percussion as more than just drumsticks and a drum pad. Two of the three classes I observed, Kevin brought in other instruments. In one class, he brought in a slide whistle, which the kids were very excited about. One student described the sound to Spongebob Squarepants. Although he didn’t have students putting their own mouths on the slide whistle, he allowed them to move the slide to change the pitch. His students were incredibly excited and surprised that an instrument they had to blow into was considered a percussion

instrument. In the last class I observed, Kevin brought in temple blocks, chimes, a gong, and a couple other instruments. In preparation for the concert, Kevin was trying to decide who would be playing on what instrument, but he gave students a chance to try more than one instrument.

Kevin's goals and philosophy for his percussion class mirrored how he approached his own performing. He practiced diligently and had great reverence for percussion instruments. A number of times, Kevin expressed some exasperation for the way others perceived percussion and what students would be learning in his class. Instead of receiving students who wanted to play percussion, Kevin was often given the younger students because it wasn't seen as a difficult instrument to play. In a particular exchange, Kevin described how and why he received the students he did:

Kevin: The [other] classes are so big so they just gave them to me, which, which happens. Percussion just does that, that happens with percussion and that's fine.

AM: Why does it happen with percussion?

Kevin: 'Cause anybody can do it... You don't need strong lungs or more developed lungs, like you would for trumpet... I don't like saying this, but percussion, um, in at least the eyes of a small child, can be seen as foundations part two. Because we're just hitting our hands and swinging at things, and we're doing rhythms, we're saying rhythms... so it can be construed as a game, not that music can't be a game, but it can be, it kind of is a transitional point.

AM: Sure.

Kevin: I don't like that, because I take my job very seriously, but... I understand that reasoning. So if you have somebody that wants to do clarinet, but they are afraid of their um, their emotional or their... maturity development that they might actually like throw pieces of the clarinet to each other, let's give him, put sticks in his hand, and send him to me because they know I'll teach him discipline... But that's the nature of the beast for me, uh, for percussion.

This exchange indicated Kevin's acceptance of how others thought of percussion and the role his class needed to play within the organization. Nonetheless this exchange expressed his disappointment in the lack of understanding and respect others showed his profession.

Friendship and Music Making. When asked about his most memorable experiences in El Sistema, Paulo spoke extensively about touring and the experiences he shared with his friends.

“[I] got out of school for like a week and go play music and party with [my] friends after a concert, come on!” His expression indicated that there really was nothing better than getting to go make music with friends. For Paulo, the social component of being in an ensemble and making music was a vital factor in his love for music that was representative in all the music he participated in Baton Rouge. In our second interview he discussed his second year working for KO and being able to team-teach with a friend and he felt like it benefitted the students in two ways. First, he felt that one of the teaching artists was able to deal with any classroom management issues as well as fix little technical problems the students were having while the other teaching artist taught. Second, he felt that the students saw and internalized Paulo’s and his friend’s friendship and in turn became closer friends with one another. Paulo was insistent on explaining the strong link between music and friendship leading to this exchange:

Paulo: [Friendship] which, to be fair, is a big part of the reason I am a musician. I didn’t talk about this in the previous interview.

AM: Yeah.

Paulo: But a big deal of being in that orchestra is how much like, you know, I went on tour with my friends. It was all these people would come on the days we have rehearsals and Saturdays, they would come to my home after and stay the whole Saturday.

AM: So you felt like your friendships were a major factor into you wanting to perform and you continuing to perform?

Paulo: Yes, yes definitely. And learning to be a cellist...Of course it is a very individual like career, but music making, you do it with other people for the most part...And just like growing up with people that are having the same struggles as you like, when audition time came, everybody’s like scared and everybody’s doing the same audition...When you’re on tour you’re all playing the same music, the same hard passage is the same hard passage for everybody. And you are in the same place and it’s just, you’re friends.

To Paulo, these shared experiences created an inclusivity and intimacy that tied him to music making. The collaboration and friendships made while making music were one of Paulo’s primary goals for his students.

I think it’s important for kids to like be friends with their classmates...the parts I am asking them to play is for all of them you know. And they all have to get it and not all of

them get them at the same pace so like, helping each other and all that. Like...of course I want them to be friends...cause I mean, why wouldn't they be friends?

The rhetorical question at the end demonstrated how he believed that a social component is inherent in music making.

Paulo also placed a great deal of importance on his students playing music and valued the music making experience. He brought up El Sistema and how his orchestra focused on performance and learning repertoire and that his technique suffered because of this. "I learned in my later years even after I moved from Venezuela, there's a lot of playing that I did with...not the best bow hold or the best hand position." Despite this, he still found more value in focusing on playing music than mastering technique. He felt that if a student was interested in playing the cello then they would eventually seek out a teacher and learn that practicing is necessary to improve and to continue performing. He was quite adamant and passionate on more than one occasion about technique not being the sole focus and goal of his cello class and summed it up quite succinctly in the following discourse:

I don't think that's the goal of, at least it's [technique] not my goal with KO. Of course you want them to like...play well, of course you want them to do a good job. But like to me, it's more important that they're invested in the music and like having a good time than like the very specifics of it. Cause...if they like it, I believe...they'll eventually search for like the way to, to do their best. If they like it...they eventually will be like, 'mom, I want a private teacher', if that's a way to get better.

I inferred "invested in the music" to mean that the students were enjoying the music making experience, which included the music that they were playing and who they were playing it with, and that they found their own personal meaning to continue playing. To Paulo, the experience was greater than the technical minutiae.

The combination of Paulo's philosophy on the importance of the music making experience and his ability to read, listen, and think about harmony and music in diverse ways

manifested in how he created a part for one of his students. When talking about his band, Vessel of Angels, Paulo discussed how it challenged him in different creative ways than his other classical musical endeavors. “In the band, I get to write as well. And that’s a whole different animal...putting on a page what’s in your head, it’s like a completely different story...[it] completely...has nothing to do with your fingers.”

Paulo had to make unexpected part changes for one of his more advanced students. His student, Paris, had broken her right arm a couple weeks before I started observing Paulo’s classes. During my second observation, while I was sitting in the elementary school’s cafeteria waiting for Paulo to gather his class, I noticed a little girl with a cast on her arm excitedly run up to Paulo. Paris hadn’t been at the first observation, but Paulo had told me about her. He had talked about how she played really well, but he wasn’t sure what he was going to do with her now because he had heard that she had broken her arm. He later told me that she had been super excited to show him her cast and he was glad it was her left arm instead of her right arm because at least she could still use her bow.

During that class, he modified the harmony of “Happy”, the song they were playing for the concert, and had her playing different open strings instead of her original fingered part. He wasn’t entirely sure if it would work out because it made the harmony sound a little “funkier” than it had previously been. I was impressed by the ease in which he managed this situation. He had a student show up with a broken arm after being absent for several weeks. Paulo, however, did not stress out about her arm and experimented with harmony. He was able to give his students an opportunity to listen differently and demonstrate how music making is inclusive of anyone in any situation.

The Main Objective: Repertoire. The three class periods I observed and the participants reflected on were towards the end of the school year. This meant that a performance was in the near future for their students. The majority of each of the teaching artists' classes were spent on learning the repertoire for the approaching spring concert.

Kevin's strict behavior and need for control was evident in the structural layout of his class. When asked about his lesson planning process he replied: "I think about what, okay, what are we playing at the site concert?...And my lesson plans pretty much comes from back tracking, reverse engineering that." Kevin decided on the repertoire and then taught it.

Each of Kevin's classes were divided in two to three parts. The first and shortest part of the class was spent on a technique exercise. The second and longest part of the class was spent on the piece the students were going to be performing. The music was displayed on the board and he would first have several students volunteer to try and read the part out loud before demonstrating it himself and then have the class read it out loud together. Next, he would follow this same routine, but have students volunteering to play it. This process would take up about 20-30 minutes of the 45-50 minute lesson. At one lesson I observed, he spent the last 5-7 minutes of a class introducing a slide whistle.

Kevin generally maintained his time well except for one day. On the second lesson I observed, Kevin had been informed that someone would be coming in to have the students fill out a survey. His students had gotten through the parts he had planned on working with them rather quickly and he hadn't planned to teach them anymore assuming it would have taken longer so there were a few minutes at the end without any instruction. When asked if there was anything he would have done differently in the lesson he responded as follows:

The only thing I'd want to do differently, maybe have planned out how to teach the next four [measures], the continuing rhythm because they got through it faster than I thought they would considering they just got back from break.

Kevin's need for control and order is evident in this explanation. Rather than continue working on the next part of the piece with the students despite not having planned to, he halted further instruction and waited for the person to come around with the survey. I inferred he felt unprepared and was not willing to try something new on a whim or improvise any part of his lesson.

This also exemplified his own description of himself as timid and demonstrated an unwillingness to try things outside of what he felt comfortable with, outside of his own box. I asked Kevin during a reflection if there was some sort of activity or exercise he could do to help his students understand something he was trying to convey better. I suggested perhaps a movement or singing exercise and he replied with the following:

I'm sure there are, but none of them are coming to mind...My training is my training so I, I'm kind of one box in that respect. Um, if I were to see certain things and it worked with my personality and my type of teaching then yes, I would certainly try...but...this is what I know and this is Kevin.

The terse and curt nature of Kevin's response indicated a firm finality of who he felt he was and an explanation of his unyielding behavior and unwillingness to experiment.

When I asked Paulo what his goals were for his cello class, he replied simply, "That they can play the song." The song his students were playing was an arranged version (Paulo's arrangement) of the song "Happy" by Pharrell Williams. Paulo would be playing the main part while the students played an accompaniment of rhythm and harmony. Paulo expressed pride at his students' ability to tap their cellos on beats two and four then immediately start playing on beat one. He also made the chorus part more challenging by having two parts, one of which had a complicated fingering.

I asked why he picked “Happy” and he told me that the students actually picked the song. One of his goals for his class was showcasing the vastness of musical genres and how it could all be performed on any instrument. That goal, along with giving his students some autonomy in making decisions, led to his decisions on repertoire. He described why he steered his students towards a popular song rather than classical music:

I try to not like block them into, ‘this is classical music and like, that’s all you are gonna do for the rest of KO.’ I try to like, you know, show them like all the different things you can do with an instrument from like playing a symphony...to improvising a solo...One of the first things I do when I have new kids is they all know Twinkle Twinkle, right? But they don’t know it’s like a Mozart piece and it’s like a theme and variations... So I showed them that and then I play it myself, but I improvise a little on it. And it’s like, I explain them like I brought it to a different style called jazz, have you guys heard from jazz? And like, cause that’s another thing, I don’t know...where people are, but at this stage, you’re not just teaching cello. You’re teaching music to the kids.

This demonstrated Paulo’s own knowledge and musical code-switching abilities. He acknowledged the common preference for classical music when it came to teaching orchestral instruments, but because of his own varied performance career in terms of genre and passion for jazz and rock, he was able give his students an opportunity to relate and perform music that was already present and relevant in their musical vocabulary.

During the first lesson I observed, Paulo began by working on “Happy”, but around 20 minutes into it, his students became disengaged. He had them put down their cellos, move to the opposite side of the room and had them do some impromptu breathing exercises. He then spontaneously decided to do a call and response exercise on their cellos. He started with some basic open string, four beat rhythm patterns, but then quickly moved into more complicated rhythms and extended techniques. The change in instruction made his students perk up and they exclaimed excitedly when he started playing extended techniques they hadn’t heard or seen before.

I asked if these two other activities he had them doing before returning to the repertoire had been planned and how it would help with their repertoire selection. He took a few seconds to respond which led to this brief exchange:

Paulo: Well, uh, it's a combination for what they're doing.

AM: Like their rhythm?

Paulo: Yeah and that little bit of motion of when I play fast stuff.

His pauses and lack of explanation indicated that he hadn't thought about how these activities fit into his objectives and he had trouble articulating why he was doing what he was doing. This indicated that he recognized his students' disengagement and wanted to get them refocused on what they were doing. These activities seemed to help get his students refocused and reenergized more so than technical objectives. Again, these interactions with his students brought into focus his own personality and performer identity. He was good at thinking on his feet, but also had trouble with organization and planning.

The next section of this chapter discusses how Kevin and Paulo's performer identities lead to an unclear understanding of how feedback and praise could be used to help build confidence in their students, motivate them, and ultimately help them improve.

Feedback and Praise

It was clear that both participants' ideas of giving feedback and praise to their students were similar to one another: it felt disingenuous to give compliments when they felt compliments weren't due and being able to play and perform was reward enough. This led to three themes involving feedback and praise: 1) A notion that giving students praise was essentially lying to them to make them feel good about themselves, 2) giving feedback was unspecific because they felt the students would understand what they needed to do by listening to themselves and one another without any further explanation, and 3) the participants' mirrored their students on how

their own experiences with their teachers were rooted in criticism and focusing on how to improve.

Babying Students. While discussing his difficulties in differentiating instruction with his students Kevin said, “I’m not great at showering uh showering praise.” His use of the word “showering” implied that he considered praise to be bestowed upon students rather liberally and that was just not something he did. However, Kevin told me a story that was significant to him and a situation that he considered was an instance of praising a student. Before every class, he had his students use the restroom and one of his younger students was taking quite a long time. Kevin didn’t want to delay instruction so he asked if anyone would be willing to wait outside the bathroom for the student and one of his older and more advanced students volunteered. This is what Kevin had to say about the situation:

Like, I remember I thanked Justin, like I pulled him aside and I thanked him for staying out with waiting for Owen. Uh, ‘cause I don’t do that. Typically. And...I saw it in his face, ‘oh, that’s something!’ So he asked if he could do it again if Owen was taking forever and he did it.

Kevin considered this situation as a way in which he successfully gave a student well deserved praise and this student was grateful for the attention he received. Before telling this story Kevin said, “I’m getting better at the praise thing.”

This situation told me a couple of different things. First, Kevin considered thanking students for doing something non-class/instructional/musically related as a form of praise, which it technically is, but when I was discussing praise I meant during class and when musical tasks were being done. However, this was the most complimentary I had seen Kevin with any of his students before, during, and after class. I interpreted his phrase, “I’m getting better at the praise thing” and then telling this story as a memorable experience for him because it was one of the

few instances of him praising his students; not during class or after a student had played, but for waiting for another student to finish using the restroom.

Second, Kevin was surprised at Justin's reaction to being thanked: "I saw it in his face, 'oh, that's something!'" Kevin recognized his student's excitement from getting attention and being thanked and then his willingness to do a task like that again hoping to experience the same feedback. His student's reaction and subsequent request to help Kevin in this situation again told me how very rare it was for Kevin to show appreciation and praise of any kind to his students, but also how much his students wanted it. The way his student seemed to crave for these interactions suggested praise was a very neglected component in his instruction.

Like Kevin, Paulo felt that his personality inhibited his ability to be encouraging and praise his students. "It's just hard for me to like, I would feel kind of fake if I'm like, 'yaaay! Like you [were] so good!' And I mean, it wasn't...I don't know, it's just hard for me 'cause of my personality I guess." Paulo's voice became very high and disingenuous when he pretended to give the compliment, meaning he felt that this superficial and sweet-voiced complimentary nature was how he was expected to praise his students. Paulo bluntly stated that he did not want to treat his students like babies and giving them feedback would do this:

AM: How would you describe the way you give feedback to your students?

Paulo: A little harsh. I'm not like super complimenting.

AM: Why not?

Paulo: 'Cause I don't want to treat them like, like babies. Like they're not, of course they're kids, but they're not like super young, like they still can hold conversations very well with you.

Again, Paulo interpreted giving specific praise to his students as babying them.

On multiple occasions, Paulo discussed how he talked to and with his students. In the previous exchange, he mentioned their age and how he felt that they were perfectly able to have regular conversations. He recognized that talking to them like they're younger than they were or

even how he imagined one spoke to elementary aged children may be perceived as condescending or patronizing. Paulo wanted to treat them with respect and wanted them to feel like they were important. It seemed like he was concerned that the way he spoke to his students may make them think that he doubted their intelligence. “As you see, I don’t treat them that much like kids. I like to talk to them more like, not on an equal basis...but like they’re normal. I don’t do too much, like, ‘ooooooh, you’re doing so well.’” The way he said the last part was in a syrupy, sweet voice indicating that he did not want to coddle his students and give them a false sense of achievement and success.

Besides feeling that their personalities were a main reason why they did not praise their students, they also discussed their personal experiences with praise and what it meant to them.

Kevin related this to his studies with his most recent professor at LSU:

This might be my association with Brett Dietz. If you’re doing it right, okay, you’re doing it right, if you’re doing it wrong, we need to talk. Ya know, too many of my teachers were like, ‘good you’re doing it right let’s move on.’ They didn’t dwell on the awesomeness of what I was doing, they dwell on the what do we need to fix and I’m kind of in that. That’s my musical upbringing, at 31, that’s how I treat that.

This discourse, similar to many of his others, was cut, dry and to the point. It told me that he had his ways of doing things and was content in this box. I also inferred from this that he understood that it was important to be critical of what wasn’t going well because that would help him improve and that was what he wanted for his students.

Paulo compared praising his students with getting some sort of prize, which he found to be unnecessary:

It was never for me at least, it was not like, oh if you play the cello, you get like a prize or like you get candy or like get whatever...If you play cello, you get to be on stage and you get to like [do] something cool. So like, that’s kind of...why.

For Paulo, having the privilege to play the cello and perform was in itself the only sort of praise he deemed necessary. I also got the impression that Paulo felt that some students needed some sort of extrinsic motivation, like prizes, to do their best and be engaged during lessons and this baffled him. To Paulo, if students didn't want to play then they shouldn't be taking cello lessons.

From my observations and our conversations during the interviews and reflections, I believe that both Kevin and Paulo were quite unaware of how the lack of praise could affect their students' confidence and motivation. In Kevin's case, it seemed that he hadn't really considered his students' feelings at all, which I gathered from the following brief exchange:

AM: So how do you think students perceive that um, the less kind of, positive, specific sort of praise that you could be giving them and more so the critical...let's do this and this and this?

Kevin: Um, I don't know. I guess they don't, from their perspective, if I was thinking from their perspective, many of them don't think that, I don't know. Um, I've never thought about it that way.

Kevin admitted that he hadn't even thought about how his students were taking his criticisms. He then discussed his more advanced students and how he thought that they felt pride from being able to perform the repertoire correctly. He paused for quite a while before telling me, "I've never thought about it that way." He seemed taken aback by not only this question, but also his answer or lack thereof. He seemed surprised that he had never considered his students and their feelings.

At the end of our reflection of the second lesson, I asked Paulo if the students were to experience this lesson again, what would he have done differently and he responded, "I could...give more encouraging [feedback], I know that's, that's something I don't do too much." In the reflection of the third lesson, Paulo hesitantly told me while discussing classroom management that he was trying to praise his students more. "Uh, after I've been working with you, I have been trying to, to bring up like the way I praise my kids a little bit." During the

previous reflection, we had spent a good deal of time discussing praise and feedback, which clearly led to a lot of personal, self reflection on his part. The next section focuses on how the two participants gave their students feedback.

Feedback. Something I frequently noticed while observing the participants' lessons as well as during interviews and reflections was the often vague or lack of feedback. Besides the absence of praise, the participants seemed to be under the assumption that their students were able to garner their own knowledge of what they needed to do to improve.

Kevin seemed to be under the distinct impression that both praise and feedback were inherent when students performed and therefore didn't feel the necessity to provide verbal feedback. This was especially evident in the following discourse:

This year...what I have been doing, 'who can play it' and have them play. If it's right, 'alright, who else thinks they can play?' and then I slowly add on so that eventually everyone has played through it...And on a voluntary basis, so that people, the confident people will play and they'll play it right and everyone that's not confident can hear it and learn it that way.

I witnessed these brief student performances during a couple observations. It went about how Kevin described; a student would play and Kevin would respond by saying "alright", "good", or "almost" then move onto another student. Kevin indicated here that the students who were still struggling to play an excerpt of music correctly would see and hear a more advanced, and as Kevin put it, "confident", student play and then learn how to play it correctly. However, I noticed that Kevin would not identify who these advanced students were to the rest of the class. Kevin was keenly aware of his advanced students, but he did not outrightly tell the other students to pay careful attention to a particular student. Also, because he failed to give the students specific feedback, the struggling students were unaware of what was being done correctly and how that

differed to what they had done. Again, he assumed his students were able to self-diagnose and then make any necessary corrections on their own.

Kevin boldly stated during a reflection, “failure is the best lesson.” He said this after further describing how his students perform for one another. However, he unknowingly contradicted himself when discussing his most struggling student, Gary. He described Gary as growing increasingly frustrated because he was not “getting it [performing the repertoire correctly] as fast as the other kids.” In this situation with Gary, it did indeed seem that what frustrated him was his inability to play the parts correctly, but what Kevin failed to recognize was that Gary also played during these student performances. And by Kevin’s logic, Gary should have learned how to play correctly by hearing the better players and by failing to perform correctly. Unfortunately, it seemed that what was holding Gary back from success was that he did not know what he needed to do to play correctly due to the lack of specific feedback.

Kevin also felt that due to his graduate degrees, his more advanced students were better equipped at giving the verbal feedback his more struggling students needed.

I have another kid explain it to him in a way that he can understand, cause...I’m not an education person, I don’t, I don’t dumb down my rhetoric. So if I can get a kid to explain it in his words or words that I know or I feel better that he would understand then maybe he’ll...grasp it. But just because I’m, I’m a self-professed academic and, ya know, pseudo-pompous...I like my vocabulary and I’d like to keep it.

This loaded discourse had me pondering what he meant for a while. For starters, it seemed that he believed that educators had to “dumb down their rhetoric” to help children understand what they meant. I think he meant this less offensively (to both educators and students) than it sounded. I believe he felt that music educators were more knowledgeable of how to instruct and help students understand whatever they were working on because they were trained to do so. And because of an elementary aged child’s youth, they would be at a disadvantage in terms of

language and vocabulary to no fault of their own. This is also another example of Kevin being incredibly boxed into his own ways and his general unwillingness to experiment or try something new that may end up benefitting his students.

Paulo's feedback fell into one of two categories: it was either vague and confusing or inconsistent. Like Kevin, Paulo would often have one-word responses ("good", "okay", "no" etc.) to his students' playing. In one class I observed, his students had just played through "Happy" for the first time and afterwards, Paulo asked them how they felt. His students faces were alight with excitement and pride and they told him how good they thought it was. They then asked Paulo what he thought and he responded by saying he felt their performance was "ish." This led to a lot of confusion by both his students and myself. His students quickly asked what he meant by this and he said that it needed work. The following exchange occurred after I asked him to clarify exactly what he meant:

Paulo: I mean like, it's getting there.

AM: Okay.

Paulo: That's what I was thinking in my head.

AM: And how do you think the students interpreted it? Because some of them said, 'what does that mean?'

Paulo: Yeah, exactly, what you asked me, like what does ish mean? Like, I think...it's goodish and that's why I asked, yeah, it's goodish. Or badish. But like, that was more of a joke than the badish. It's pretty good for, I mean, they have been playing for 15 minutes, it's pretty good.

Paulo also had trouble being consistent with reinforcing feedback when teaching foundational technical skills. This led to students developing erroneous habits such as drooping their left elbows, which could later lead to having difficulties with their hand frame and eventually have trouble properly using their left hand fingers. When I asked Paulo how he reinforced these technical skills he replied, "Basically I...tell them 'this is good cello position and this is how we should play.' Uh, it's not like I do at this point really any exercises to like

keep the elbow up.” Paulo then discussed how getting his students to remember the song was his priority, not just technique thus reiterating one of his main goals and objectives.

Paulo would often give his students feedback by demonstrating what he wanted something to sound like. However, he was so focused on the sound that he overlooked how his students would try to not only imitate his sound, but also what they saw him doing. At one point during the second lesson I observed, he wanted his students to play with a shorter sound on repeated quarter notes. He tried explaining what he wanted, but his students still weren’t doing exactly what he had in mind so he decided to demonstrate. We discussed this part of his lesson during our reflection leading to this exchange:

AM: Why did you play down down down down?

Paulo: To make as much difference in the sound as possible. Down down, like short.

AM: To emphasize what you were trying to say?

Paulo: Yeah, yeah, but I didn’t think he [one of his students] would imitate me. Which I realize is like, of course, like why wouldn’t he? But yeah, I wanted him to do it like up and down, just shorter. Uh, but it sounds like, you, you saw, I played very long so I went to the other extreme...

AM: Were you going down down to help with that?

Paulo: Yeah. If, if I was playing this myself, like his part, I would do them all down. But, just at his level, he’s just not fast enough to do like, the motions are not like smooth enough for him to do them all day.

For clarification, Paulo decided to use all down bows while demonstrating to get the desired sound and one of his students imitated his repeated down bows. However, he did not want his students to play continuous down bows, leading to their confusion. This sort of situation happened again in the next lesson. Paulo demonstrated how he wanted his students to do a slide without considering how many different bows he was using. Each time he demonstrated, he would do something different and his students would try to imitate him. This lack of clarity while demonstrating lead to Paulo spending quite a bit of time having to re-explain and try to undo what he didn’t actually want his students to be doing due to their imitating him.

Fun and Learning Music

I noticed a common theme between the two participants: learning music and becoming a better musician did not necessarily equate to having fun. Kevin and Paulo seemed to believe that although music was inherently a fun activity, learning actual repertoire and improving required repetitive work, which was what was not fun. Both participants brought up the seriousness of learning music and having to do repetitive work and technical exercises as a means to becoming better and more accomplished.

Kevin discussed how his students probably didn't see the value in wanting to learn music perfectly. While discussing how uncomfortable he first felt working with children, Kevin brought up how he felt that he wanted to be a positive person for these students while still maintaining a well controlled and disciplined environment. He also discussed how he worried that he presented concepts and techniques too quickly to his students and how that had changed his instructional approach: "I have to force myself to think, what can they get? What can they approach, what can I approach that they will grasp and have fun with?" This indicated that he was reflective and considerate about how his students were quite young and might approach things differently than he would and he tried to keep in mind that his classroom should be a positive and fun environment. He also felt that because he was a professional musician he had the added benefit of having a lot of different instruments to bring to class for the students to experience.

However, he later contradicted himself when discussing a warm up he had been doing with his students during my second observation. The technical warm up he had been doing that day, and during each of the classes I came to observe, was a countdown exercise where the students would count the number of strokes they played per hand based off numbers one through

eight. Kevin would stop the students on a random number and ask which number he had stopped them on. This helped keep students engaged and on task. He contradicted his earlier discourse of thinking of the students and what they could do and how to make it fun during this following exchange:

Kevin: It's the only game I really have, the counting thing.

AM: What do you mean by "game"?

Kevin: something construed as...some kind of fun.

Although this may have been the only game or activity he had planned and implemented, the students were quite excited when he brought in other instruments. He described his strict classroom management style as a way to help his students learn discipline.

Paulo was also rather contradictory when discussing his students having fun. One of his main goals for his class was for his students to build friendships and enjoy the music making experience. During my first observation, Paulo did an impromptu call and response activity. I asked him about this activity he did resulting in the following exchange:

Paulo: I think they...like fun activities...little activities like that, but you know you want to get the job done. You wanna...get them to play...so it's difficult to balance...between like a bunch of fun little games, which is probably what they want and...them to you know, play better, which is what I want.

AM: When you say...fun games and activities, do you think there are ways that you could make learning their song...for the concert into a fun game or activity?

Paulo: I mean definitely...the past weeks...I've been helping...put their fingers on the fingerboard better. And all I've been doing is kind of like, little games where you...have to put the fingers in different strings and in like different orders...But it tells me...nothing, they're not really playing any music...It's not really like they're playing a song or anything.

This exchange initially baffled me. On one hand, he discussed how playing cello and learning music is fun in and of itself, yet on the other hand, he said that becoming a better player is not necessarily what the students would want because it's not fun little games and activities. He also contradicted himself when he said that he had been helping his students work on their left hand

fingerings, which was something that they needed in order to perform their concert well. But then he claimed that these games told him nothing about how his students were playing. This indicated a disconnect between what Paulo initially stated and what he ultimately believed having fun meant. It seemed that he felt that there was no correlation and value between technical games and actual music making. It is as if he felt that the technical exercises he was having his students do were arbitrary to the actual music making experience.

Both participants felt that becoming better musicians and the repetitive nature of practicing to achieve this was something to be taken seriously and therefore not fun. Yet at the same time, they both had fun activities for their students at various points in their lessons and enjoyed making the students laugh. One of Kevin's main goals for his class was for his students to understand how percussion instruments worked and functioned within an orchestra so he would bring in a variety instruments for the students to experience. Paulo would notice when his students became disengaged and move into an activity that would help with their fine motor skills and dexterity while simultaneously getting them excited about music. Both participants managed to uphold their goals and objectives and the students enjoyed several parts of their lessons. However, when asked about it later they both felt very strongly that these "little games" inhibited the students' abilities to progress and grow musically.

Instructional Differentiation

The following section discusses how the two teaching artists worked with their students who were between first and fifth grade. Working with students with this large age gap was a struggle for me as a teaching artist. I found that even though I may have had a beginning second grader and fifth grader in my class, they learned at completely different paces. This was also something that was brought up often in the reflections and interviews with the participants. This section is

divided into two parts: 1) how the teaching artists work with their advanced students and 2) whether or not they would give the students different parts and what that looked like in their classrooms.

The “Helper”

A word I’ve heard used in many facets as my time as a teaching artist as well as frequently by both participants in this study was “helper.” “Helper” was often used to describe the more advanced students in the class and how the teaching artists would perceive these particular students. These students were advanced generally due to one of two reasons. First, the students were advancing more quickly because they were in the older elementary grades. Second, the students were advancing because they had been in that instrumental class more than one year. For example, Kevin had three advanced students. One of which was doing her first year of percussion and was a fourth grader. She quickly picked up the techniques and skills that were asked of her and she played with precision that her younger peers took longer to develop. The two other students were in the third and fourth grades and were the two most advanced students in the class. These two were in their second year in percussion class. One student had taken percussion two years previously, played clarinet the following year, and decided to come back to percussion while the other was on his second consecutive year.

When I asked both participants how they challenged and worked with these students, as they both had other students who were progressing at a significantly slower pace, they described the students as “helpers.” I asked for clarification several times when this word came up and one of the common ways the participants perceived “helper” was as a teaching assistant. They utilized the advanced students as a means to avoid having to slow down instruction due to the

few students developing at a slower pace than the majority of students progressing at a more average pace.

Kevin was rather outright about his young teaching assistants and would have them actually teaching the strugglers who he described as “having real trouble” and having the helpers “teach them, ya know...do my job.” He further clarified his meaning of “helper” in the following response to the question of how he worked with his advanced students:

I do two things different with them. One, when it's early enough in class or the semester or if we have a new enough student, I'll have them kind of assist them through the like, this is how you put the stand together...so I don't have to. Now that I've done this for a couple of years and I have returning students, I don't necessarily have to teach how...the pad-stand works. I'll let them teach the new ones how to do that...If somebody is having...real trouble with something, with ya know, letting it bounce out or, or if I'm going over paradiddle or, or a sticking of some sort...I can ask...Lana...to take Joseph or whatever over there and work with them on that so I don't have to spend um the entire class's time on that, on that aspect...They act more as my assistant.

This response told me two different things. First, Kevin felt limited in how he could help the more advanced students resulting in a lack of instruction for those students in general. As I noticed throughout my observations, his focus was on the students who were progressing at an average pace and the struggling students. Besides what was described above, his students, at most, were given an opportunity to correctly perform an excerpt, which is discussed in more detail below. Second, these advanced students helped Kevin in a way that lifted any burden of having to take class time to slow down or reteach. He deemed this as advantageous because there were only a couple of students who were really struggling and while he had a helper work with them, he didn't have to worry about scaffolding instruction for the learners on either end of the spectrum.

When discussing how he praised his students, he brought up how his advanced students naturally felt pride because of their ability to play music correctly. He also used the term

“helper” to describe how his advanced students demonstrated for the class how to play parts and excerpts correctly. This came about in the following exchange:

Kevin: The people who are good...I can tell they...know the feeling of it being right. It feels right to them when they play. So they have that internalized...what it's supposed to sound like, and...they're happy they're able to...display that. So they find...a certain pride they can do that. Um, Justin just does it all the time [laughter]. Like, “I can do that” and plays a whole line.

AM: Is...this his first year?

Kevin: No, this...is his second...

AM: So he's one of your returning students?

Kevin: Yeah, so he's a helper, which means I let other kids try and ya know, try and fail and um, then “okay, Justin, show them what the right thing is.” So...he doesn't like that I do that, because he's never first pick because of that, 'cause I want other kids to have...an opportunity to try. Um, but, that is just, my way of getting the kids who need the help more involved...I guess I do reverse favoritism in that respect because...I don't totally ignore them, but I wait to let Justin and Lana play because I know they're going to play it right.

Kevin expressed that due to Justin's willingness to play and display his skills exhibited his internalized pride. However, Kevin consistently waited until after everyone else had had a turn to perform before he gave his advanced students the opportunity to play. This again was due to Kevin's belief that failure is the best lesson and therefore, his students needed to play incorrectly before hearing how something was played correctly.

In his class of four, Paulo had two advanced students who he also described as helpers. However, Paulo was more descriptive and hesitant when he had his advanced students taking on the role as helper. He would give the helper student a time limit and a single objective while he worked with the class. In a conversation after our last interview, he told me he found asking students to help as tricky because “they aren't the teacher, they don't know.” He felt he couldn't be sure that how the helper was assisting the other student was actually teaching accurately, how he would do it or if the struggling student was comprehending the skills correctly. Despite these apprehensions, Paulo felt that this process helped the struggling student get to a level similar to

the other students in the class; especially the students who had missed classes and therefore had gotten further behind the others. He felt that the helper students could afford to miss some whole group instruction because they either had already quickly picked up what he was asking them to do or that they would do it quickly with the rest of the class when they finished their helper duties.

Paulo also brought up an interesting social component to this. He felt that although this approach had its flaws, the social interaction between peers was exciting and positive. The helper was excited to be able to share what they knew and felt a sense of pride at being deemed as a good enough player to help. He also thought that the struggling student may better understand their peer because “the kids understand each other” in terms of colloquial language used amongst themselves and just knowing one another better from school and some outside friendships. This is supported by Green’s (2008) research on informal music making. Green found that when peers worked together and taught one another, they found idiosyncratic ways of explaining and interpreting what they were trying to accomplish and students would respond differently when in a situation amongst peers versus the teacher-student hierarchy.

This was especially evident in his cello class at Magnolia Woods. He had one particular student, Te’Anna, who would frequently get off task and cause class disruptions. She seemed to lack motivation during class, would often get bored or sidetracked, would frequently roll her eyes when Paulo would call out her misbehavior or lack of attention, and would get easily exasperated with him. This led to some obvious setbacks in his class because Paulo himself would get off task by consistently calling attention to her misbehavior. Te’Anna was also far behind her other three peers in terms of technique and ability to play. One of Paulo’s advanced students, Paris, was friends with Te’Anna at school and he would strategically place the two girls

together in class with the intent of Paris aiding and encouraging Te'Anna when she might need it. He recognized that Paris was more advanced and had a good enough relationship with Te'Anna that she had the ability to get her more excited and keep her content. This significantly helped Paulo minimize the sidetracks due to Te'Anna that would take up class time.

Part Differentiation

A simple and rather obvious way to have students with different ability levels playing the same repertoire that meets their needs and ability levels is to have them playing different parts. This is something that is already a part of most music given to students in traditional large ensembles; the more advanced oboe player would play the principal oboe part while a more struggling oboe player would take the second or third part. Paulo recognized his students differing ability levels and what they could and couldn't do so he had his students playing different parts and used it to his advantage.

He had arranged the song "Happy" by Pharrell Williams and had his most advanced student playing notes that were technically more difficult to play. His most advanced student, John, had quickly learned his part for "Happy" and was fluidly transitioning from one part to the other with accurate rhythm. He was getting comfortable and rather competent using his left hand fingers so Paulo decided to have him play a more difficult note that required John to either shift or use an extension. Paulo recognized that these were both more advanced techniques than he had ever planned on teaching anyone in his class, but he decided John would be able to pull it off and it may also help him relieve some tension.

So...there's two ways you can do that. You can do an extension, which is...just moving up your finger...When I learned it as a kid, I learned it as an extension. When I came here to study with [my teacher]...[he] was like, if you can [shift], it's better to [shift] cause it's less tension in your hand...so it's less tension in your hand and [they're] already tense...I went with him, over the concept...a little. And this is a very small shift so I just told him, imagine your 3rd finger where the 4th finger should be.

This is how he explained the concept of shifting to James. He showed him how to do it a few times and then had him practicing it on his own. He didn't have any further technical exercises to help John with this concept, it was solely for this one note. When I asked him about how John shifted and whether or not he was diligently looking at his left hand fingers and understood the concept, Paulo wasn't entirely sure, replying, "I think so."

I asked Kevin about how he might challenge his more advanced students, which led to the following exchange:

Kevin: I could do the quote unquote unfair thing of giving them different parts. I've actually considered [this]...

AM: You said the unfair way, like...unfair giving one part, what do you mean by that?

Kevin: Some people, "well I want to play that too", you can't. I can see Owen, like if I...showed Justin and Lana this thing, let's say I'm incorporating buzz rolls, just say, I don't know.

AM: Yeah.

Kevin: Owen will try and play, "no that's their part, that's not your part... 'but I can do it!'" First off, no you can't and so that's a fight I'm trying to avoid, 'cause it will happen.

AM: Students wanting to [but] unable to do it and whine?

Kevin: And that never, even in college it doesn't.

AM: Yeah

Kevin: "I want to play this marimba solo!" Uh you don't know a G scale so no...yeah, whining, bellyaching, "you didn't pick me!"

I was rather surprised at Kevin's response to this. Although he had discussed his apprehensions of trying something new with his students especially if it didn't coincide with his personality, I was still taken aback by this. Kevin was so concerned and anxious about the potential reactions of his students that he refused to even try giving his students different parts. He assumed his struggling students would get upset and act out. He was worried that those students would become adamant about their ability to be able to play the more challenging works or instruments and would ultimately whine and complain to an extent that would interfere with the positivity and efficiency of the classroom environment. He felt that he had not "gotten to a place" in his

teaching abilities to successfully implement part differentiation. This also surprised me because Kevin acknowledged that he felt he wasn't able to truly challenge and work with his advanced students because his attention was almost entirely fixated on the struggling students. This was an opportunity to challenge his advanced students, yet he wouldn't consider it because of his own fears.

Both teaching artists were similar in that they had their "helper" students who would aid them when they felt it was necessary. However, Kevin was more liberal in how he thought of these students and how he had them aid the more struggling students. Paulo was more cautious in his use of the helper students and also had them aiding his other students due to their own commonalities and abilities to communicate more efficiently. Kevin felt unable to differentiate parts due to his own unfounded concerns.

Chapter 6. Discussion

This chapter revisits the guiding research questions and the purpose of this dissertation.

Research Questions

Research question 1: how does a strong performer identity influence the teaching artist's instruction? The participants' performer identity manifested in several ways during instruction: a) goals and objectives, b) feedback and praise, and c) fun and learning music. Kevin's main goal for his percussion class was musical literacy. He felt that being completely literate in music included reading, listening, and playing. Paulo felt that musical technique came second to music making and friendships made in class. Both participants focused primarily on repertoire as the concert was approaching. Kevin and Paulo both recognized that they rarely gave praise to their students. They were concerned that their praise would be insincere and would constitute "babying" their students. When giving feedback to their students, both teaching artists would often be vague and/or inconsistent. For example, when a percussion student finished performing for the class, Kevin responded by saying, "okay, good." Kevin and Paulo discussed how being a musician and learning music was difficult and took a certain degree of seriousness, which they felt did not coincide with enjoying oneself and having fun. Paulo mentioned that before I started observing him, he had had his class working on technique exercises and activities at the beginning of class, but felt that they didn't really equate to playing real music.

Research question 2: how does a teaching artist differentiate instruction for students with multiple-year age differences and musical abilities? When it came to differentiating instruction, Kevin and Paulo often referred to having the older and more advanced students help the struggling students. This gave them the time to solely work with the majority of students who were advancing at an average pace. Despite the "helper" role, Kevin's advanced students were

not being challenged musically and therefore led to their disengagement during class. Paulo would give his advanced students more challenging parts and advanced techniques that helped keep them engaged and excited with their music.

The discussion that follows will revisit the purpose statement and focus on how teaching artists should take into consideration how they might approach working with their students and the goals they set. Then I examine the lack of acknowledgement of the Kids' Orchestra mission and vision on the part of the participants. Next, I discuss how ES/ESI programs might organize professional development opportunities for their teaching staff. Finally, I review implications and future research.

Purpose Statement

The purpose of this dissertation was to create a portrait of two professional musicians from different cultural backgrounds who were teaching artists at Kids' Orchestra and examine how their strong performer identities influenced and impacted their pedagogy and teaching styles. I explored how the participants viewed themselves within the Kids' Orchestra community and how those self-identified traits manifested in their approach to teaching.

Cultural Acknowledgement in the Kids' Orchestra Classroom

Although ES and many ESI programs employ the orchestral model as its main pedagogical approach (Govias, 2011; Borchert, 2012; Baker, 2014; Bergman, Lindgren, 2014; Shieh, 2015; Fink, 2016), KO has students in small groups for instrumental lessons. There is an additional Honors Orchestra program that meets on the weekend about 6-8 times throughout the semester, but small instrumental groups is how teaching artists mainly work with students. This approach gives students the chance to speak up and more easily make their suggestions and ideas known. It also allows more time for students to work together and socialize.

Kevin and Paulo both lacked some educational training that affected their students' learning and growth. In Kevin's case, he was unable to differentiate instruction and behavior management. His attention went largely to the beginning and struggling students as well as dealing with behavior issues. This meant that the advanced students who were inquisitive and eager to learn were pushed to the side and not being challenged. As noted in their portraits, Kevin grew up in a traditional large ensemble and he expressed his love for the intricate details of classical music. His description of music, his music making experiences, and his goals for his classroom aligned with some elements of an aesthetic approach to music education. Reimer's (2003) definition of aesthetic education in music is as follows: "aesthetic education in music attempts to enhance learnings related to the distinctive capacity of musical sounds to create and sharing meanings only sounds structured to do so can yield" (p. 11). To really experience music then, one must have a felt experience with music, which only music in and of itself is able to uniquely provide. Kevin was rather emphatic in terms of musical literacy. By the end of the year, he wanted his students to be able to read music. Taking some liberties, I interpreted this as students enjoying having learned the basic fundamentals of reading rhythms that can be played on drum pads and other percussion instruments; enjoying music for music's sake. He perceived his job as a teaching artist to teach the instruments and the music. Despite Kevin's organized lesson plans and generally medium-paced lessons, students, especially the advanced students, were frequently disengaged.

Paulo's issues stemmed from a lack of organization and planning. He may or may not have gone over his potential lessons in his head, but he did not sit down and plan instruction. The majority of his lessons were spent reacting to what he thought his students needed in the moment in terms of the repertoire they would be performing. Paulo's pacing was incredibly slow, which

was something he recognized in our third reflection: “this is a slow lesson.” Despite these issues, the majority of Paulo’s students were engaged with what he was doing or engaged with what they were supposed to be working on. Paulo’s portrait revealed two main reasons why he decided to pursue music as a career: 1) his love for music and performing and 2) his desire to connect with other musicians and collaborate. For Paulo, the social aspect of music making was equally as important as the music itself. He found value in collaboration and therefore his goals for his students mirrored this.

He described giving his students choices when it came to what they would be performing because for him, there was so much more than classical music and he felt that his students had a right to experience this. He recognized that his students had already constructed views of music and he wanted to take what they already knew and perceived and combine it with what they were learning in his class. Elliott and Silverman (2015) described praxis as being “inherently social” (p. 44) and that music educators interested in following a praxial approach to music education “should teach music making and listening *with a conscious commitment to personal and social musical actions that go far beyond a simplistic concern for technically accurate ‘sound making’*” (p. 48). For Paulo, his students enjoying what they were doing and connecting to the music personally and socially was his endgame.

I propose that this more praxial approach to music education helped keep students interested and engaged in what they were doing despite shortcomings on the teaching artist’s part. On paper, Kevin was more prepared, organized, had a better handle on classroom management and dealing with behavior issues, and had well thought out lesson plans and goals. In general, Paulo lacked many of these qualities, however, his students were more excited about what they were doing and therefore were consistently engaged. I considered teacher affect as

well. Kevin was serious and firm while Paulo came off as rather one-note. He was monotone and would become easily exasperated. Even so, his students were still interested in what he did and what he had to say.

In the last lesson I observed Paulo's students played through "Happy" for the first time. When the students finished playing they were incredibly excited and proud of themselves and each other. The students expressed being proud of their accomplishments and this told me that they took real ownership of what they had done. Paulo came up with a list of popular songs by black American popular artists that he knew his students had listened to and enjoyed. Then he told his students to choose and agree upon one of these songs. Paulo was aware of what his students enjoyed musically, he acknowledged that they would take more ownership of what they were doing if they were given options and choices, he showed his students that he trusted their decision, and he gave them the chance to work with one another to make this choice. Green (2008) found that when students were given autonomy this "enhance(ed) their sense of personal responsibility" (p. 107). I propose that these very simple decisions, actions, and acknowledgement of culture in terms of musical enjoyment by the teaching artist led to students being more engaged throughout lessons despite lack of organization in terms of lesson planning and classroom management.

Connecting With and Understanding the Kids' Orchestra Mission and Vision

KO's mission statement is clear on its social aims: music education should be the vehicle that brings children from different environments and settings together. I interpret this as children being exposed to other children they are not used to seeing and spending time with, in and out of school, and music aids in creating a positive environment to develop healthy and important relationships that may challenge any unintentionally or intentionally imposed prejudices coming

from others in their every day lives. Personally, I think this is an admirable vision. What concerns me is whether or not the teaching artists of KO fully recognize, acknowledge, and embrace this agenda.

During our interviews and reflections, Kevin's goals and philosophy were focused on playing the instruments and music literacy while Paulo's goals aligned more with KO's mission statement. In Paulo's case, I believe this is in large part due to importance he placed on his own friendships made in El Sistema and their lasting impact as well as his current performance career. He described how him and his orchestral friends were able to relate and bond because they were experiencing the same highs and lows while learning music. When discussing his students, he pointed out that his students would be learning at different paces and they could help one another. Without devaluing his importance and role as an instructor, he acknowledged that the relationships between his students would impact their own learning experiences.

While analyzing the interviews with Kevin, I noticed that his love from music stemmed from a very personal place. Spending time in a practice room helped calm his anxieties and he valued the intricacies of music. He described himself as more reserved and the one time he spoke about socialization and music was when his high school peers watched him perform and were surprised to see him in that kind of role. However, Kevin didn't seem to place any sort of value on relationships he made while making music.

What concerned me in this study, was that neither of the participants brought up the KO mission statement in relation to what they were doing with their students in the classroom. Despite teaching artists' upbringings and opinions on goals and philosophies, there needs to be an acknowledgement and understanding of the organization's mission. Furthermore, in this K-5 setting, teaching artists need to recognize what classroom environmental elements will be best

for the student. One of the five ways Abril (2013) suggested teachers practice cultural responsiveness is to create a social learning community. This included allowing time for collaboration, which would ultimately lead to students learning from one another. Yes, teaching the foundations of playing an instrument may initially include a fair amount of direct instruction. However, there is time for discussion and play, both of which can help create a social learning environment.

Professional Development for Teaching Artists

Organizations, like Kids' Orchestra, should take advantage of the unique experiences professional musicians have had and find ways to actively incorporate them into their programs. As professional musicians, Kevin and Paulo were able to include their unique knowledge of performance and their instruments as part of instruction. Paulo used jazz and improvisation to demonstrate to his students how a simple and popular tune like "Twinkle Twinkle Little Star" could become something else entirely. He spent time performing for his students and sharing what he was currently performing with them. Kevin would bring in both common and uncommon percussion instruments for his students to experience. I've seen a percussion teaching artist make new instruments for his students to use when composing a new piece. I've witnessed on many occasions several teaching artists come together fifteen minutes before the start of their lessons and put together a fun, impromptu chamber performance for the students. Over the last five years, I've observed many times where teaching artists who have strong performer identities create a unique performance experience for their students that I had never seen before and probably wouldn't typically see. As examined in the literature review, researchers have noted the benefits of having an excellent and diverse teaching staff (Hopkins et al, 2016; Bartolome, 2013;

Bowers, 2018). Specifically, having performers allowed students to experience performance aspects of an actual professional music career.

In terms of professional development and training, teaching artists need more help when it comes to teaching in a group setting and the challenges that poses. In a K-5 setting, students are still within the age range where they would typically have a general music class. Teaching artists should be incorporating songs/games/activities that help the students develop their entire musicality. Teaching artists need guidance on how to set up lesson plans; the number of different activities that includes time for social learning and growth. I also observed a lack in classroom management skills. This is something that education students spend time discussing and experiencing during practicum and student teaching. Educators know that they will be teaching with a large number of students and adopt these practices, whereas performers are more used to teaching privately.

I propose professional development include a clear structure on how to set up lesson plans with resources to a variety of different songs and games teaching artists can take and adapt in their instrumental classes. These organizations should also have a clear system of how teaching artists should handle behavior issues and then it would be up to the teaching artists to enforce them. I also think ESI organizations should have some sort of mentorship program to offer the teaching artists. Individuals within the organization who have experience both as a teaching artist and perhaps as an educator. They would be able to observe and work with the teaching artists on site and be able to give teaching artists specific, direct, relevant, and timely feedback. Professional development should also include a discussion on the vision and mission of the organization and expectations of how they'll be met in the classroom.

PD should also include recognition and awareness of the different cultures teaching artists will be working in. McKoy (2018) discussed different activities she had her music education students do to help them become more sensitive to cultural differences. For example, McKoy had an activity called the “Music Privilege Walk” where participants were lined up on one side of a room and instructed to take steps forward or backward when statements were read. A statement included was “if you studied the music that you associate with your cultural background in K-12 public school step forward” (p. 14).

While discussing how Scotland’s ESI program, “Big Noise”, was initiated, Borchert (2012) described it as having lacked community input, therefore causing tension between the organization and community it served. Despite its claims of success, the community felt that Big Noise “imposed [itself] upon schools” (p. 38). Allan (2010) described this approach of a new organization with a social agenda moving into a community without acknowledging and requesting input from the community itself as “parachuting.” I found this rather disconcerting. Hedemann and Frazier’s (2017) research examined the social emotional needs of the community the organization was serving and developed activities to be used in lessons that addressed those needs.

I believe that ESI programs should better assess what the community needs and ways to incorporate these needs into lessons and instructional time. I think administrators making a conscience effort to hire within the community and listen and support their ideas and input is an important step for ESI programs to take. If these organizations’ mission statements include any sort of social claims then they need to be including the community in a variety of ways from hiring people from the community as staff members, teaching artists, site coordinators to

examining what ways the organization can help the community in conjunction with the regular program.

Implications

Despite the specificity of this case study in terms of organization, participants, and location, there are several implications for practice. Afterschool music programs and ESI programs in the U.S. may take deeper consideration of training and professional development when hiring teaching staff. Professional musicians working as teaching artists will come with a wealth of unique experiences and perspectives to offer students, but they may need some guidance when it comes to understanding and working with the mission and vision of the organization. This research may help guide staff members of ESI programs on hiring individuals to mentor new teaching artists who have little experience teaching in a group or class setting and helping to ensure they have a positive and meaningful experience with their students. This research also offers a critical perspective of the people who are most closely working with the students of these organizations and programs and emphasizes weak spots on delivery of instruction.

I hope that Kids' Orchestra, individuals and groups of people wishing to begin an afterschool or ESI music program, and already established programs will further assess the needs of the community it serves. Programs wishing to make social impact should consider ways to include and serve the families of the students who participate. This may also come in the form of explicitly creating positions and/or hiring individuals as both staff members and teaching artists who were raised in the community the organization is serving.

Future Research

Further research should broaden and extend this study examining differences among new teaching artists and veteran teaching artists as well as a comparative study on teaching artists from performance versus educational backgrounds. Two studies have examined the correlation between academic performance and participation in Kids' Orchestra (Brunkan, 2017) and the Kids' Orchestra philosophy of social development and impact of its partner program Kids' Choir (Bowers, 2018). Further studies examining the impact of KO on the Baton Rouge community are needed. Specifically, researchers should examine participants who have gone through the program from kindergarten and first grade through graduation of fifth grade and the effect of participating in KO with regards to academic performance, cognitive development, and socialization.

Personal Vignette

Baton Rouge, LA, 2017

"Make sure that second finger is low enough, try it again," I tell Macey.

"Do you think it will be ready for the talent show at school?" she asks.

"Of course, you can already play through it. I think it will be a hit!"

It's my final semester teaching at this school before I start my full time teaching job and I'm feeling anxious about leaving. Several of my students have been with me for four years and are graduating fifth grade, like Macey.

I play a brief motive on my viola that signals it's time for my kids to rotate to the next workstation. Two of my students walk over to me to run through what they'll be playing for the concert.

"Robyn and Kiersten, do you have your duet ready?"

“Yes, Ms. Alicia. But we can’t seem to get the ending right,” Robyn says, sounding frustrated.

“Well, how about you play through it and we’ll figure the ending out together?”

“Yeah, okay.”

I recently learned about learning/work centers in one of my ed classes. I set up different stations to help kids with reading music, playing through their favorite pieces, and one station with me to work on their music for the concert. I’m excited because the beginners and advanced students are all engaged with what they’re doing and not feeling left out or bored.

At the end of the lesson, one of my first year students, Gabriel, comes up to me.

“Ms. Alicia?”

“Yeah, Gabe, what’s up?”

“Can we do stations again? Today was a lot of fun.”

“Of course,” I say smiling at him.

These moments are my favorite. After four years working for KO, I still get a thrill after a successful day.

“Ms. Alicia, my mom and I are going to get brunch and see a movie on Saturday,” says my student Jenna.

“Well, we’re going to my cousin’s birthday party,” Kenneth tells Jenna.

I happily listen to their chatter as we walk towards the cafeteria, excited for our next lesson.

This marked the last semester I was teaching consistently as a teaching artist with Kids’ Orchestra. That fall, I began teaching full time as a general music teacher in the East Baton Rouge parish. I still worked with KO as an honors orchestra ensemble leader and now I am working with the KO observation team, which mentors KO teaching artists. My experience as a teaching artist sparked a love of teaching and made me curious about ESI and afterschool music

programs, which ultimately led to this research project. In the following section, I will present my concluding thoughts.

Concluding Thoughts

When I started working with Kids' Orchestra in the fall of 2013, the program was about to enter its third academic year. The previous academic year had seen enrollment with less than 100 students and that fall, enrollment was over 500 students with several new sites opening. At the completion of the 2017-2018 school year, KO was serving approximately 800 students. This organization has embedded itself as a stable and long term member of the Baton Rouge community. I am impressed by the perseverance of its staff and hard work, diligence, and earnestness shown by the site staff and teaching artists. As the organization continues to grow, administrators and staff members should continue to take a critical look at the quality of its teaching staff as they are the people who are consistently working and interacting with the students and families of the program. I believe KO can be a model ES/ESI program for existing programs and for future programs. I hope this research will help KO and other ES/ESI programs looking to provide meaningful professional development, guidance, and aid to its teaching staff that will create significant and culturally relevant learning environments.

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Appendix A. Louisiana State University Institutional Review Board Exemption Approval



ACTION ON EXEMPTION APPROVAL REQUEST

TO: Alicia Monroe
Music

FROM: Dennis Landin
Chair, Institutional Review Board

DATE: March 28, 2018

RE: **IRB#** E11012

TITLE: Examination of teaching approach of two El Sistema-inspired teaching artists with strong performer identities

Institutional Review Board
Dr. Dennis Landin, Chair
130 David Boyd Hall
Baton Rouge, LA 70803
P: 225.578.8692
F: 225.578.5983
irb@lsu.edu
lsu.edu/research

New Protocol/Modification/Continuation: New Protocol

Review Date: 3/28/2018

Approved **Disapproved**

Approval Date: 3/28/2018 **Approval Expiration Date:** 3/27/2021

Exemption Category/Paragraph: 2a

Signed Consent Waived?: No

Re-review frequency: (three years unless otherwise stated)

LSU Proposal Number (if applicable):

Protocol Matches Scope of Work in Grant proposal: (if applicable)

By: Dennis Landin, Chairman 

PRINCIPAL INVESTIGATOR: PLEASE READ THE FOLLOWING – Continuing approval is CONDITIONAL on:

1. Adherence to the approved protocol, familiarity with, and adherence to the ethical standards of the Belmont Report, and LSU's Assurance of Compliance with DHHS regulations for the protection of human subjects*
2. Prior approval of a change in protocol, including revision of the consent documents or an increase in the number of subjects over that approved.
3. Obtaining renewed approval (or submittal of a termination report), prior to the approval expiration date, upon request by the IRB office (irrespective of when the project actually begins); notification of project termination.
4. Retention of documentation of informed consent and study records for at least 3 years after the study ends.
5. Continuing attention to the physical and psychological well-being and informed consent of the individual participants, including notification of new information that might affect consent.
6. A prompt report to the IRB of any adverse event affecting a participant potentially arising from the study.
7. Notification of the IRB of a serious compliance failure.
8. **SPECIAL NOTE: When emailing more than one recipient, make sure you use bcc. Approvals will automatically be closed by the IRB on the expiration date unless the PI requests a continuation.**

* All investigators and support staff have access to copies of the Belmont Report, LSU's Assurance with DHHS, DHHS (45 CFR 46) and FDA regulations governing use of human subjects, and other relevant documents in print in this office or on our World Wide Web site at <http://www.lsu.edu/irb>

Appendix B. ESI Teacher Examination Case Study – Administrator Consent Form

Two Teachers with Strong Performer Identities in an El Sistema-Inspired Program in a Southeastern United States City Consent Form

Project Title: Examination of teaching approach of two El Sistema-inspired teaching artists with strong performer identities

Performance Sites: Buchanan Elementary and Magnolia Woods Elementary

Investigators: The following investigators are available for questions about this study. M-F 8:00 a.m. - 5:30 p.m. Alicia Monroe (608) 239-9367, aliciamonroe13@gmail.com
Co-Investigator: Dr. Ann Marie Stanley, Music Education Dept., LSU, astanley1@lsu.edu

Purpose of the Study: The purpose of this study is to examine how two teachers with strong performer identities from different cultural backgrounds approach teaching in an El Sistema-inspired afterschool instrumental music program for elementary aged children in a southeastern United States city.

Subject Inclusion: Kids' Orchestra teaching artists who have taught for at least two years and have a strong performer identity. Number of Participants: 2

Study Procedures: This study will consist of four different data collection methods: 1) transcripts of three semi-structured interviews per participant (six total), 2) transcripts of three reflections of visual recordings of lessons taught by the participants (six total), 3) weekly private journal entries from each of the participants emailed directly to the primary investigator (myself) of the study, 4) observational notes taken by myself on the lessons as well as the final concert of the spring semester. Interviews will be recorded.

Benefits: Participants may benefit from watching visual recordings of their own teaching as well as reflection on these lessons and take that knowledge and apply it to their work with Kids' Orchestra.

Risks: There is minimal risk involved in this study. Participation in this study will have no bearing on the success or evaluation of the participants' work with Kids' Orchestra and they are free to withdraw from this study at any time without penalty or adverse effects to their position in Kids' Orchestra.

Right to Refuse: Participation is voluntary and the participant may choose to withdraw from this study at any time without penalty or risk to their position in Kids' Orchestra.

Privacy: Results of this study may be published but no names or identifying information will be included in the publication. Participant identity will remain confidential unless disclosure is required by law.

Signature: The study has been discussed with me and all my questions have been answered. I

may direct additional questions regarding study specifics to the investigators. If I have questions about participants' rights or other concerns, I can contact Dennis Landin, Institutional Review Board, (225) 578-8692, irb@lsu.edu, www.lsu.edu/irb. I agree to participate in the study described above and acknowledge the investigator's obligation to provide me with a signed copy of this consent form.

Administrator Signature: _____

Date: _____

Appendix C. ESI Teacher Examination Case Study – Participant Consent Form

Two Teachers with Strong Performer Identities in an El Sistema-Inspired Program in a Southeastern United States City Consent Form

Project Title: Examination of teaching approach of two El Sistema-inspired teaching artists with strong performer identities

Performance Sites: Buchanan Elementary and Magnolia Woods Elementary

Investigators: The following investigators are available for questions about this study. M-F 8:00 a.m. - 5:30 p.m. Alicia Monroe (608) 239-9367, aliciamonroe13@gmail.com
Co-Investigator: Dr. Ann Marie Stanley, Music Education Dept., LSU, astanley1@lsu.edu

Purpose of the study: The purpose of this study is to examine how two teachers with strong performer identities from different cultural backgrounds approach teaching in an El Sistema-inspired afterschool instrumental music program for elementary aged children in a southeastern United States city.

Subject Inclusion: Kids' Orchestra teaching artists who have taught for at least two years and have a strong performer identity. Number of Participants: 2

Study Procedures: This study will consist of four different data collection methods: 1) transcripts of three semi-structured interviews per participant (six total), 2) transcripts of three reflections of visual recordings of lessons taught by the participants (six total), 3) weekly private journal entries from each of the participants emailed directly to the primary investigator (myself) of the study, 4) observational notes taken by myself on the lessons as well as the final concert of the spring semester. Interviews will be recorded.

Benefits: Participants may benefit from watching visual recordings of their own teaching as well as reflection on these lessons and take that knowledge and apply it to their work with Kids' Orchestra.

Risks: There is minimal risk involved in this study. Participation in this study will have no bearing on the success or evaluation of the participants' work with Kids' Orchestra and they are free to withdraw from this study at any time without penalty or adverse effects to their position in Kids' Orchestra.

Right to Refuse: Participation is voluntary and the participant may choose to withdraw from this study at any time without penalty or risk to their position in Kids' Orchestra.

Privacy: Results of this study may be published but no names or identifying information will be included in the publication. Participant identity will remain confidential unless disclosure is required by law.

Signature: The study has been discussed with me and all my questions have been answered. I may direct additional questions regarding study specifics to the investigators. If I have questions

about participants' rights or other concerns, I can contact Dennis Landin, Institutional Review Board, (225) 578-8692, irb@lsu.edu, www.lsu.edu/irb. I agree to participate in the study described above and acknowledge the investigator's obligation to provide me with a signed copy of this consent form.

Participant Signature: _____

Date: _____

Appendix D. Interview Questions

Background Questions for Kevin

I'm interested in your life growing up in Michigan.

1. How long did you live there?
2. Tell me about your musical beginnings.
3. How did your family support your involvement in music?
4. Who were your biggest musical influences while growing up?
5. When did you decide you wanted to pursue music as a career option?
6. What are some of your most memorable performances?

Background Questions for Paulo

I'm interested in your life growing up in Venezuela

1. How long did you live there?
2. Tell me about your musical beginnings.
3. How did your family support your involvement in music?
4. Who were your biggest musical influences while growing up?
5. What are some of your most memorable experiences with El Sistema?
6. When did you decide to pursue music as a career option?

Performance Questions

I'm interested in all the performing you do.

1. What school do you attend?
2. What's your year and degree?
3. What musical activities are/were you involved in inside school?
 - a. Outside school?
4. How often do you perform and what kinds of genres?
5. Tell me about why you perform with: a) classical ensembles (for schools and outside school) and b) bands outside of school.

Kids' Orchestra Questions

I'm interested in your experiences with the ESI program you work for

6. How and when did you get started working for KO?
7. What is it like working for KO?
8. What are your goals for your current percussion class at Buchanan?
9. What is the philosophy with regards to the work you do at Buchanan?
10. How do you think your strong performance identity influences your teaching?
11. What are your impressions of the KO community overall (staff, faculty, parents, students, site schools)?

Professional Development Questions

I'm interested in the KO curriculum template and the professional development KO provides

1. In what ways do you feel supported as a teacher by KO, the management, staff, the management?
2. In what ways would you like more support or different kinds of support?
3. How do you feel about the professional development KO offers?

4. How do you feel about the curriculum KO provides?
5. Do you use the curriculum that's offered by KO?

Appendix E. Reflection Questions

1. Describe the Context: the setting, lesson, environment
2. What did you want to accomplish?
3. What do you think the students wanted to accomplish?
4. At what point in your teaching did you feel happy, successful, productive, or good?
5. When did you feel disappointed, discouraged, or frustrated?
6. If the students were to experience this lesson again, what would you want to be different?

Vita

Performer and Educator, Alicia Monroe, was a Huel D. Perkins Fellow at Louisiana State University where she is currently completing her doctoral work in music performance and education from Louisiana State University (LSU). A native of Madison, WI, she completed her Bachelor of Music (B.M.) in Music Performance at the University of Wisconsin-Madison where she was a Chancellor's Scholar and her Masters of Music (M.M.) in Music Performance at LSU. Her research interests include culturally relevant pedagogy, intersectionality, El Sistema and El Sistema-inspired programs, and string and general music education.

She is an avid teacher and actively involved in the Baton Rouge music education scene as a general music teacher at Audubon Elementary School and at Kids' Orchestra she is an ensemble leader for the Honors Orchestra program and is on the teaching artist observation team. She also has a private violin and viola studio. She has been seen performing with renowned artists such as Paul Badura-Skoda, Sally Chisholm, Johanna Cox, Yung-chiao Wei, and Elias Goldstein.