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ABSTRACT

This study examines the disposition characteristics of twelve music educators with varying demographic and discipline backgrounds. The primary purpose of the study is to extract the dispositions of music educators and to make connections among dispositions, identity, and behaviors, all from the music educators' perspectives.

The theoretical framework of perceptual psychology (Combs and Snygg, 1959) informs the data collection and analysis portions of this study. Detailed interviews were conducted with the study's twelve participants, using questions structured around four dimensions that previous perceptual psychology studies had found to be useful in distinguishing different educator dispositions (Perception of Self, Perception of Others, Perception of Purpose, and General Frame of Reference) as well as other open-ended questions designed to elicit other perspectives. I analyzed these interviews using both quantitative and qualitative approaches (Barrett and Stauffer, 2009; Clandinin, 2006; Clandinin and Connelly, 1995; Creswell and Clark, 2007; Creswell, Clark, and Gutmann, 2003; Tashakkori and Creswell, 2007), providing a resonant narrative foundation for music educator dispositions. Previous studies of dispositions using the perceptual psychology framework only distilled participant narratives into a numerical score, leaving readers with a limited understanding of the concepts being represented. This study uses a mixed method approach, consisting of the narrative scores generated by two trained raters as well as a narrative inquiry approach, to generate a rich understanding of the dispositions studied, from the perspective of and in the words of the music educators themselves. I conducted extended interviews with subjects about their experiences, and then had two independent raters

rate them on various perceptual psychology dimensions. I then further analyzed these interviews to identify stories or characterizations to illustrate these dimensions and to identify other themes.

Using the quantitative method of inference ranking, I conclude that the twelve music educators fall into two distinct groups, distinguished by differences in each of the four original categories. Closer analysis of participant narratives provides support for the inference rankings, support for the four categories, and yields additional themes such as identity, behaviors, and various approaches to teaching. Music educators' connections to their personal and professional identities fall within the Perceptions of Self dimension. While the study itself does not address the question of how particular teacher dispositions may affect students' learning, its focus on the relationship between values, attitudes, and beliefs and teacher behaviors toward students lays the foundation for future studies to address that question.

Keywords: dispositions, music educator dispositions, professional identity, perceptual psychology

EXAMINING THE DISPOSITIONS OF MUSIC EDUCATORS:
A PERCEPTUAL PSYCHOLOGY THEORY

By

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B.M., Syracuse University, 1996

M.M., Syracuse University, 1999

Dissertation

Submitted in partial fulfillment of the requirements for the degree of
Doctor of Philosophy in Teaching and Curriculum

Syracuse University

May 2017

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DEDICATION

Abba, thank you for sovereignly choosing me to be your Daughter,

I am overwhelmed with gratitude.

ACKNOWLEDGMENTS

I believe that although a doctoral dissertation journey may be lonely at times, it is not possible without the support of many incredibly giving companions. My companions not only journeyed alongside me, but they became my cheering section, my clean-up crew, my caretakers, my prayer warriors, my friends, my colleagues, my family, and my partners. You have not only become my companions, but you have championed me as well. My heart overflows with love and gratitude to you all.

This research would be void of discovery had it not been for the bravery of my participants. Your willingness to become vulnerable and expose your innermost thoughts and emotions was at times overwhelming to us both. Your contributions to this study ultimately opened the door for future studies that have the potential to change the way we view music educator dispositions. I thank you for your selfless participation.

There were days I struggled with the challenges my committee presented to me, but without the continual challenges, I would not have succeeded. Dr. Juliet Hess, even in the midst of academic transition, you did not abandon me. You encouraged me via email, phone calls, texts, and face-time...thank you for consistently advocating for me. Dr. Joe Shedd, your committee-chair direction held us together and kept us on task. Thank you for overseeing this project. Dr. John Coggiola, we have journeyed this path together for a long time...thank you for being a trusted music educator colleague.

Without Liz Fechner-Levy and her husband Dr. Ben Levy, I would still be hanging from the ceiling. Liz, you peeled me off the ceiling multiple times, and without your superb editorial skills I would still be proofing. Liz and Ben, without your mathematical and statistical tutelage I

would be in statistical Hades. The patience that both of you extended to me was at times emotionally overwhelming...I shared tears, laughter, and chocolate at your kitchen table, but you never abandoned me, you walked alongside me as I learned how to make sense of the numbers. I simply could not have done this without you both.

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My ever-growing family has been of paramount support through this entire ten-year process. Roy, thank you for your constant reminder of who I am, “The Daughter of the King”; I was able to continue the journey with that knowledge. Through this process, my sons Joshua and Caleb have grown, left home, graduated college, married, and become fathers of daughters. This growing family includes Jica and Markie, the loving wives of Josh and Caleb, and my beautiful granddaughters Mika and Eevee. We have all changed and we did it together. Thank you for investing into my life and loving me unconditionally; you are one of the reasons I get up in the morning. My dear Dad, thank you for teaching me that hard work is rewarding, and that I should *never* be ashamed of my tears. These two pieces of advice have sustained me through this journey, for I have never worked this hard for so long, nor have I shed so many tears, both of which I am so proud of.

This study would be void of value had it not been for the research, writings, and admonitions of Dr. Anne Richards, Dr. Mark Wasicsko, Dr. Paul Wirtz, and Dr. Dick Usher. It

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On a Sunday afternoon eleven years ago, after a lovely picnic lunch, I was sitting on a yard swing enjoying the day with a friend, when in conversation she said to me... "I think you should do it!" Well, here is a heartfelt thank you to Dr. Elisa Macedo Dekaney for your empowering words of affirmation and encouragement... I did it!

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CHAPTER ONE

“All elements of instruction in singing, all expense of time and apparatus, will produce no favorable result, if the teacher is wanting in the necessary ability and disposition . . .”

- Lowell Mason (p. 35, 1848)

This study examines the possible links between music educators’ dispositions (defined as beliefs, attitudes, and values that affect a person’s teaching behaviors) and professional identities, from the perspective of twelve music educators. It seeks to develop an understanding of music educator dispositions or their “unseen” characteristics (Wasicsko, 2007) which portend and influence behavior (Popow, 2012a). Even though, in general, researchers and teacher educators observe and assess the evidence of dispositions via the behaviors educators display, there is limited research that examines music educator perceptions of their dispositions. Specifically, I use the perceptual psychology theory model as the framework (or perceptual disposition model, Wasicsko, 2007) for the participant narrative process and inference (Courson, 1965; Parker, 1964, 1966) and narrative analysis. Perceptual psychology theory is a useful framework, because it draws connections between attitudes, values, beliefs, and behaviors; this connection is implicit in most education discussions of dispositions but is not reflected in most uses of the term (which tend to focus on attitudes, values, and beliefs in isolation).

Within the realm of music education research, Barrett and Stauffer discuss understanding and communicating our personal and professional experiences and knowledge through our narrative as a way of interpreting our past and present world and even speculating about our future (p. 7, 2009). With this in mind, I chose to engage the participants to connect to their experiences. Their interpretations often connected to an emotional perceptual revelation and these revelations appear to possibly portend and influence their behavior (Popow, 2012a). These

interpretations included their personal and professional lives. Clandinin and Connelly (1995) refer to this moment in time as an educative act for the storyteller (pp. 4-5 and 13), that moment in which the storyteller realizes their personal life speaks into their professional life and often, vice versa. Ultimately, this storyteller positionality can influence the life of the researcher and/or the reader.

Long before I learned about dispositions, I had an affinity for stories. As a child, I enjoyed creating convoluted, imaginary stories that my brother and I would act out within a rambling, unfinished playhouse. As I matured, these childhood adventures helped develop my psychological personhood, sometimes resulting in positive attribute development, but not always! As an adult, these psychological traits influenced my perspective on my life as a woman, friend, spouse, parent, and music educator. I knew that if my imaginary and real stories had had an impact on my life, then the stories of other people must also have had a significant impact on who they are. Since my own stories helped create and reveal my own psychology, in the same manner, I believed that in developing the stories of music educators their personal and professional psychology could be used to tease out themes across our collective humanness, which ultimately empowers us as music educators to create positive change. By inviting my participants to tell their stories (quite literally) in their own words, I was able to minimize the number of intrusive questions that I would normally have to ask. Instead, the interview became a safe way for them to reveal important dimensions of their personalities, which developed into a place of connectedness to other participants. Although such a connected place is often risky, it is also ripe with hope because it potentially allows true change to be created, nurtured, and shared. The use of perceptual psychology theory allowed me to create this type of empowering environment and thus I was drawn to its functionality. Ultimately, the results reveal the personal

agency of my participants, thereby creating a connectedness to the human condition as well as to our abilities as music educators.

My Dispositional Journey

My interest in studying dispositions began long before I was a music educator. At the time, I never imagined that this interest would eventually lead me to delve into the underpinnings and constructs of dispositions as a way of understanding how music educators utilize them. This journey to understanding dispositions had its origins in my childhood psyche. I constantly wanted to know the motivation (why) behind my thinking and doing, particularly my actions. Combining that with the “how” question led me to ask questions of my parents and anyone else who would listen. At the time, the small circle of grown-ups (i.e., my parents, relatives, and my conservative religious community) did not appreciate this inquisitive quality. My parents often became annoyed at the barrage of seemingly endless questions I initiated, and I soon realized it would be better to refrain from asking so many questions and instead just think about them myself. Unfortunately, not having the answers I sought as a child led me to become a somewhat frustrated adolescent who was especially troubled about my lack of answers to my “why do I act this way?” questions.

In my early twenties, a group of friends introduced me to temperament theory. Temperament refers to a person’s nature, especially the qualities unique to an individual biology, which appears to affect that person’s behavior (LaHaye, 1966). Temperament theory suggests four personality types: sanguine, choleric, melancholic, and phlegmatic, each having a distinct characteristic (Bates and Wachs, 1994). The degree to which these temperaments are used varies among individuals. An individual’s temperaments can develop and change over a lifetime based upon personal responses to experiences and environmental conditions. For the first time in my

life, I acquired some answers to my previously unanswered questions, and temperament theory became my new mantra. Finally, I believed I was discovering who I was, how I functioned in certain environments, and why, in certain situations and/or relationships, I found myself struggling.

For the next eighteen years, I held onto temperament theory and used it as a filter for understanding my intentions, interactions, and relationships with others. This theory was all I knew. When I turned thirty-four, however, I chose to attend Syracuse University to finish my music education degree, and I began working in music education. Through coursework and teaching experience, I learned about other sides of my psyche and new theories. During my master's work, a greater emphasis on reflective practice (Schön, 1983) was emphasized, which fed my ongoing process of self-discovery, but dispositions were not yet at the forefront in my research courses.

Within the next ten years, the body of research regarding dispositions emerged within the field of education (Campbell, Thompson, and Barrett, 2012; Claxton and Carr, 2004; Koeppen and Davison-Jenkins, 2006; Levine, 2002; National Council for Accreditation of Teacher Education [NCATE], 2002; Usher, D., Usher, M., and Usher I., 2003; Wasicsko, 2007). Nevertheless, dispositions, both the language of dispositions and the theory supporting dispositions, had not yet entered my work or my world. During the apprenticeship portion of my doctoral studies, however, I finally connected to dispositional literature, but in a way that became profoundly confusing. It seemed that everyone in education had a definition for dispositions and that no two definitions agreed (Maylone, 2002). After examining multiple perspectives regarding dispositions, such as social-cognitive theory and constructivism-developmental theory, I found that none of these theories made sense in light of my upbringing and limited exposure to

disposition literature. It was not until I encountered *Dispositions in Teacher Education*, edited by Mary E. Diez and James Rath (2007), that I began to understand the term “dispositions” in a way that resonated with my experience. While reading the theoretical perspectives contained in the first section of this book, I found that one chapter written by M. Mark Wasicsko held the greatest meaning for me. The perceptual psychology theory and dispositions discussed in this chapter were fascinating and I found distinct elements of resonance that connected to my core. The basic premise of perceptual psychology is that people behave in terms of how the world appears to them. To understand people’s behavior, it is necessary to understand their perceptions of their own personality, characteristics, attitudes, values, and beliefs (Combs and Snygg, 1959), *the being before the behavior* (further clarification in Chapter Three). This theory seemed to support some of the conclusions I had drawn from my life experiences: that my core perceptions regarding my personal qualities, attitudes, values, and beliefs (dispositions) (Wasicsko, 2007), combined with genetics, environment, and innate and learned traits/characteristics, result in my individual perceptions portending and influencing my behavior (Popow, 2012a). Although there are multiple theories and perspectives regarding dispositions (see Chapter Two), it was one of the few theories that defined dispositions in terms of the connections between a person’s attitudes, values, and beliefs, on the one hand, and his or her behavior on the other. The theory seemed uniquely appropriate, therefore, for exploring the impact of dispositions on teachers’ teaching. Therefore, the perceptual dispositions model became the cornerstone upon which my former apprenticeship, and now this dissertation, rest.

As stated in the epigraph at the beginning of this chapter, as early as 1848 Lowell Mason, often referred to as the father of music education in America (National Association for Music Education, 2016), understood the connection music educators should consider between abilities

and dispositions. Quite possibly the application of these connections could ultimately produce authentic and intentional music educators. It is with this brief history in mind that I continue to journey in the discovery of what the dispositions of music educators might look like, how we might differ from each other, and in what ways our perceptions of dispositions might portend and influence authentic and intentional behavior. This research is presently not extensive enough to establish educator effectiveness or ineffectiveness, but may present a foundation for future research to establish those labels. Even though I often refer to connections made by other researchers regarding dispositions and effectiveness, my research is limited in scope and therefore does not establish those connections. Reference to my data connections could be developed further in the future by other researchers.

Introducing the Research Context

The Dispositional Problem in Teacher Education

Often, the process of defining dispositions is presented from opposing views or coordinating views that only partially support one another. The National Council for Accreditation of Teacher Education (NCATE) challenged the field of teacher education to identify, define, and assess dispositions necessary for effective teaching (2002, 2007). Due to the public's demand for qualified educators who embody skills, knowledge, and dispositions, the Department of Education has given NCATE the authority to accredit schools, colleges, and departments of education. NCATE determines which schools, colleges, and departments of education meet the rigorous standards for teacher education programs. According to NCATE, teachers entering the profession have professional dispositions, stated as attitudes, values, and beliefs, that ultimately govern their approaches to teaching. According to Taylor and Wasicsko, a working definition of dispositions is "the personal qualities or characteristics that are possessed

by individuals, including, attitudes, beliefs, interests, appreciations, values, and modes of adjustment” (p. 2); these dispositions guide their perceptions of self, others, teaching, and general frames of reference (2000). Their definition aligns with how perceptual psychology views dispositions (further explanation to follow).

Music educators seek to define and assess professional dispositions (Thompson, 2007); yet, it appears that my study is the only empirical study to examine the combination of perceptual psychology theory and authentic music educator narrative to explore these constructs. Recently, I conducted a pilot study that found that music educators might have a music identity, which for some, becomes a conduit to: a) solidify their being and doing; b) consider themselves musicians and performers before they are teachers; and c) possess an identity that encompasses dispositions that are innate and learned (Popow, 2012a). The results of this study showed that most music educators come to the university with extensive previous experience as musicians and often with experience as teachers. The following reflection of a novice string educator reveals this dual previous experience phenomenon:

When I was four, I began taking Suzuki string method lessons for violin and while in high school, I tutored third and fourth graders in the Suzuki methods. By the time I was eighteen, I had taken fourteen years of lessons and had been teaching for three years before I entered the university to begin my formal music education degree. – Participant Reflection (Popow, 2012a)

In comparison, math educators are not likely to be practicing mathematicians or labeled as mathematicians before they enter the university, and rarely are they classified as such after their university experience. This suggests that a music educator uses their skills and knowledge combined with their music identity and/or their self-concept of being a musician (Button, 2010;

Danielewicz, 2001; Dolloff, 2007; Holt-Reynolds, 1992; Madsen and Cassidy, 2005; Wink, 1967) to reflect on their identity, which ultimately can inform their behavior.

Historical Foundations within Music Education

Lowell Mason, the first music superintendent for the Boston City School system from 1838-45, may have been the first music teacher educator to address the issue of dispositions in music education. According to Mason, the rigors of preparation in skills and knowledge are linked to dispositions: “all elements of instruction in singing, all expense of time and apparatus, will produce no favorable result, if the teacher is wanting in the necessary ability and disposition . . .” (p. 35, 1848). Mason argued that, for music educators to have a positive result, they would need additional tools. As a result, he created an instructive manual for music educators in 1834. His admonition to those pursuing this craft was empowering:

“...and now, teachers of our country’s youth, put your hand with courage to the work.

Those also who are diffident and think perhaps that they have not the ability, are encouraged to make the effort; with a right disposition, diligence, and perseverance, they may soon find themselves successful . . .” (p. 36, 1848).

It is necessary to dissect Mason’s language in this passage. An extended exegesis of Mason’s words is necessary to attempt to infer his original intent, even though complete understanding is unachievable, as he does not define his disposition terms *per se*. Therefore, I have included the historical definitions of Mason’s words to present a level of terminology confidence for the historical foundation contained within this passage. I chose Noah Webster’s Dictionary from 1828, *An American Dictionary of the English Language*, because, at the time, it represented the leading language authority of its kind in the United States.

Table 1.1 compares the definitions for disposition, diligence, and perseverance from Webster's perspective (1828 a-c), Mason's time-period, to the definitions from the Oxford Dictionary in 2012. From these comparisons, I conclude that there is no significant difference in definitions between the two time-periods; therefore, it becomes reasonable to suggest that Mason's interpretation may become the potential foundation for looking at the necessary dispositions needed for music educators in this current time-period.

<i>Webster, 1828</i>	<i>Oxford, 2012</i>
Disposition – (noun) temper or natural constitution of the mind, inclination, propensity, and frame of mind.	Disposition - (noun): natural tendency or bent of the mind, especially in relation to moral or social qualities; mental constitution or temperament; or turn of mind.
Diligence – (noun) steady application in business of any kind; constant effort to accomplish what is undertaken; exertion of body or mind without unnecessary delay or sloth; due attention; industry; care; and heed.	Diligence - (noun): careful and persistent work or effort.
Perseverance – persistence in anything undertaken; continued pursuit or prosecution of any business or enterprise begun; applied alike to good or evil.	Perseverance - (noun): doing something despite difficulty or delay in achieving success.

Table 1.1 Definition Comparisons 1828 and 2012

Again, even though Mason did not define these words *per se*, he does express the need for disposition, diligence, and perseverance as necessary characteristics to produce positive results. How to define dispositions of a music educator and to understand how dispositions affect identity becomes the challenge I must wrestle with using the lens of the research questions.

Research Questions

Using perceptual psychology theory, this study examines two key questions from the perspective of music educators:

1. What are the attitudes, values, and beliefs regarding self (self-concept), other people, the teaching task (purpose), and general frame of reference (people vs. things) that music educators believe affect their teaching behaviors?
2. How do music educators' professional dispositions, as inferred from self-reports of individual experiences, and defined by attitudes, values, beliefs, and professional identities, affect their behavior and approach to teaching?

Defining the Constructs

This study uses the perceptual psychology theory model (Combs and Snygg, 1959; Wasicsko, 1977, 2004, 2007) and the perceptual dispositions model (Wasicsko, 2007) to serve as the foundation and matrix for data collection and analysis of dispositions and/or perceptions of music educators, but the study was not strictly bound to only these models. The following section describes the perceptual dimensions used; in Chapter Three, I present an in-depth analysis of the literature supporting the overall framework of perceptual psychology and Wasicsko's perceptual dispositions model (2007).

From its earliest presentation, perceptual psychology has maintained that: a) people behave according to how the world appears to them, and b) those behaviors are based on underlying perceptions (Combs, 1999). In other words, according to perceptual psychology theory, behavior is a function of the network or "field" of perceptions that constitute an individual's world of experience at the moment of action. One of the primary tenets of perceptual psychology is that we share stories based on their value within our lives (how they affected us), how we view the qualities of an authentic and intentional life, and how these have a connection to our current beliefs and behaviors. Here are two examples, drawn from an earlier set of interviews I conducted with music educators, to illustrate the connection (Popow, 2012a).

I asked those interviewed to describe the music values they had gleaned from other music educators in their life that influence their current practice. Ted shared a negative interaction that he had with his fourth grade trumpet teacher. According to Ted, he was publicly humiliated, berated, and emotionally crushed by an *“insensitive bully of a music teacher,”* and the emotional influence affected Ted’s current belief:

I am not perfect, but at least I would hope that when it is all said and done, that my students think about this guy (pointing to himself), ‘at least he cares about what I am doing.’ That it matters that I am here, and that I am the antithesis of the negative experience that I had had.

Payton shared this example:

“‘Old School’ sort of browbeating director, who verbally was very critical of students, badgering, bullying students, and scaring them as a tool to get them to work hard. I think that type of teaching is kind of now out of style, but it worked on me, a little scare never hurt anyone.”

Ted and Payton view the emotional interaction between teacher and student from two completely different perspectives; these stories are the cores of their value systems, their dispositions. Ted viewed his interactions with students from a gentler framework, while Payton’s view may be perceived as a harder, less compassionate or disconnected framework, with his being scarier to the students. Ultimately, we share our story about what we value; based on my data results (see Chapter Five), Ted and Payton represent the two opposite ends of the quantitative inference scale.

Historically, perceptual psychology theory narrative was *only* distilled down into a numerical score, which I believe left a gap in knowledge, because the narrative was not ever

reconsidered to discover what dispositions actually looked like from the perspective of the music educator. This outcome may be further complicated by what may appear to be different leadership or teaching styles that could possibly speak to different personality types and/or learning styles (see further narrative analysis in Chapter Seven). Ted and Payton's current use of their authentic and intentional self and their perceptual dispositions are discussed further within Chapter Six.

Wasicsko restructures Combs, Super, Gooding, Benton, Dickman, and Usher's 1969 perceptual model (further examination regarding Combs' model is detailed in Chapter Three) into four dimensions: perceptions of self, perceptions of others, perceptions of purpose, and general frame of reference. To explain these dimensions further, Wasicsko restructures the concepts into the "perceptual dispositions model" and subdivides each dimension into two classifications (also known as bipolar [opposite] categories) which relate directly to the dimension (1977, 2004, and 2007). These dimensions and classifications are taken from the Perceptual Rating Scale Rubric (Appendix J), the inference rating tool used by inference raters for this study.

Perceptions of Self

Identified – The teacher feels oneness with all humanity and perceives self as deeply and meaningfully related to persons of every description.

Unidentified – The teacher feels generally apart from others and feelings of oneness with humanity are restricted to those of similar beliefs.

Perceptions of Others

Able – The teacher sees others as having capacities to deal with their problems and believes others are able to find adequate solutions to events in their own

lives.

Unable – The teacher sees others as lacking the necessary capacities to deal effectively with their problems and doubts their ability to make their own decisions and run their own lives.

Perceptions of Purpose

Larger – The teacher views events in a broad perspective and goals extend beyond the immediate to larger implications and contexts.

Smaller – The teacher views events in a narrow perspective and purposes focus on immediate and specific goals.

General Frame of Reference

People – The teacher is concerned with the human aspects of affairs and attitudes; feelings, beliefs, and welfare of persons are prime considerations in their thinking.

Things – The teacher is concerned with the impersonal aspects of affairs and questions of order, management, mechanics, and details of things and events are prime considerations in their thinking (Wasicsko, 1977).

I utilize these dimensions and classification constructs to define the analytical framework parameters of my study, to clarify dispositions, to establish an ontological framework to define the attributes of a music teacher, and to determine the epistemological foundation for music educator identity. Because we tell stories about what we value, what we believe in, what affects us deeply within our core, and what our attitude views are, inference framework supports and may identify the elements of dispositions of a music educator from their perspective. These attitudes, values, and beliefs speak directly to the music educator's ability to be authentic and intentional, and to engage and connect to others through the diverse cultures they experience and

the music cultures through which they teach. This framework also reveals how a music educator views others as having the abilities to solve classroom problems, develop music connections, and connect with colleagues, administration, and the community. The multiple ways a music educator may view the bigger picture of music education and its connection to other disciplines and the world can be identified using this framework. By implementing this framework, a music educator's attitude toward relationships versus the myopic focus of structure, management, and order are revealed. This does not negate the balance between management, structure, and relationships, but shows the dispositional weight given to each of these elements. The inference framework used by perceptual psychology theory is only one facet available to view the dispositions of authentic and intentional music educators, but it appears to establish a foundation to promote a discussion regarding the findings.

Definition of Key Terms

For the purpose of this study, I am using the perceptual dispositions model (Wasicsko, 2007) to define certain key terms. The perceptual dispositions model defines **dispositions** as "...the core **perceptions** (values, attitudes, and beliefs) exhibited by teachers that permit them, when combined with significant knowledge and skills, to be effective in facilitating learning, growth, and development in virtually all the students with whom they interact" (Wasicsko, p. 60, 2007). Ultimately, dispositions portend, influence, and become evident in behavior (Popow, 2012a).

According to Combs et al. (1969) and others who laid the foundations of perceptual psychology, an authentic and intentional teacher has perceptions of self that are positive with regard to their individual competence, perceptions of others as able to succeed, perceptions of the purpose of education and teaching as having larger versus smaller aims, and a frame of reference

which gives emphasis to people rather than things. For this study, the term “effective teacher” is defined in accordance with a description by Combs et al. (1969) used within the *Florida Studies in the Helping Professions*¹ and others (see Chapter Three), but due to the limited parameters within my study my research does not qualify to use this type of labeling. Often, perceptual psychology theory, a theory pioneered by Arthur W. Combs and Donald Snygg, is described as perceptual field theory. The premise of perceptual field theory is that “– *the entire universe, including himself, as it is experienced by the individual at the instant of action*, is each individual’s personal and unique field of awareness, the field of perception responsible for his every behavior” (1959, p. 20, italics original).

Significance and Contributions of Study

This study contributes to the literature for academic and practitioner audiences by providing greater insight into the dispositions of music educators, the functions of dispositions as related to the self-identity of a music educator, and the potential attributes of an authentic and intentional music educator. (These attributes may vary according to the immediate situation (Ladson-Billings, 2009); see further discussion in Chapters Six and Seven). Due to the high degree of stability that the perceived self maintains, a consistent use of self usually does not vary over diverse circumstances. Even an “unsatisfactory self organization is likely to prove highly stable and resistant to change” (Combs and Snygg, 1959, p. 130). Therefore, a rapidly changing self would not provide a stable frame in order to deal with life effectively and efficiently (p.130), thereby making circumstantial effectiveness less likely. To understand the dispositions/perceptions of music educators, I used perceptual psychology theory to clarify the

¹ It should be noted that from this point to the end of the dissertation, the term *Florida Studies* is used as an abbreviation for the *Florida Studies in the Helping Professions*.

connections between core perceptions and behavior. According to Wasicsko, the use of “perceptual theory advances the idea that since behaviors are used by the underlying perceptions/dispositions, knowing someone’s dispositions offers predictive power for a whole range of behaviors related to teacher effectiveness” (p. 62, 2007). In addition, it has the potential to provide further validity for studies regarding the significance of dispositions within a variety of academic disciplines. It also has the potential to afford a voice to music educators through the expression of experiences uniquely related to their perceptions of dispositions and effectiveness. Lastly, their contribution for developing and using potential disposition assessment tools becomes attainable. Two examples of where these tools might be used are: during candidates’ pre-acceptance into a music education degree; and, during a music educator’s hiring process by a school district. Both instances may involve determining dispositional potential and the authentic and intentional use of self.

Researcher Positionality

Based upon my personal experience and the research findings associated with perceptual psychology theory, I can say that my personality, characteristics, attitudes, values, and beliefs influence my perceptions of my authentic and intentional self, others, teaching, and my general frame of reference, thereby directly impacting my behavior. This leads me to surmise that, as a white, female music teacher, I fit the demographic of a typical white, female middle school music teacher. Ultimately, I relate to the participants in this project, which leads me to believe that my positionality as a colleague is consistent with my teacher population (Lincoln, 1995; Merriam, Johnson-Bailey, Lee, Kee, Ntseane, and Muhamad, 2001).

I acknowledge that I am a participant within the population under investigation, but not as DeWalt and DeWalt (2002) suggest in the fieldwork technique of *participant observation*.

Rather, I have purposefully chosen to engage in *observant participation* (Abu-Lughod, 1988; Wacquant, 2011), defined as a variation that describes fieldwork completed by researchers who have existing membership in a population. I chose to align with proponents of narrative inquiry (Bateson, 2000; Clandinin and Connelly, 1995; Pinnegar and Daynes, 2007), who celebrate the interwoven story factor between participant stories and researcher stories, an interconnection of lives, which results in an intersection of all involved. Clandinin states, “this makes clear that as narrative inquires, inquirers too, are part of the metaphoric paradox...they too live on the landscape and are complicit in the world they study” (2006, p. 47). I am a part of the music education world; my reflections are not only present in the text, but are intentionally woven throughout to establish the foundation that my reflections not only connect to the wider narrative of music educators, but also connect to the data analysis of perceptions, dispositions, and identity as experienced on a daily basis.

In addition, as a professional, I have often wondered what to call my professional self: educator, music educator, general music specialist, general vocal music educator, singer, voice teacher, music specialist, or vocal specialist. This identity dilemma is somewhat fluid, as it ultimately depends on the audience that is requesting the label. Nonetheless, it is forever rolling around in my head, suggesting it is something with which I continually struggle. Going about my professional work, this leads me to wonder if there is a professional identity struggle within me involving my perceptions of self, and if other music educators ever experience the same struggle. Furthermore, if they do, why is it we struggle?

Style and Language Considerations

As a research practitioner, I want my research to be accessible to my music educator colleagues. Therefore, I have chosen not to use a traditional formal research language style in

writing this dissertation, but instead intentionally use a clearer writing style that reads easily and has the potential to have a practical impact on the everyday lives of my music educator colleagues.

Organization of the Dissertation

I present this dissertation in seven chapters. The literature review in Chapter Two provides clarity on matters foundational to the methodological approach of my research and details the history of the concept of dispositions in education, the theoretical framework of disposition research, a broad overview of other research-based efforts to define and assess dispositions across varying professions, and literature supporting music educator identity. Chapter Three presents the theoretical framework supporting perceptual psychology theory and its use within other professional disciplines.

Chapter Four explains the mixed method approach, specific research design, procedures, and data analysis techniques used in this study. Chapter Five examines and explains the quantitative inference rater process and results. Chapter Six presents the participants' backgrounds, and analyzes my participant narratives using the four main dimensions matrix of the perceptual dispositions model: perceptions of self, perceptions of others, perceptions of the purpose of teaching, and general frame of reference. In addition, I include thematic narrative results that fall outside of the perceptual dispositions model matrix. To add to the depth and breadth of understanding the dispositions of music educators, I have interwoven portions of my own narrative throughout.

Chapter Seven presents my reflections regarding the results of the data collection as well as a discussion of the matrix themes and additional exclusive music educator themes. This framework is closely related to the resonance framework of Conle (1996), Griffin (2007), Griffin

and Beatty (2012), and Samson (1998). Chapter Seven also presents conclusions to the research questions; intertwines the skills, knowledge, and dispositions of music educators; examines further contributions to understand music educator dispositions; includes limitations within the study; and presents implications regarding ways in which the education of music educators can include identifying and developing dispositions that can guide young educators in becoming authentic and intentional music educators.

CHAPTER TWO

A Review of Literature on the Discourse Regarding Dispositions

Presently, there is a vast range of views within the literature pertaining to dispositions; therefore, I have chosen several theoretical perspectives as an overview of the entire concept of dispositions. I have divided the content into two chapters because of the length of the findings and because the findings fit into two distinct categories: the historical view of dispositions and the perceptual psychology view of dispositions. Each category provides a foundation for my study, with the second forming the primary theoretical framework for my data collection and analysis.

In Combs' research (1989) on educating teacher candidates, he suggested emphasizing programs that would focus on candidates' personal meaning and belief system in order to identify dispositions. He believed these programs needed to be experiential, rather than based on a behavioristic model (p. 133). Katz and Raths (1985) espoused that a candidate could very possibly have knowledge and skills but not possess the dispositions to use them (Katz, 1988, 1993; Wasicsko and Irvin, 1981); they also believed that dispositions could be taught and strengthened. Since NCATE's Standards presentation (2002), institutions have implemented multiple strategies and assessments in an attempt to achieve the goal of identifying, developing, and validating dispositions in candidates.

Collinson and Sherrill (1996) argued that the development of disposition and ethics is very important in teacher education and at one point even believed the discussion of and assessment of dispositions were nearly non-existent within teacher education. However, before development and implementation can take place, clarification regarding the definition of

dispositions is essential. Maylone (2002) felt institutions needed to ferociously wrestle with definitions, ranges, and limitations before a workable consensus of terminology and strategies could be developed and executed.

The qualities [dispositions] of an exemplary teacher or an effective teacher are, as Collinson and Sherrill (1996) describe, “holistic and complex.” This refers to dispositions which are intricately interwoven into ways of thinking, and ways of being, connected as in a web to the beliefs and assumptions of educators. Tillema (1995) extends that idea to the educator within the classroom, saying that these webs are interconnected and cannot be separated from who we are and what we do.

The focus of Chapter Two is the presentation of multiple definitions, theoretical perspectives, and empirical studies regarding the concept of dispositions, the history of dispositions within education, the theoretical framework of disposition research, a broad overview of other research-based efforts to assess dispositions across professions, and music educator identity, as viewed through the lens of perceptual psychology. In Chapter Three the focus is twofold: perceptual psychology theory and the relation of perceptual psychology to research on music educator dispositions.

Evolution of the Concept of Disposition in Education

For decades researchers, policymakers, institutions, and educators have debated the terminology regarding dispositions. Fang (1996), Pajares (1992), and Richardson (1996) all called for clarification of terms, yet we still have confusion. Fang (1996) suggested that the interest in dispositions “signals that research on teaching and learning has shifted from unidirectional emphasis on the correlates of observable teacher behavior with student achievement to the focus of teacher’s thinking, beliefs, planning, and decision-making

processes” (p. 47). Yet Pajares (1992), while reviewing and analyzing the available research literature on dispositions, found terms such as attitudes, values, and preconceptions, thus calling for a “cleaning up [of] a messy construct” (p. 307). Richardson talks of looking at “how teachers’ core assumptions about practice are evidenced in actions, activities, and resources” (p. 705, 1996). “Core assumptions about practice” theoretically could refer to our perceptions, our thinking before action, yet he does not state it as such.

By the early 20th century, education scholars began to develop an understanding of disposition, although they did not agree on its usage, terminology, and/or assessment. In 1910, Dewey postulated that if dispositions were worthy of inclusion in teacher education programs, they should have their roots first within intelligence. He continued developing his view by adding four dispositional characteristics as part of the character of intelligent thought: open-mindedness, whole-heartedness, readiness, and responsibility. These characteristics should not “be a separation between principles of logic and moral qualities” but viewed in unity (1933, p. 34).

Dewey influenced Rogers, who shifted his psychological views, and that shift influenced education programming and learning. His view on student learning linked directly to a successful [effective] teacher’s internal being as genuine and congruent (1959), i.e., educators behave according to how things seem to them.

As a student of Rogers, Combs began using his psychology background to promote the *phenomenal or perceptual field* of understanding dispositions; each human experience is unique to the person experiencing it (1965). Combs became influential in education and was a consultant to schools, colleges, and policymakers. His work showed that effective (further explanation in Chapter Three) educators possess discernible attitudes about themselves, students,

and teaching (Wasicsko, 2005). Comb's use of *perceptions* is synonymous with values, attitudes, beliefs, and dispositions.

Arnstine (1967) thought that the use of disposition language would equip policymakers to “predict how a person might properly behave under a certain range of conditions at some future time” (p. 13). His discussion on dispositions begins to set the stage of disposition perspectives currently in use within teacher education.

By the 1980s, a new generation of professionals was recognizing the significance of dispositions. Wasicsko and Irvin state, “skills and knowledge are useless without the disposition to use them” (1981, p. 160). Wasicsko continues this framework by creating the *National Network for the Study of Educator Dispositions* (NNSSED) in 2002. NNSSED is an organization designed to bring to the forefront the perceptual psychology framework to assist institutions, school districts, and others who need a reference point regarding a positive and effective method to assess educator dispositions. Wasicsko's work remains influenced by Combs.

Even though the following views contrast with those of Arnstine, Combs, and Wasicsko, nonetheless they remain influential. Freeman, Katz, and Raths had an immense influence in bringing dispositions to the forefront, and even though Arnstine discussed dispositions in the 1960s, it was not until the 1980s that Katz (1988) started writing and speaking on the need for teacher education programming to utilize disposition descriptions (Freeman, 2007, p. 7). Katz and Raths agreed with Buss and Craik (1983) in viewing dispositions as “a summary of actions observed” and that “dispositions are not the cause of behavior” (1985, p. 8).

In the 1990s, Collinson wrote of the justification of dispositions in education programming:

Since teaching depends to a large degree on how a person sees, acts, and lives (teaching by modeling), one could argue that the development of dispositions and ethics is very important in teacher education. It is however, such a neglected part of teacher education as to be almost non-existent (1996, p. 9).

Views similar to Collinson became the foundation for implementing the structure to begin assessing educator dispositions within teacher education systems. Three policymaker bodies, the Interstate New Teacher Assessment and Support Consortium (INTASC, 2011), the National Board for Professional Teaching Standards (NBPTS, 2001), and NCATE (2002) began changing teacher education programming by viewing the how and why of assessing educator dispositions. Darling-Hammond's (1992a) influence on the INTASC included, "the notion of disposition – in an attempt to prevent teacher candidates getting a license simply because of their 'A' academic averages when some of the 'A' students treat pupils cruelly" (Raths, 2007, p. 5).

According to the NCATE, the accrediting body for institutions of teacher preparation, "... schools, colleges, and departments of education are to provide assessment data demonstrating that candidates have the knowledge, skills, and professional dispositions to be successful educators" (2002, p. 1). In a publication five years later, NCATE further defined professional dispositions as "...professional attitudes, values, and beliefs demonstrated through both verbal and non-verbal behaviors as educators interact with students, families, colleagues, and communities. These positive behaviors support student learning and development" (2007, p. 2). In addition, NCATE also requests that "institutions assess two professional dispositions in particular: fairness and the belief that all students can learn, as observable behaviors while being performed in an educational setting" (2008, pp. 89-90). This framework continues to bring clarity to the objectives of observing educator practices, but implementation on multiple

occasions and at several different levels of educational preparation is necessary to assess disposition. Even though NCATE established a need to identify and assess dispositions, they also linked the concept of dispositions to teacher effectiveness, making it necessary for preparation programs to establish some kind of linkage between dispositions, behaviors, and impact on students. Yet NCATE did not specify what those links should be.

The Council of Chief State School Officers (CCSSO), in collaboration with the INTASC, created the INTASC Model Core Teaching Standards (INTASC, 2011). Within this document, there are ten teaching standards, addressed and divided into three segments per standard/principle: performances, essential knowledge, and critical dispositions. The use of descriptors associated with dispositions include: the teacher realizes, appreciates, has enthusiasm for, believes in, respects, is sensitive to, values, and recognizes student worth; all of these signify intrinsic traits and learned qualities. Raths, a proponent of Bandura's "observational learning" (2007, p. 162) acknowledges INTASC's objectives by stating that, "This version of the construct of disposition represents beliefs, values, and perceptions rather than a summary of behaviors" (2007, p. 156), but he does not agree with the construct. In conclusion, to appropriately assess an observed behavior, it is necessary to acknowledge the view that educators possess an aggregate of innate and learned traits that predict and influence behavior unique to them (Popow, 2012a) and that educators' perspectives of themselves, others, and teaching influence their behavior (Combs et al., 1969; Wasicsko, 2004).

When INTASC, NBPTS, and NCATE established their criteria for appropriate dispositions beneficial for educators to effectively bring about student learning (according to NCATE, 2002), they acknowledged that such dispositions are guided by attitudes and beliefs that shape behavior. Those familiar with Combs' pivotal theoretical framework regarding effective

teacher perceptions were well equipped to deal with the emerging ideas considered essential for teaching effectiveness (Richards, 2010a).

There is a growing body of work supportive of the importance of dispositions in pre-service educators (Koeppen and Davison-Jenkins, 2006), and a developing body of research regarding the pre-admission assessment of education candidates (Denner, Salzman and Newsome, 2001; Erickson, Hyndman and Wirtz, 2005). Wasicsko deems this avenue of research appropriate because, “Educator preparation faculties have the responsibility to admit candidates who have the dispositions and not to admit those who cannot demonstrate that they possess the dispositions” (2003, p.2). According to Wasicsko, this does not mean a rejection of acceptance into the program, but a deferral into the program after which time a prospective education student must provide evidence of an appropriate dispositional fit into the program. If a fit or match is not accomplished, additional career counseling is provided and the student is rechanneled into another program that supports the student’s current dispositional stance, which ultimately leads to success (Wasicsko, Wirtz, and Resor, 2009). This concept may prove beneficial within music educator programming. As an example, if a student entering the university has had fourteen years of lessons and has tutored students through high school, this does not automatically mean they have the disposition to teach; performance may suit them better. However, to date, the literature available for the examination and support of educational dispositions in specific disciplines (e.g., music education) remains limited and therefore this study is warranted.

Defining the Concept of Dispositions

Within the literature, the terminology regarding dispositions varies widely, which adds to the already multi-faceted interpretation of dispositions. Synonymous terms such as “orientation”

(Campbell et al., 2012), “habits of mind” (Katz and Raths, 1985), and “inclinations” (Claxton and Carr, 2004) are presented as a “new perspective” and add to the confusion about an already ambiguously defined term. In addition, over the past century, teacher education scholars have wrestled with the concept of dispositions in many ways: identifying, defining, and assessing individual personal dispositions; regulating and assessing dispositions within an institutional and employment setting; and evaluating countless other arenas of thought regarding the singular word *disposition*. According to Taylor and Wasicsko, the term disposition can be defined as “the personal qualities or characteristics that are possessed by individuals, including attitudes, beliefs, interests, appreciations, values, and modes of adjustment” (2000, p. 2). The Oxford Online Dictionary definition is “a person’s inherent qualities of mind and character; an inclination or tendency” (2012a).

Others agree that dispositional traits or qualities are innate, or “natural,” and are part of an educator’s human makeup (Banner and Cannon, 1997; Kottler, Zehm, and Kottler, 2005; Palmer, 1998; Wasicsko, 2007). “In the psychology of personality: traits are defined as distinguishing genetic qualities; temperament is a combination of inborn traits that subconsciously affect our behavior; character is our ‘civilized’ temperament; and personality is the ‘face’ we show others” (LaHaye, 1966). Theoretically, a disposition could be defined as “an aggregate of innate and learned traits which can therefore predict and influence behavior” (Popow, 2012a). In confirmation of psychology’s perspective on dispositions, many researchers agree that the role of traits is to form attitudes that determine actions; Pajares (1992), Taylor and Wasicsko (2000), and Arnstine (1967) all agree that the strongest predictor of action in a classroom is a teacher’s beliefs.

Another perspective is that the psychological is not part of the behavioral. Freeman describes his opposition to the congruency of traits, asserting that, “the biologically based notions of trait do not square with the experience of teacher educators. There is not a clear causal relationship between proposed biologically based traits and effectiveness as an educational professional” (2007, p. 12). This perspective then begs the question: how does an educator separate their being (disposition) from their doing (behavior) or at the very least, does not one inform the other (Allport, 1937)? Levine (2002) pulls the definition of disposition back to individual perception:

By the phrase, ‘disposition *toward* [my italics denote an individual perception] teaching’ we mean the attitudes, inclinations, and personal attributes or qualities that candidates hold toward teaching, learning, working with children and adolescents, and being a part of the professional field of education. These ‘dispositions toward teaching’ are the inner views, the values, and propensities that support people becoming strong and effective teachers. Compassion toward others, curiosity, attention to detail, and perseverance could be examples of such dispositions.

Even though these authors have contributed much to the discussion, philosophy, and research of dispositions, there remains much ambiguity on the use of precise standardized terminology. As a reminder, Maylone sums this up as a disposition absolute, “one good way to make clear exactly what it is that we mean is by ferociously wrestling with definitions, ranges, and limits” (2002, p. 11-12).

The ever-growing semantic struggle over terminology appears to magnify as institutions and accrediting bodies become involved with defining, assessing, and adjusting teacher preparation programs to develop dispositions. Most education programs have struggled through

this process to find or develop an acceptable instrument or assessment tool that meets the accrediting guidelines.

Some researchers have even taken the view that dispositions may be situational and possibly even unidentifiable (Freeman, 2007). Lastly, there is continued discussion among researchers who question the theoretical, the experiential, the developmental, and the classificatory/descriptive, not causal, perspective, or a combination of these views, all while attempting to define dispositions (Katz, 1993; Katz and Rath, 1985; Reiman, 1999).

Defining Dispositions

This section examines the theoretical framework for dispositions research. As early as 1910, Dewey's view on dispositions was that they are worthy of inclusion in teacher education programs. In 1933, he acknowledged that educators cannot simply possess knowledge and pedagogy but they must have the attitude to be an effective teacher. Others like Wass, Blume, Combs and Hedges (1974) combined the educational trends and psychological advances to establish an innovative program of teacher preparation at the University of Florida; this program embodied Combs' reforms, which are directly relevant to dispositions. This type of program became the precursor to the national dispositional requirements espoused by the NBPTS (2001) and NCATE (2002) as described in Richards (2010a).

Habits of Mind

Over the years, some researchers and policymakers have chosen to view dispositions from a perspective of "habits of mind." Dewey's construct, from his 1933 writings, refers to the attributes of open-mindedness, whole-heartedness, and responsibility in facing consequences as traits of character needed in the "habit of thinking." In the early 1980s, Katz and Rath linked "habits of mind" to behavior. They proposed that professional dispositions are treated as "habits

of mind” and these then give rise to the employment of skills and are ideally manifested by skillful behavior (1985, p. 301). The National Research Council’s Mathematics Learning Study Committee (2001) defined their “productive disposition” as a “habitual inclination to see mathematics as sensible, useful, and worthwhile, coupled with the belief in diligence and one’s own efficacy” (p. 5).

Moral Values

Dewey proposed that the attitudes or traits of character that helped to support habits of thinking were moral in nature. “Bear in mind that, with respect to the aims of education, no separation can be made between impersonal, abstract principles of logic and moral qualities of character. What is necessary is to weave them into unity” (1933, p. 34).

Kohlberg (1984) and Rest (1986) researched the moral and ethical development, learned characteristics, and reflexive practice of individuals to establish a foundation for dispositions. Other researchers looked at beliefs, values, attitudes, thoughts, feelings, and perceptions as the perceptual psychology framework to understand dispositions (Combs, 1999; Gooding, 1964; Maslow, 1943; Rogers, 1959; Usher et al., 2003; Wasicsko, 2007).

In 1984, Kohlberg outlined six stages within three levels of moral development. Each level consisted of two stages: Level 1 – Pre-conventional Morality, Stage 1 – Obedience and Punishment and Stage 2 – Individualism and Exchange; Level 2 – Conventional Morality, Stage 3 – Interpersonal Relationships and Stage 4 – Maintaining Social Order; Level 3 – Post-conventional Morality, Stage 5 – Social Contract and Individual Rights and Stage 6 – Universal Ethical Principles. Stage 6 appears problematic as a goal, for the effective teacher, because the “hypothetical, ideal stage” is a stage that few people ever reach. According to Kohlberg, “people in this stage adhere to a few abstract, universal principles (e.g., equality of all people, respect for

human dignity, commitment to justice) that transcend specific norms and rules. They answer to a strong inner conscience and willingly disobey laws that violate their own ethical principles” (McDevitt and Ormrod, p. 518, 2007). Kohlberg’s stages suggest teacher candidates can develop and comprehend solutions to moral or ethical situations in their classrooms through a developmental schema (Whitley, 2010).

Rest, Narvaez, Thoma, and Bebeau (1999) used Kohlberg’s “macromorality” structure of society (defined as institutions, rules, and roles), and redefined it into a neo-Kohlbergian theory called “micromorality” (face-to-face relations that people have in everyday life). This new theory moved from being a moral judgment enterprise towards a more complex view of moral judgment and comprehension to the development of a model of moral behavior. Rest et al.’s concepts strike me as viewing dispositions as an after-effect, instead of what thought processes precede the moral behavior. In addition, are these moral behaviors determined by society, culture, or religion? Furthermore, the moral behavior distinction could possibly vary between educators.

A value is seen to be a disposition of a person just like an attitude, but more basic than an attitude, often underlying it (Rokeach, 1968, p. 124). It is a hierarchical system based on importance. In 1960, Allport, Vernon, and Lindzey created the Scale of Values composed of six classes: theoretical, social, political, religious, aesthetic, and economic. They believed, along with Rokeach (1968), that this system is organized to facilitate a cognitive system, which will culminate in the behavioral change of educators. From Goodlad’s (1994) and Yost’s (1997) perspectives, values (an element of perceptual self and disposition) become the foundational opportunity for teacher education programs to develop training programs for pre-service teachers

to learn to make moral and ethical judgments. These values and judgments consist of innate elements and are also shaped through environment and experience.

At the core of all these scholarly views are many different moral values. Each of these views has its own origins and implications for social behavior, and furthermore, these views have different ways of establishing moral value “hierarchies”.

Personal Traits and ‘Self’ Identity

Several researchers, theorists, educational policymakers, institutional administrators, psychologists, and historians have framed the components of dispositions as temperaments and/or traits (Allport and Odbert, 1936; Cattell, 1965; Costa and McCrae, 1992; Eysenck, 1990; Hippocrates, ca. 460-370 BCE; Jung, 1971; McCrae, Costa, Ostendorf, Angleitner, Hrebrickova, Avia, Sanz, Sanchez-Bernardos, Kusdil, Woodfield, Saunders, and Smith, 2000; McCrae and Costa, 1997).

In 1961, Allport proposed a theory that he called “appropriate functioning,” the motivation behind behavior, the “who we are.” *Propriate* comes from the Latin word *proprium* (an attribute), which is Allport’s term for that essential concept, *the self*. His definition of this concept came from two directions, phenomenological and functional, i.e., self as experienced. He divided self into seven functions: sense of body, self-identity, self-esteem, self-extension, self-image, rational coping, and propriate [self] striving. He posits that his theory is simply a description of the usual way people develop. Allport explains that as the *proprium* [self] develops, it also develops personal traits or personal dispositions. Originally, he used the term ‘traits’ but was misunderstood by the field as emphasizing traits as defined by personality testing, and therefore he changed the term to ‘dispositions.’ He defined dispositions as “a generalized neuro-psyche structure (peculiar to the individual), with the capacity to render many

stimuli functionally equivalent, and to initiate and guide consistent (equivalent) forms of adaptive and stylistic behavior.” These personal dispositions produce equivalences in function and meaning among various perceptions, beliefs, feelings, and actions that are not necessarily equivalent in the natural world or in anyone else’s mind. From his perspective, they are concrete, are part of, and are recognized by specific cultures. Allport believed some traits and/or dispositions are more closely tied to one’s self than others. He divided these traits, or dispositions, into three categories: central traits are the building blocks of personality (e.g., smart, dumb, wild, shy, etc.), and drive most behavior and are most descriptive; cardinal traits practically define an individual’s life, and are the occasional pervasive or dominant trait (e.g., Joan of Arc, heroic; Scrooge, greedy, etc.); secondary traits are not so obvious, general, or consistent, but may influence some behavior (e.g., preferences, attitudes, situational traits). Ultimately, Allport suggested that “dispositions *sort out* stimuli congenial to them;” in the moment of crisis an individual may choose an action that supports their uniquely individual disposition. Historically, Allport’s humanistic theory influenced others, including Rogers.

Rogers (1942) is best known for his influential work in psychology that asserted that individuals have an ability to actualize the self (much like Maslow’s hierarchy of needs, “self-actualization”, 1954), which, if freed, will result in the person solving his or her own problems. Later, Rogers applied his psychological perspective to education, believing that the same basic needs he proposed in psychology carry over into education (1959). Rogers (1983) called these educator traits “attitudinal qualities” that affect teachers’ relationships with students (pp. 105-106). He emphasized three qualities or “core conditions.” The attitudinal quality of being “real or genuine” (congruency) was, from Rogers’ perspective, foundational (p. 106) and utterly necessary in a facilitator of learning. He believed to reach this level of self-actualization, one

must be in a state of congruence (self-actualization occurs when a person's "ideal self," i.e., who they would like to be, is congruent with their actual behavior – their self-image). The next two attitudes he found to be essential in support of the foundational were: 1) prizing or caring for the learner, acceptance of the individual as an individual, and trust in the human organism, and 2) empathic understanding (pp. 111-112). From Rogers' perspective, the attitude of realness (congruency) is the most difficult, but to be genuine, honest, authentic, or real, means to be this way about oneself, first (pp. 113-14), hence the justification of this attitude being the foundation. Rogers believed that if a person was to achieve self-actualization they must be in a state of congruence. I acknowledge Rogers' foundational congruency perspective of one's self as necessary; this leads to an authentic and intentional self, which results in a genuine educator without inner conflict. In psychology today, congruency is foundational in representing personal authenticity.

Similar to Allport and Rogers, researchers Costa and McCrae (1992), McCrae and Costa (1997), and McCrae et al. (2000) also view the psychological from the perspective of personality traits, which they call the *Five-Factor Model* (FFM). This model examines five trait dimensions: Openness to Experience, Conscientiousness, Extraversion, Agreeableness, and Neuroticism (often referred to as *OCEAN*). The model organizes the five trait dimensions along a continuum of important characteristics which frame its structure: 1) it is built of dimensions, not types, and therefore an individual can continuously vary within a dimension (most people fall between the extremes); 2) the five-factors appear to be stable over a 45-year period beginning in young adulthood (Soldz and Vaillant, 1999); 3) the factors and specific facets appear to be genetic (Jang, McCrae, Angleitner, Riemann, and Livesley, 1998; Loehlin, McCrae, Costa, and John, 1998); 4) the factors probably had adaptive value in a prehistoric environment (Buss, 1996); 5)

the factors are considered universal across cultures and languages (McCrae and Costa, 1997); and 6) knowing one's placement on the factors is beneficial for insight and improvement but only through therapy (Costa and McCrae, 1992). Dodson's research (2006) aligns FFM with dispositions and suggests that dispositions/traits

...are well ingrained tendencies for the individual to behave in a particular way.

Dispositions/traits are complex psychological structures with cognitive, interpersonal, motivational and stylistic aspects, some adaptive and some pathological. An individual's traits and dispositions effect patterns of thought, feeling and actions [that] are fairly stable and can be assessed through self-reporting or rating (Hudson Ihrig, pp. 76-77, 2006).

My overview regarding dispositions and traits aligns with Allport, Rogers, McCrae, Costa, and Dodson as reflected within my definition for dispositions: "Dispositions are an aggregate of innate and learned traits, which develop into attitudes, values, and beliefs and can therefore portend and influence behavior" (Popow, 2012a).

The literature uses the terms characteristics, traits, and dispositions interchangeably. With this in mind, Usher et al. proposed that specific traits are necessary to produce an atmosphere conducive to the continued development of personal learning. These characteristics include empathy, acceptance, positive regard, genuineness, attunement to learner needs and interests. In addition, they proposed that the teacher should foster challenging and non-threatening safe learning environments, create a sense of student identity, establish clear and flexible limits, and be open for diversity and uniqueness (2003). Wasicsko, Callahan, and Wirtz (2004) described examples of teacher characteristics as tolerating differences, being open-minded, having patience, and being enthusiastic.

Dispositions as Behaviors

In 1953, Skinner focused on the behaviors and actions of individuals, not what psychological processes occurred before the behavior or action. His perspective influenced the work of Bandura (1977) and Ennis (1985), and their use of cognitive and/or developmental judgment, observational learning, and social learning became a prominent theory for explaining behavior.

According to the *Oxford Online Dictionary*, the definition for behavior is simply “. . . the way in which one acts or conducts oneself, especially toward others” (2013). It is the external actions of an individual, not the internal motivation for those acts. Good and Brophy (1997) identified ten educator behaviors that could enhance student achievement. The first five behaviors are described as: skills, lesson clarity, instructional variety, teacher task orientation, and engagement in the learning process. The next four teacher skills are described as helping behaviors that facilitate the development of the first five: student ideas and contributions, structuring lessons, questioning, and probing. The final behavior is classified as a disposition, a teacher’s affect. Ironically, Oxford’s definition for disposition is “a person’s inherent qualities of mind and character” (2012a), yet Good and Brophy categorized a teacher’s affect, their ability to have a pleasant face, as a behavior/disposition (1997). This research is an example of measuring behavior in an attempt to measure disposition. This concept is what derailed Combs et al.’s original hypothesis (1969) because according to Combs et al. dispositions cannot be measured by behavior or method; it appears they can be measured by using the perceptual psychology theory framework to understand individual perceptions regarding behavior. Even though these behaviors may have some support and appear to be logical attributes of an effective educator, additional research is needed to validate not only how these behaviors should be used,

but also what mental processes are necessary as the precursors to these behaviors. Behaviors are the end action, not the beginning.

In Katz's research, disposition is defined as an "attributed characteristic of a teacher, one that summarizes the trend of a teacher's actions in particular context" (1993, p. 101). Katz and Rath (1985) both viewed the idea of "acts of frequency" (p. 305) as the determining factor to define disposition. Buss and Craik (1983) also defined dispositions as *summaries of act frequencies*.

According to Combs and Snygg, two of the leading proponents of perceptual psychology, human behavior is a function or expression of a more or less organized field of perceptions, meanings, values, beliefs, understandings, thoughts, and feelings encompassing the entire universe (including a sense of self) experienced by an individual from moment to moment (1959). Combs added additional clarification to this concept in a speech in 1965, "all behavior, without exception, is a function of the behavior's perceptual field at the instant of behaving." In 2002, Usher reformulated Combs's five areas of belief into what he referred to as five dispositions of effective teachers: empathy, positive view of others, positive view of self, authenticity, and meaningful purpose and vision. The basic assumption for Usher's reformulation is that,

Behavior is only a symptom and that the effectiveness of a teacher is resultant from the perceptual "state" of the teacher at the time of his or her actions; that to understand the dynamics of teacher behavior and its effectiveness we must direct our attention to the nature of the practitioner's personal meanings or dispositions (2002, p. 2).

Usher et al. also proposed that dispositions "were nurtured through experiences that are not only perceived as self-related but that are also engaging for the whole person – body, mind, and spirit" (2003).

Arnstine proposes that the “use of a dispositional term is a prediction that ordinarily implies a particular environment in which a person will act purposefully, selectively, and deliberately” (1990, p. 233). She adds, “...dispositions are not predictions of impulses or routine habits. What is spontaneous or regular about them is a function of the activities that allow for their expression, for it is through activities that the existence of dispositions is verified” (p. 233).

In conclusion, it should be noted that defining dispositions in terms of behaviors is as unsatisfactory as defining them only in terms of attitudes, values, and beliefs. Without delving into the individual perceptions of a teacher it cannot be determined what their attitudes and values are. By adding this extra component, determining an educator’s attitudes and values may potentially lead to an understanding of their dispositions and ultimately the behaviors that produce effective teachers. Neither of these ideas should be viewed in isolation, but instead in harmony with each other. Hence, this is the reason I have chosen to look at music educator dispositions and identity through the theoretical lens of perceptual psychology as the precursor to behaviors.

To examine and understand the multiple factors that contribute to the topic of dispositions in teacher education, I have divided the remainder of the chapter into two sections. First, I examine the reviews of dispositions across professions, with examples drawn from the fields of law and medicine, and then continue with an emphasis on content-specific teacher dispositions. Then I explore the dispositions in music education with an emphasis on how policymakers view dispositions, how institutions value dispositions, current research regarding dispositions and music education, and current research exploring music educator identity.

Professional Dispositions in Other Fields

Education is not the only profession to have concerns regarding dispositions. The fields of law and medicine have long emphasized the importance and value of dispositions. The following are examples of how these fields view and define dispositions, why dispositions are valued as a function of being an effective professional, and how dispositions are assessed within the respective fields.

Law

Within the professions of the law, the use of the word disposition is synonymous with several alternative descriptors such as virtue, habitus, ethics, attitude, value, and attribute. This particular subsection explores the use of the word disposition within the field of lawyers and law enforcement, realizing that each division of a law profession has certain syntactical uses for the word. The similarity between how dispositions are viewed in law and in teacher education is remarkable. Regardless of what type of document I reviewed (legal essays, articles, books, or empirical studies), the same concerns about dispositions were evident. The main concerns were: identifying the use of syntax (i.e., dispositions, virtue, habitus, etc.), evaluating candidates and professionals, using a specific theoretical framework to facilitate how to identify dispositions, engaging an assessment tool(s), identifying how to reframe education and application, creating a multi-faceted accountability system, and engaging a broader collegial framework to support change.

Lawyers

According to Friedland (1996), it appears that lawyers must possess and be committed to specific core values, virtues, and dispositions in order to become effective lawyers. Effective

lawyers “internalize habits, values, and attitudes about professional work that will sustain both the quality of their work and their satisfaction with their professional lives in the future” (Scott, 2012, p. 412). Ironically, law education tends to equip lawyers with skills and knowledge to practice law and provides little on the values of being a person who is a professional. Scott supports this with a citation from the *Carnegie Report* (*supra* note 2, at 188) that states

“...law schools fail to complement the focus on skill in legal analysis with effective support for developing ethical and social dimensions of the profession. Students need opportunities to learn about, reflect on, and practice the responsibilities of legal professionals. Despite progress in making legal ethics a part of the curriculum, law schools rarely pay consistent attention to the social and cultural contexts of legal institutions and the varied forms of legal practice” (quoted in Scott, p. 413, 2012).

Historically, little has been taught regarding personal values or ethics; the ethics of the law and the system are predominantly presented, and there is a difference! The focus has been field-knowledge oriented, not people or person-oriented.

In her essay on whether virtues could be taught to lawyers, Gutmann (1993) states that there are three underlying legal virtues (conceptions) necessary for lawyers to possess. The first is the “standard conception” that recommends zealous advocacy of clients’ interests; the second is the “justice conception” that lawyers be above all dedicated to the pursuit of social justice; and lastly, the “character conception” that they live a good life in the law, a life characterized by the exercise of practical judgment (p. 1759). She emphasizes that there is a missing virtue within each conception: “the disposition and capacity of lawyers to deliberate with non-lawyers” (p. 1759), i.e., the ability to connect relationally with the common man, which she later calls a “deliberative virtue” and thus should not be confused with “skills of deliberation.” Gutmann

states that practical judgment is an additional effective virtue needed by lawyers: “the ability to sympathize with, and thereby better understand the situation of their clients” (p. 1768). The disposition to connect to the common man is a necessary element of the virtue of practical judgment.

Research shows that there is both a general move toward collegial collaborations between law professors and colleagues in the “real world” (Scott, 2012; Haskins, 2013), and more legal education instruction on informing students on the virtue of virtues (Gutmann, 1993; Friedland, 1996; Scott, 2012). In addition, there is a growing consensus on essential values, ethics, and other professional qualities, traits, habits, attitudes and frames of mind needed to become effective lawyers (Richards, 2004; Scott, 2012). Furthermore, the idea that additional intense clinical practice can and will enhance the virtues and dispositions of lawyers is being investigated (Gutmann, 1993; Scott, 2012).

Law Enforcement

In Vosburgh’s empirical study on police cadets and officer personalities, he adapts the theoretical views of Guilford (1959), Allport (1937), and Cattell (1965) that dispositions are supported by traits. He defines a trait as “any relatively enduring way in which one person differs from others” (1987, p. 14) these traits are viewed as predictors of on-the-job behaviors particular to police officers.

Vosburgh (1987) chose to use the trait model (p. 21) as being the most effective in understanding traits and behavior. To determine the significant relationship between traits, ratings, and performance, additional assessment tools were used: the Minnesota Multiphasic Personality Inventory (MMPI), the 16-Personality Factors (16PF), the California Personality Inventory (CPI), the Allport-Vernon Study of Values, and the Edwards Personal Preference

Schedule (EPPS). Background variables used to aid in trait identification were: “race, age, family demographics, IQ scores, Civil Service examination scores, work history, military history, personal history, involvement with the police and the courts, police background investigator’s evaluation, performance evaluations as a recruit, and personal experience both on and off the job” (p. 30).

While traits may be beneficial in understanding human behavior (Allport, 1961), Vosburgh (1987) found that there was a very weak relationship between trait theory and behavior (p. 150). He concluded, however, that there was a sufficiently significant base rate score to present a behavioral profile of the average police officer in the study. The composition of an officer’s profile characteristics is:

Controlling, confident, an individual with an inflated self-esteem, leans toward authoritarianism, rigid and unbending about rules and regulations, holding dogmatic opinions, tensely controls his emotions, argumentative and abusive at times, exhibits a low tolerance for frustration, needs recognition of accomplishments, needs approval of behavior, hyper-vigilant to rejection and hostility, suspicious, has difficulty with impulse control, has difficulty in social interactions, and is fearful of losing his power of self-determination (Vosburgh, 1987, pp. 151-52).

As with educators and lawyers, there are many suggestions for supporting academy faculty, the training of cadets, and officers in the field (International Association of Chiefs of Police, 2013). Vosburgh (1987) suggests establishing a greater accountability through “peer evaluation,” examining the internal process of the institution to determine if any “ethnic bias” exists, evaluating the current assessment process for effectiveness in measuring “performance,”

examining the assessment tool for “ethnic differences,” diversifying the ethnic groups, and utilizing officers in the selection process of prospective candidates (pp. 156-57).

Medicine

Within the field of law, it was determined that dispositions identify specific human qualities needed to function within the field. It was also determined that the qualities needed and used in the profession of a lawyer versus a law enforcement officer are vastly different.

Medicine, as well, has an extended history of defining, requiring, and using dispositions.

Physicians

The research of Combs et al. (1969) determined that in “. . . any profession involving interpersonal interaction between a professional and a member of the public (e.g., student, patient, parishioner), particular dispositions held by professionals contribute to effectiveness and other dispositions are actually harmful or less than helpful to those their profession is intended to serve” (Richards, 2010b, p. 1). Physicians deal with people, and their effectiveness may be altered by choices they make on how, when and why to apply their dispositions, an authentic and intentional use of self.

Physicians are highly educated individuals who concentrate on knowledge content and its application (American Medical Association, 1995-2013), but are not educated on the importance of individual dispositions. The public is most concerned with the physician’s knowledge, and expects that he will deprive himself of all human comforts or necessities (e.g., sleep) in order to meet their medical needs (Ringel, 2004, pp. 204-205; Cassell, 2004).

Dispositions or traits of a physician vary, depending upon the discipline or specialty he has chosen. Specialists tend to be classified as aggressive, and family physicians are classified

as thoughtful, wise, kind, and open (Ringel, 2004, p. 207). Facione, Facione, and Giancarlo (1997) have found that,

Professionals [e.g., physicians], are expected to exercise sound, unbiased judgment in interpreting and analyzing information, determining the nature of problems, identifying and evaluating alternative courses of action, making decisions, and throughout, monitoring the process and impact of the problem solving activity so as to amend, revise, correct, or alter their decisions, or any element that led up to those decisions, as deemed necessary (p. 1).

Teaching judgment and critical thinking requires “creating educational contexts which prepare persons to handle the variety of kinds of judgments” (Facione et al., 1997, p. 3) that any future professional might encounter. Assessing dispositions in physicians requires an observance of judgments made in a maximal number of contexts.

Within the family practice field, Ringel (2004) found that “keeping residents’ bodies, souls and families intact through three years of training is an explicit goal of family practice residencies. To insure this cohesiveness, reasonable call schedules, and support for a spouse are among the standard humanistic features of most programs” (p. 205).

If change in the medical profession is going to take place, medical education must lead the way by emphasizing primary care, people skills, lifelong learning, and humility, i.e., a people-centered approach. Medicine’s goal may need to be moving toward a people-oriented approach and not a thing/knowledge only approach (Ringel, 2004). Cassell (2004) states that there must be a balance between the human orientation and the technical orientation or the doctor is perceived by colleagues and patients as being inadequate and not entirely trustworthy (p. 72).

Nurses

Within the field of medicine, nursing is classified as a helping profession. According to Dickman (1967, 1969, referencing Whiting, 1958), Whiting reported that the American Nurses' Foundation (ANF, renamed to the American Nurses Association, ANA) stated that nurses must accept the responsibility of meeting psychological needs of the patient since these needs are a major influence in effective treatment. The ANA's Code of Ethics (2013) states that, "Individuals who become nurses are expected not only to adhere to the ideals and moral norms of the profession, but also to embrace them as part of what it means to be a nurse. An additional emphasis is placed on the ethical tradition of nursing as being "self-reflective, enduring, and distinctive" (2013, p. 2). Dickman's findings appear to correlate with the requirements of the ANA (1967, 1969). He suggests there is a distinct link between the effectiveness of a self-accepting nurse and one who is meeting psychological needs of the patient (e.g., a people-centered focus). It can be postulated then that effective nurses possess specific qualities, dispositions (Combs, 1965; Taylor and Wasicsko, 2000), ideals, morals, traits, personal beliefs, cultural values, and attitudes necessary for being an effective nurse.

Content-Specific Teacher Dispositions

Researchers and institutions are addressing dispositions both from the general educator format and from the academic domain-specific format. Professional dispositions are being studied by researchers from the perspective of school librarians (Bush and Jones, 2010; Burd, 2002), math educators (Kunter, Tsai, Klusmann, Brunner, Krauss, and Baumert, 2008; Bearden, 2012), science educators (Turkmen, 2009; Stewart, 2010), and physical education teachers (Chorney, 2005; Zalech, 2011). The literature explains the challenges of identifying, assessing, and developing appropriate dispositions in pre-service candidates, novice educators, and the

seasoned practitioner. Included also in the literature are recommendations for teacher education practice and suggested future research.

Librarians

In 2010, Bush and Jones reported on the findings of an “exploratory study to identify professional dispositions of school librarians.” They discovered that school librarians were distinctly aware that the evaluation and assessment of school librarian dispositions was inevitable, and if they did not take the initiative to identify those dispositions, the “system” would do it for them. Their results concluded that librarians need to possess the following dispositions: a critical thinker, a creative thinker, able to teach, able to lead, collaborative, a lifelong learner, a reader, possess professional and ethical values, exhibit empathy, and able to advocate for self and others.

According to Burd’s research (2002), exemplary and effective librarians identified work values, competency, personal efficiency, and ability to exercise personal autonomy, commitment to excellence, a lifelong-learner, and a concern for others as necessary dispositions. She continues to advocate for additional research to find and develop a comprehensive model of a person-centered library structure, both for the sake of the librarian and the library clients [other educators and students].

By comparing Usher et al.’s reformulation of Arthur Combs’ five areas of belief of good helpers into five dispositions of effective teachers: empathy, positive view of others, positive view of self, authenticity, and meaningful purpose and vision (2003), with the present research on librarian dispositions, it appears that librarians have identified effective dispositions.

Math Teachers

Briefly, I want to note that the math portion of this section provides a disposition connection regarding practice that differs from all the other content areas. Within the Common Core Learning Standards for Mathematics (Common Core State Standards Initiative, 2016), educators are encouraged to seek a level of mathematical expertise within their students through ‘processes and proficiencies’. In addition, they are to incorporate the mathematical proficiencies specified by the National Research Council’s report with one proficiency having a distinct familiarity; students should have a “productive disposition (habitual inclination to see mathematics as sensible, useful, and worthwhile, coupled with a belief in diligence and one’s own efficacy)” (p. 116, 2001). As an educator, I understand desiring these qualities in our students, but what bothers me is that there is no connection to a teacher’s dispositional requirements. The requirements for student dispositions are completely in line with those of Combs et al. (1969) regarding effective dispositions, but the state education department does not address of the dispositions necessary in effective math educators.

A review of the literature revealed that researchers investigated dispositions of mathematics teachers from two different perspectives. Kunter et al. (2008) reviewed the perceptions [dispositions] of enthusiasm for teaching mathematics and educators’ instructional behaviors from the student perspective. Bearden (2012) explored math educators’ dispositional perceptions through the belief system of personal experiences, perceptions about personal factors, and perceptions about students.

In 1986, Brophy and Good established that enthusiasm is one of the defining characteristics of effective teachers. Kunter et al. (2008) found that a strong predictor of quality instruction is indeed an enthusiasm for teaching mathematics. Students viewed a teacher’s

enthusiasm from the perspective of monitoring a student's behavior, mentoring, and being a social support. Additional research is suggested to obtain empirical data on internal and intentional dispositions of teacher motivation and longitudinal studies on teacher enthusiasm.

How universities and teacher education programs define dispositions is as varied as the number of participants, yet the metaphors teachers use to describe dispositions are valuable in understanding their intent. Bearden (2012) explores that intent and concludes that, according to the research, educators use metaphors to conceptualize and ultimately come to understand their various life experiences from three perspectives: their personal experiences, perceptions about their personal factors [dispositions], and their perceptions regarding students. Her research revealed that mathematics teachers categorized dispositions from the novice perspective and experienced teacher perspective. Novices metaphorically categorized dispositions based on social processes and experienced teachers from their reflection on practice and classroom climate. Findings from this research will further inform how teacher education institutes frame courses to link dispositions, metaphorical perceptions of dispositions, and teacher practicum to facilitate candidates in their identification and development of dispositions.

Science Teachers

Turkmen (2009) looked at dispositions of science teachers from an international perspective by studying educator dispositions after an educational reform movement in Turkey. The Turkish science education reform consisted of declaring that students should become scientifically literate. To accomplish this, teacher education institutions changed their focus to include identifying dispositions of effective teachers.

Results of the study showed that Turkish elementary science teachers doubt their abilities to maintain and develop their professional skills [dispositions], and their ability to move from a

task-oriented methodology of presenting science to students to a person-centered approach. Turkmen advocates that science teachers need to engage in additional workshops and in-service trainings to better equip themselves in understanding how to become more person-centered. He also calls on universities to add this concept to the academic rigors for science teacher candidates.

Stewart (2010) also looked at the dispositions of elementary science teachers, but from the perspective of how higher education and local school districts may deem appropriate and effective teacher dispositions. She found that the prominent dispositions identified by teachers, administrators and science teacher educators were: open-mindedness, life-long learner, and able to plan, organize, prepare, and assess. Interestingly, administrators viewed science teacher dispositions from a person-centered approach and science teachers viewed dispositions from a task-oriented approach, with both interpreting the data as “effective science teacher dispositions.” Developing a qualitative study to provide richer descriptive data that would more fully characterize participants’ responses was deemed an additional need to understand the dispositions necessary for effective science teachers.

Physical Education Teachers

In this particular academic field, researchers asked if there is a possible correlation between the dispositions of a physical education teacher’s personal life and their professional life. Chorney’s Canadian study (2005) revealed a dispositional schema similar to Usher et al.’s five categories (2003) of empathy, positive view of others, positive view of self, authenticity, and meaningful purpose. Chorney’s themes consisted of: relating to and with students, experiences gained through teaching, self-awareness, and passion about the field of physical education. These themes were consistent with the literature regarding dispositions in physical education

teachers. Inconsistent with the literature were the dispositions regarding the meaning of physical education (health and wellness aspect, not learned sport knowledge or skill), educator confidence (successful athletes), a belief and joy in teaching physical education (influenced daily practice), and a personal fulfillment and commitment to the job (high degree of job satisfaction).

As a whole, the participants in this study often felt that their colleagues and the community misunderstood their subject area. From the educators' perspective, a great deal of time is spent justifying their focus, needs, and intentions; that is time that should be spent on the student population. Chorney's conclusion regarding the disposition of satisfaction and joy is that the teachers who possessed these qualities were successful and effective teachers. Traditionally, these qualities are not the "required" dispositions of a physical education teacher, but when possessed, do lead to an exceptional physical education teacher.

Zalech (2011) looked at dispositions from the perspective of positive personality traits. His goal was to identify the most significant positive traits a physical education teacher should possess. Do these traits affect the educator's image, and do an educator's traits affect student/teacher interactions? Traits found to be beneficial in the interactions between students and teachers were: a sense of humor, empathy, patience, understanding, honesty, and objectivity (fairness). An educator's personal physical fitness and health [identity] were discussed as having an impact on student assessment of the validity of content. If a physical education teacher is unhealthy or unfit, their ability to impart healthy and fit knowledge to their students is not limited, but the students' ability to value the material is diminished because the visual perception of the educator is in direct contrast to what is being said.

In the recommendations Zalech made to teacher education programs, he suggested institutions implement curricula that address and emphasize both development of personality

traits such as fairness, understanding, and patience, and the development of an understanding in the candidates of the value of these traits which affect student/teacher relationships. Both Chorney and Zalech have an international perspective on physical education teachers' dispositions and traits. From their data collection there appears to be no significant difference globally regarding the dispositions deemed as necessary for effective teachers.

Summary

Literature reviewed in this and the preceding sections addressed the definition of dispositions, the theoretical framework for disposition research, the history of dispositions, and general to content-specific dispositions, concluding with professional dispositions in fields other than music education. Singh and Stoloff (2008) suggested teacher dispositions were as important for student achievement as teacher knowledge and skills. Combs (1989), Combs et al. (1969), and Wasicsko (2007) agree that effective learning is the discovery of personal meaning, and pertaining to teacher candidates, this allows for the identification and development of dispositions. It has also been determined that psychology continues to have significant influence over the understanding and application of dispositions.

Dispositions in Music Education

This section presents examples of disposition in music education. In 1848 Lowell Mason, the first music superintendent for the Boston City School System, wrote regarding the qualifications of a music teacher: "All elements of instruction in singing, all expense of time and apparatus, will produce no favorable result, if the teacher is wanting in the necessary ability and dispositions" (p. 35). Mason is clear that there are two requirements for music educators: ability and disposition. He continues to suggest three distinct dispositions that music teachers need, specifically vocal teachers: "diligence, perseverance, and unwearied patience" (36). Even

though there is no further explanation as to what these dispositions entail, how they are identified, and how they are possessed or developed, there is an affirmation that there is a requirement for disposition(s) within music education.

For the next 150 years, music education literature is relatively silent regarding disposition(s). In 2003, Jorgenson suggested that music educators develop “scholarly dispositions”: “dispositions such as love of learning, self-discipline, honesty, carefulness, patience, fidelity, curiosity, empathy, determination, and open-mindedness are among the values that citizens of a democracy need to possess and are the hallmarks of transforming education” (p. 74). In 2007, Thompson writes regarding “beliefs” in music education candidates: “Students enter music education programs with definite beliefs about teaching music and about teaching and learning in general; these beliefs generally stem from three sources: personal experiences, experiences in school, and formal knowledge” (p. 32). Her views correspond closely to Katz and Rath’s perspective of dispositions and their identification (1985; Katz, 1993). Dolloff adds that the “being” and “identity” of a music educator are key to understanding who they are as educators and what they bring to the field, but she does not identify the connection between being, identity, and dispositions via the use of actual disposition terminology (2007). In 2011, Doerksen, Parkes, and Richter began presenting the results of quantitative research survey data regarding music educators and dispositions. The apparent limited amount of qualitative research regarding the dispositions of effective music educators in part justifies my research.

Music education has long understood the necessity of fostering the combined attributes of knowledge, skills, and dispositions, and continues to pursue research to support this precept. The hierarchies of influences on how dispositions are identified, fostered, applied, and assessed are filtered down through the governing bodies that mandate and control policy, teacher education

institutions, and researchers who investigate the tangible results evidenced within music educators.

The absence of empirical answers, history, and views needed to validate the dispositions of effective music educators within the field has become the catalyst from which new research is emerging (Popow, 2012a). Even though my research does not determine effectiveness of music educators, it does reveal connections between dispositions and identity, which is a foundation for future studies to look at the intersections between music educator dispositions and effectiveness.

Policy Makers

Under the umbrella of accrediting bodies, there is a governing entity for music schools, the National Association of Schools of Music (NASM). In their handbook, NASM offers guidelines for faculty, courses, programs, degrees, degree requirements, and other supports (2012). Even though there are guidelines for music education within the handbook, there is no mention of identifying dispositions, developing dispositions, or assessing the dispositions of candidates for music education degrees, even though multiple other guidelines are presented for programming. If reform in how institutions identify, develop, and assess dispositions in music educator candidates is not made, the catalyst for change may come from the actual needs of the candidates coupled with a supportive faculty membership that values this type of development.

The NBPTS produced content-specific standards for music educators (2001). These standards related to an educator's knowledge of students, which allowed them to create and foster dynamic learning environments valuing student diversity. Educators' personal attributes include good grasp of music skills, ability in planning and implementing assessments, collegial collaboration, professional contributions, and professional reflection (2001, p. 4). Within these standards, the NBPTS's focus was on a music educator's knowledge, dispositions, and habits of

mind that are being practiced in the field at a high level, i.e., effective teaching. The element that is lacking in the NBPTS music standards is the interconnection between who an educator is and how that influences what he or she does.

Institutions

Under the influence of NCATE and general education mandates, music education institutions are also defining dispositions and assessing their development. The University of Tennessee at Chattanooga is one of the few institutions that has a disposition assessment self-reporting checklist for their BM Music Education Programs (2011, p. 7). Their checklist is not discipline-specific; there are no references to music education, simply a “general educator” concept titled the BM Music Education Program. It is a one-time, self-assessment (self-report), taken during student teaching, and includes 46 items categorized as: Professional Ethics, Diversity, and Professional Growth. It is not an assessment tool used throughout a candidate’s academic career and practicum.

Northern Kentucky University’s philosophy is built upon the premise that effective “teachers’ dispositions/perceptions about students, about teaching, and about themselves strongly influence classroom culture and the impact they will have on student learning and development” (2013a, p. 140). In 2009, NKU required all of their education candidates, including music education candidates, to participate in an “Orientation to the Education Profession,” a one credit course at the beginning of candidacy. Within this course, candidates are guided through the process of identifying the dispositions required to be a successful teacher, and then they continuously monitor, develop, and/or modify those dispositions throughout their degree program. The course also offers various supporting assignments that aid in defining the concept of dispositions. Upon course completion, candidates have examined the qualities and

dispositions of effective teachers and their personal dispositions. Theoretically, they are then able to reflect upon their own personal dispositions, interests, and abilities as they relate to their career in education.

Music education candidates at Northern Kentucky University (NKU School of Music, 2006) not only participate in the required orientation course, they must also participate in the “Professional Education Unit” sponsored by the School of Music. The education department and school of music department at NKU have identified five functional skills and dispositions that they monitor throughout the program. Candidates will: communicate appropriately and effectively, demonstrate constructive attitudes, demonstrate ability to conceptualize key subject matter ideas and relationships, be collegial, and be committed to professional ethics. NKU uses the data at various points throughout a candidate’s career to determine their admission, retention, or exit from the program.

Research

Researchers are just beginning to tap into the vast field of dispositions of music educators. In reviewing the literature, it is valuable to remember that knowledge, skills and dispositions are ultimately intertwined, and each influences the other (Tillema, 1995; Wasicsko, 2007). Research is revealing that music educator dispositions may be unique to their field (Popow, 2012a). Dolloff (2007), who suggested that the rich musical identity that music educators bring to the teaching experience is possibly an element from which multiple dispositions may branch, supports this uniqueness. This is similar to the health identity Zalech (2011) discusses in his research of physical education teachers. How music educators perceive themselves applying specific dispositions varies even within the field. For example, choral and general music educators apply patience differently than instrumental teachers. Vocal teachers

deal with the “human” instrument, which requires patience, based on physiology, but instrumental teachers apply patience within the group rehearsal setting, where the instruments are not human but manipulated (Popow, 2012a).

Vallo (2012) reviews his findings and additional research focusing on the traits of conductor-educators in particular, with his observations supported by researchers such as Yarbrough (1975) and Lawrence (1989). They found that personal traits [dispositions] such as self-confidence, sense of humor, sincerity, human understanding, restraint, moral character, and friendliness were helpful in being an effective conductor-educator. Yarbrough called it the “high magnitude versus the low magnitude” conductor-educator. She found students preferred the high magnitude conductor; such conductors were more engaging (ultimately, this is also connected to the student’s perception of a high magnitude conductor and their response to that type of personality).

Vallo’s results showed that the conductor-educator’s perceptions and beliefs about his personal traits are considered to be the most practical and important in successful and effective teaching. Personal traits outweighed pedagogical traits and musical traits, with enthusiasm ranking as the highest trait needed. Inferences that can be drawn from this study are that the order of emphasis within a music candidate’s academic experience may need to shift. Currently the preferred order of qualities is knowledge, skills, and dispositions, with all three necessary, but historically there has been a greater emphasis on the first two. What would be the ramifications for music education candidates if that order were shifted, putting a greater emphasis on dispositions?

How music teachers perceive their knowledge, skills, and dispositions is often not congruent with observed events (Gibbs, 2009), which is consistent with Wasicsko and Irvin’s

research on observations and self-reporting (1981). Gibbs found that music educators viewed their behaviors more harshly than observed by others. She regarded ineffective teachers as those lacking interpersonal skills necessary for appropriate interaction; conversely, the teacher who openly listens and responds appropriately is effective, and “the nature of interactions between teachers and students is, therefore, a key determinant of effective teaching” (p. 2). These results match those of studies conducted by Combs (1999), Wasicsko (2002), and Darling-Hammond (2006b) on the correlation between teacher interactions and the qualities of effective teaching.

Just as Garmon (2010) and Wasicsko (2004) discussed, the intercultural experiences of teacher candidates influence their ability to be effective educators. Lehmberg (2008) found that music educators lacking in intercultural experiences and influences soon struggled with effective teaching within urban elementary general music classes. The data revealed that there was a “...consensus that pre-service teachers are not adequately prepared for culturally diverse, urban teaching situations” (p. 71). It appears that music teacher education is in the continual pursuit of developing dispositions in candidates, as in the “perceptions of others” (Combs, 1989; Usher et al., 2003; Wasicsko, 2007) which includes having a cultural understanding. However, it seems to be falling short of guaranteeing a complete understanding of cultural differences and how to be effective educators within those settings. Lehmberg’s findings could inform teaching institutes on how to create programming that would have a global influence on the disposition of “perceptions of others” in music candidates with the goal being to become effective teachers.

It should be recognized that dispositions research has its historical base in the psychological realm. Many of the fundamental psychological and educational theories tend to interweave between and influence other concepts. Taylor and Wasicsko (2000) affirmed this

interweaving and influencing by stating that several psychological research studies contribute to the understanding of teacher dispositions and are valuable in establishing stronger foundations.

Research has identified, examined, and often concluded that the dispositional framework to become an effective educator is valuable, necessary, and most certainly varied. The semantic struggle with dispositional terminology will continue throughout research, education, and the human experience because the human spirit is diverse. Changing opinions regarding theory, its foundational structure, and application will respectfully continue because theorists are distinct thinkers. The ever-changing landscape of assessments, instructional strategies, and programming will continue to develop, because educators are inquisitive. Various professions have historically championed for dispositions such as civility, ethics, kindness, and genuineness in the work environment because the world responds to and needs authentic living.

Dispositions and Music Education

To my knowledge, research that focuses on the music educator's perceptions and/or dispositions through the lens of perceptual psychology theory is non-existent. Therefore the following three empirical research selections do not include any authentic perceptual psychology theory studies, although one is a pseudo-perceptual psychology theory study. I chose to evaluate and synthesize these studies to show the inefficiency of self-report versus the use of self-report and an inference measurement that is the accepted and standard data collection tool, as well as to present an analysis method used in perceptual psychological theory. These studies are Conway (2012), Gifford (1993), and Wink (1967).

Conway's research (2012) focused on music educator perceptions of their past pre-service preparation experiences. Her methodology was a qualitative reflection on her 2002 study, which included individual interviews, classroom observation, focus group interview,

teacher journals, mentor and administrator interviews, researcher's log, and year-end questionnaires. She incorporated Patton's (2002) qualitative approach of "strategic themes" (pp. 40-41), not specific designs (e.g., case study, ethnography, phenomenology, etc.) in this 2012 study. Conway's focus was on pre-service education for skills and knowledge; she postulated that these are the most valuable aspects of teacher preparation (2012, p. 329). However, she emphasizes the need for research that focuses on how to recognize dispositional attributes (the phenomenology aspect of self) of incoming students as well as how to facilitate the development of skills and dispositions within undergraduate courses.²

Gifford's study (1993) determined the connections between pre-service and novice music educator's attitudes and confidence. To determine the connections he used six different measuring instruments. His questionnaires covered music attitude, video observations, and music background with inventories covering classroom environment and personality styles. Lastly, he used a music criterion test. He administered these tools to the sample groups at varying intervals of education and actual field teaching.

Results showed that even though trainees and graduates believed themselves to be highly trained musicians, they "did not feel very competent or confident as music educators" (Gifford, 1993, p. 37). Furthermore, the results of the study provided little evidence that the pre-service training courses enhanced the confidence and competence of students to teach music. The most revealing aspect of this study is that these questionnaires and self-reports could not explain the negative attitudes, or the lack of confidence, found in the sample groups. Therefore, the lack of

² Supporting materials that would aid the development of this type of assessment system are currently in use at Northern Kentucky University. Mark Wasicsko is the creator of these materials and many of them are available through the National Network for the Study of Educator Dispositions (NNSSED). <http://coehs.nku.edu/content/coehs/centers/educatordispositions.html>

useful data from this study supports the use of an inference type of measurement such as the Human Relations Incidents (HRI) and the Music Relation Human Relations Incidents (MRHRI) (Wascisko, 2007; Popow, 2012a) to determine music educator perceptions or dispositions (using perceptions and dispositions interchangeably). Gifford concludes that candidates' attitudes and confidence are important and that institutions need to implement a greater emphasis on teacher skills and skill application to develop confidence from the outside, rather than developing an understanding of who the person is from the inside, i.e., their perceptions of themselves, others, purpose, and general frame of reference (Combs, 1989; Wascisko, 1977).

The relationship of self-concept and effectiveness of music student teachers was the focus of Wink's research (1967). Of particular concern to him was the degree to which student teachers in music were comparable to established norms in selected personality variables and in personal adjustment (p. 5). He relied on the work of researchers Allport, Combs, Snygg, Maslow, and Rogers to support using a perceptual psychology theory to study music educator self-concept. He defined self-concept, using the parameters of Combs and Snygg (1959), as the perceptual image a person holds of himself (Wink, 1967, p. 13). He found that "self-concept is positively related to achievement" (p. 144). Wink's research is the closest theoretical framework available which combines the study of perceptual psychology theory and music educators, and thus proves beneficial in informing my research and as a foundation for future research.

Defining Music Educator Identity

The research of Combs and Snygg (1959) suggests that "how people perceive themselves and the world in which they live is an internal, personal matter" (p. 312); these belief systems are developed through life-long experiences, influences, relationships, and the perceptions resulting from each of those categories. These belief systems (dispositions: attitudes, values, and beliefs)

are established first; then, and only then, is one able to effectively and adequately identify one's role or identity. In other words, humankind is continually "becoming" and to understand identity/role, I must address "beliefs." Current music education research is also suggesting that music educators are viewing themselves through the lens of identity, without understanding the connection to dispositions (Campbell et al., 2012; Popow, 2012a). This 'flipped' conception may lead to further identity crisis, hence the need to facilitate pre-service educators' understanding of their perceptions (dispositions) of self, others, purpose, and frame of reference.

Education research reveals that each educator has a distinct teacher identity or a role identity (Beijaard, Meijer, and Verloop, 2004; Diez and Raths, 2007; Hallam, 2006; Knowles, 1992; Sachs, 2005). This identity is affirmed through personal experience of the educational system as a person, a student, and as a teacher (McCall and Simmons, 1978). Society, the arts, and media also play a role in developing perceptions of teacher identity (Combs and Snygg, 1959; Roberts, 1991; Weber and Mitchell, 1995).

Within music education, teacher identity may have multiple levels of 'musical identities' or 'sub-identities' (Beijaard et al., 2004; Hargreaves, Purves, Welch, and Marshall, 2007). Historically, scholars widened the gap between understanding identities and understanding roles by stating that educators should seek the progress and success of their students over their own musicianship (Hoffer, 1993; Klotman, 1972). A music educator's job was to create opportunities for students to develop music expression; they argued that a educators' own music-making was to cease outside of the classroom in order for them to give fully of themselves to this noble task.

Researchers in England conducted a longitudinal study (TIME: Teacher Identities in Music Education) that hypothesized that the congruence between teachers' and students' musical identities makes for *effective* music teaching (Hargreaves and Marshall, 2003). Their

interpretation of effective music educators are those who identify as ‘music teachers’, and they often delay going into teaching as a career until later in life. They also view communication and interpersonal skills of effective music educators as greater than musical performance skills. How then do music teachers of today view and define their dispositions and identity in combination with the application of an authentic and intentional self? Within the following sections, identity (a set of characteristics unique to self) and role (part or function) for pre-service and novice music educators are discussed.

Identity as Self

The role of self is a complex component of identity and there are multiple views regarding self and identity. One view of self involves a participant’s ability to perceive who they are and how they will act within a certain moment (McCall and Simmons, 1978). Combs and Snygg (1959) viewed self as not only the physical self, but also everything that is experienced as *me* in any given instance; self is not a physical entity, for it does not exist some place in our bodies; it is the *real* (1959, p. 44). Psychology has proposed that each person seeks to discover, maintain, and develop self (Gee, 2001). Dolloff continues by stating that, “...we *imagine* ourselves in situations that are congruent with our beliefs about ourselves and our place in the world” (1999, p. 192). The goal is not to merely maintain self, but to “develop an *adequate* self, one capable of dealing with life effectively and efficiently” (Combs and Snygg, 1959, p. 45).

Beijaard et al. (2004) suggest that a music educator’s sense of professional identity is directly linked to a positive understanding of self. They also posit that a music educator’s identity has sub-identities and that these identities must be in harmony with each other, i.e., balanced. According to Mishler (1999), sub-identities are considered related to context and relationships. If the educator’s sense of sub-identities is not balanced, there is greater risk for not

understanding who they are or how they might effectively function within an educational system (Beijaard et al., p. 122). My study discusses these contextual and relational sub-identities of music educators in the following subsections and later chapters.

Identity as a Musician

It is important to clarify who a musician is. The simplest definition of a musician is: “one who plays a musical instrument, especially as a profession, or is musically talented” (Oxford Online Dictionary, 2012b). (Ironically, within the collegiate and performance world, this definition supports the stereotype of singers as ‘just singers,’ not musicians. Even though this terminology is often suggested in jest, it is nonetheless a reality to those performing professionally or in music education. Even more disparaging are statements like ‘oh, she can’t count, she’s just a singer’ which often happen within a performance setting. It is unclear if there is empirical research to support these ideas, but they do represent the perceptions of singers for many musicians.) For some singers, the undertone of being lesser is often internalized within a singer’s identity label. Mark (1998) discussed the historical significance of not only labeling music students entering the university, but physically separating them within university programming. His research shows that in most colleges students who are studying music pedagogy are completely separated from those who are studying to be musicians. As a standard though, students entering university in the United States to study music education are classified as ‘musicians’, both instrumental and vocal; but, within the university setting, there may be label separation that is either self-imposed or group-imposed.

Every pre-service music educator candidate who enters into higher education has the prefix of “musician.” Roberts discovered that even certain universities had a recruitment motto that they “make musicians first, teachers second” (1991, p. 30). He also states that the manner in

which music educators interact with their environments and others are foundational because of this construct. According to Berger and Luckmann (1966), the self cannot be identified or adequately understood outside of the social construct that allows for it to exist or wherein it was shaped. Thus, the meaning of ‘musician’ can be seen as a social construct. Social construct is intimately entwined with and assists in the forming of identity (Hargreaves, 1976; Combs and Snygg, 1959). It can be stated then that music education candidates may often have the identity of a musician.

Identity as a Performer

What is a performer? Oxford Online Dictionary defines performer as “someone who entertains an audience” (2014). Not all musicians are performers. Essentially, there are two different types of performance identities:

1. The musician performer who enjoys performing. Performing can take on the characteristics of confidence, enjoyment, freedom, interaction with the audience, energizing, and many other attributes. Usually, the musician who performs is driven to perform, they need to perform, and the experience emotionally feeds them.
2. The musician performer who must perform out of necessity. For some, performing can be a dreaded activity; it lacks confidence, passion, and enjoyment. There are layers of fear and anxiety that can even be crippling, which in turn can freeze the performer’s abilities. Pre-service music educators may have to perform for their juries (examinations) at the university level and do so without enjoyment. At the classroom performance level, they may maintain a high level of function because they do not perceive judgment. Often, these performers are extremely comfortable within a large ensemble setting (the act of making music is enjoyable), but not as the soloist.

Roberts' research (1991) revealed that pre-service music educators view their performer status as a "reputation," a type of rank ordering within the music school. Students primarily view themselves as musicians (p. 35), before any other descriptor (performer, teacher, or professional).

Within the Austrian school system, music is taught for its educational, cultural and aesthetic values, not its performance values (Roberts, 1995); therefore there is not the 'performance' orientation that is so popular in the United States and labels do not follow students into the university setting (Mark, 1998). It is suggested that European countries view their future music educator students not as performers or musicians, but as 'teacher-educators' (Mark, 1998; Roberts, 1991, 1995).

It appears that the research regarding the labeling distinction between performer and educator within the institutional system in the United States reflects a conflict for the music educator. This is a troubling finding as it speaks directly to my study. My participants within the teaching field also struggled with labeling well beyond their time as novice educators. It may also become an element of struggle for the music educator who is not able to use their authentic and intentional self.

Identity as a Teacher

Research shows that to pre-service music educators, having the identity of a teacher seems to be something futuristic, rather than a current role label or identity. The social construct of teacher is a profession to be attained, not currently owned by pre-service music educators; they prefer the identity label of musician (Roberts, 1991). Even if a student enters the university setting having tutored students either instrumentally or vocally as in the participant narrative in Chapter One (p. 7), they still do not label themselves as an educator. Ballantyne (2005) and

Hallam, Burnard, Robertson, Selah, Davies, Rogers, and Kokatsaki (2009) suggest that musical self-efficacy is at the core of how a teacher perceives their ‘teacher’ status. If the teacher is highly skilled in their musical abilities, they may perceive themselves as a musician, but if a teacher perceives themselves to be lacking in abilities, they perceive themselves to be merely a “teacher.” This concept is supported by Combs et al. in their definition of effective teachers and their perceptions of using self effectively as being able or unable (1969). Combs, Avila, and Purkey (1978) explained that

“... if self-concept has the central importance suggested by modern psychology, then those [music educators] whose responsibilities require that they work with people can ignore it only at the risk of making themselves ineffective. People do not leave their self-concepts at the door. They bring them right in with them everywhere they go” (pp. 55-61).

It appears that music educators must wrestle with the concept of dispositions and identity, both of which precede their behaviors. Again, these two ideas have limited exposure within music educator research and warrant investigation, explanation, and possible validation. Since self-concept is a learned ability (Combs et al., 1976), it is possible that pre-service educators could be guided to develop their most effective use of their authentic and intentional self.

Identity as a Professional

The use of ‘professional’ as a label is applied exclusively to established educators, not to pre-service educators. According to Roberts (1991), pre-service music educators perceive ‘professional’ as a term of descriptive being, i.e., I sing – I am a soprano (p. 35), not I teach – I am a professional. This establishes that the term teacher is a doing action (the ‘doing’ is ‘professional’); it is what you are paid to do, something you are going to ‘be’ and ‘do’ in the

future. During my pilot study (Popow, 2012a), I established that at least some music educators view the title of ‘music-educator’ as a professional, having multiple and varied layers of responsibilities and actions that support that title.

Identity as Artist-Teacher

Bernard’s (2004a) research views identity from yet another perspective, one of the ‘artist-teacher.’ She takes this view from the arts education work where artist-teachers are professional artists who teach. Some research does not support the idea of artist-teacher (Anderson, 1981; Day, 1986; Lloyd, 1989; Ball, 1990), while other research indicates that there are distinct connections between artistic personalities and the traits that may make for effective teaching (Bernard, 2004a; Bolanos, 1986; Beijaard et al., 2004; Richards, Gipe, and Duffy, 1992). Combs et al. (1969) confirmed the finding of connections between personalities, traits (dispositions), perceptions, and effective teaching, and therefore it should be expected that the arts also have these connections.

Bernard (2004a) quotes from Undercofler (1985) and West (1985) that administrators may view arts teachers through multiple lenses, as artist first and then as teacher, or vice versa, depending on the personality of the administrator. It is not enough that ‘arts’ teachers are struggling to ‘label’ themselves; now we add not only university labels, but school district administrative labels. This appears to add an increasing pressure upon the teacher to decide or choose who they ‘are’ and what they ‘do’, even though often they are unable to identify the struggle or even realize it exists.

The research regarding the concept of artist-teacher is gravely lacking when referring to educators within the field. Likewise, although there is an adequate amount of research questioning a music education student’s outlook regarding how they classify their identity, there

is little to none from the perspective of the seasoned music practitioner. In Dolloff's (1999) research, she shows the need to use stories from music educator candidates to clarify their identity make-up. This is a beautiful way of learning what candidates value, and in reality, it reveals their dispositions. This concept can be taken a step further and analyzed for dispositions, just as proponents of perceptual psychology suggest. A greater understanding of how a candidate views self (identity) and how they view the world around them could be analyzed through these stories. Dolloff reveals their identity, which allows them to see themselves at the moment of storytelling, but she is also revealing their perceptions of self, others, purpose, and general frame of reference! This sets the stage to understand which candidates are capable of entering the education field, knowing that they are educators; if they are performers only, research shows they may not be suited for teaching (Popow, 2012a, 2012b).

Identity Summary

Research suggests that pre-service music teachers and established music teachers may fall on an identity continuum (Ballantyne, Kerchner, and Arostegui, 2012), from teacher-musician, to musician-teacher, to performer-teacher, to professional teacher, to artist-teacher, and to music-teacher. With all of these combinations subject to self efficacy, confidence, ability, passion, social identity, up-bringing, education, experience, congruency between being and doing, and multiple additional layers, the perception of self (Combs and Snygg, 1959) appears to be the key to unlocking these multiple combinations or layers of identity. To my knowledge, the research to date dealing with music teacher identity has been conducted through the lens of pre-service and novice music educators. Therefore, there is significant reason to address, through research, the narrative void regarding veteran music educators and their identities.

Summary

Even though I have reviewed a vast amount of literature regarding how dispositions can be and have been defined in a variety of ways, there is still a lack of literature regarding music educators' dispositions from their perspectives. I am in agreement with the literature that supports that dispositions need to be connected to behavior, but not necessarily defined exclusively in terms of behavior. Rather than defining dispositions as a loose collection of attitudes, values, and beliefs affecting behaviors, we need to consider whether there is a way of defining them as a coherent, internally consistent set of factors associated with a music educator's professional identity. This implies the need for a theory of dispositions that might relate different dimensions to each other, forming that underlying process that precedes our individual behavior. A theory of dispositions ultimately must address the question of effectiveness (i.e., how attitudes, values, and beliefs affect behaviors that in turn affect students in effective or ineffective ways), but the question of how attitudes affect behaviors is a separate question from how behaviors affect students. Whether particular dispositions always produce effective outcomes, tend to produce effective outcomes, or are conditionally effective in some situations and not others are empirical questions that cannot be answered without independent measures and evidence of effectiveness; these are not included within my study, but my research can be used as a framework for future studies. Chapter Three develops a clearer picture of how perceptual psychology may provide the theoretical framework necessary to address music educator dispositions (attitudes, values, and beliefs) from their perspectives.

CHAPTER THREE

Defining the Perceptual Theory View of Dispositions: A Theoretical Framework

This study uses the perceptual psychology theory model (Combs and Snygg, 1959; Wasicsko, 1977, 2004, 2007) and the perceptual disposition model (Wasicsko, 2007) to serve as the foundation and matrix for data collection and analysis of dispositions and/or perceptions of music educators. According to Combs and Snygg, two of the leading proponents of perceptual psychology, human behavior is a function or expression of a more or less organized field of perceptions, meanings, values, beliefs, understandings, thoughts, and feelings encompassing the entire universe (including a sense of self) experienced by an individual from moment to moment (1959). If I am going to theorize about the dispositions and identity of music educators, I must understand their individual underpinnings regarding perceptions and dispositions. Therefore, I have chosen to use perceptual psychology to assist in this discovery. This chapter presents my literature review of perceptual theory and offers a clearer delineation between the traditional, historical view of dispositions and the perceptual psychology theory view of dispositions.

Perceptual Theory

Research indicates that one of the foundational theories used to support dispositional identification, application, and assessment is perceptual theory. As mentioned in Chapter Two, perceptual theory was developed by Arthur Combs and Donald Snygg (1959). The theory consists of viewing “human behavior as a function or expression of a more or less organized field of perceptions, meanings, values, beliefs, understandings, thoughts, and feelings encompassing the entire universe (including a sense of self) experienced by an individual from moment to moment” (Richards, 2010a). Carl Rogers’ work from the 1940s was a major

influence on the research of Combs and Snygg. Roger's (1942) method was a reflection of his view of human nature, the self-actualization of a person. People have the ability to actualize the self; this results in solving their own problems. He also believed that people who developed empathy could view the world around them from a human perspective, to see the world through the other person's eyes and therefore then be able to acknowledge that perspective based on the perceiver's personal experiences and interpretations, thus leading to genuine understanding.

Having a familiarity of the semantics used to describe perceptual psychology theory is necessary to eliminate term confusion. Perceptual theory is also known as personal, phenomenological, perceptual-experiential, or field theory. Using perceptual theory, Combs and his colleagues (1969) conducted research to identify patterns of perceptions of dispositions from the perceptual field³ of the professional helper. As Roger's research suggests, Combs discovered that from these patterns, assumptions could be made regarding specific characteristics. The researchers of the *Florida Studies* (1969) not only identified what they held to be the qualities of a 'good' helping relationship, but asserted that these qualities are identifiable to most of us (example: bullying is a "poor" quality in a helping relationship). Undoubtedly, Combs et al. (1969) have also provided a foundation upon which to build future research on the correlation between a 'good' helping relationship and the helping professions (i.e., counselors, ministers, nurses, and teachers).

Not only did Rogers influence Combs' work; both Fiedler (1950) and Heine (1953) influenced Combs et al.'s study in 1969. Fiedler's research sought to identify how new and expert psychotherapists from differing schools of thought might describe the nature of an ideal helping relationship. He utilized the personality assessment measure developed by Stephenson

³ In perceptual psychology, perceptual field is used synonymously with phenomenal field. It refers to an individual's perceptions at the moment of experience: not the event itself, but the perception of the event (Combs and Snygg, 1959).

(1953), called Q-sort. Heine (1953) concluded that "...there is probably only one basic psychotherapy and that all therapists, whatever their particular frame of reference, approach these common principles to some degree" (Richards, 2010a). Heine is not promoting using the same psychotherapy across the entire counselling population, but rather referring to the basic qualities of the counseling profession: empathy, kindness, relational aspects, compassion, etc. These elements could be reduced to become the basics necessary in all psychotherapies. The study by Combs et al. (1969) corroborated this commonality and suggested that there are basic truths about helping relationships.

Combs et al. took into consideration these basic truths when modifying Fiedler's Q-sort to test the hypothesis that a commonality exists among 'good' teachers (1969), or as Gooding (1964) referred to "good" as "effective and ineffective".⁴ Gooding's study became one of the foundations of the *Florida Studies* (Combs et al., 1969), which looked at "whether it could be determined if certain perceptual organizations, as inferred from observations and interviews of selected teacher subjects, are clearly characteristic of effective teachers" (Combs et al., 1969, p. 28). The correlation found between the responses of good teachers when compared to good therapists supported the belief that a good helping relationship exists across professions (Combs et al., 1969).

In 1963, Combs and Soper conducted a second study to determine if the Q-sort could aid in distinguishing good teachers and poor teachers (1963a). Results indicated that even bad teachers are able to identify characteristics of good teachers, even if they themselves do not possess those characteristics, showing that there is a vast difference between "knowing" and "behaving" (see further explanation regarding context under Dispositions Toward Self, p. 74).

⁴ Within various sections of this dissertation, I use the terms 'helpful' or 'authentic and intentional self' synonymously with 'good' or 'effective' which align with Wasicsko's (2002) interpretation of a 'good' teacher.

From the 1963 research, Combs et al. (1969) determined that the Q-sort was not an appropriate instrument to discover individual perceptions and that an inferential tool would be necessary to accurately determine the internal perceptions of good teachers. Gooding had used an inferential tool in his research to determine whether certain perceptual organizations, as inferred from observations and interviews, could possibly reveal characteristics of effective teachers. The results “revealed that effective and ineffective teachers have characteristically different perceptual organizations” (1964, p. 68). Gooding’s experience in using an inferential tool aided the researchers of the *Florida Studies* (Combs et.al., 1969) as they adapted a phenomenological approach in order to analyze perceptually the “good” characteristics of the helping professions. It must be noted that effectiveness, in these terms, is related to the effective use of one’s self at the moment of action or behavior (Combs et al., 1969).

Self-Perceptions

In 1961, the work of Ellena, Stevenson, and Webb challenged the notion that there appeared to be no method of teaching that is clearly associated with effective teaching. Hence, this led Combs and Soper to publish the results of their empirical research on attributes of “good and poor” teachers (1963a), focusing on attributes rather than methodology. Based on these results, Combs led the formative work, the *Florida Studies*, to define dispositions from the phenomenological orientation⁵ or to analyze them perceptually (Combs et al.,1969). Wasicsko et al. (2009) adopted the work of Combs et al. (1969), and Combs, Richards, and Richards (1976), which looks at dispositions through the lens of attitudes, values, beliefs, or the perceptual level of the personality. Wasicsko redefined Combs’ findings into three categories: dispositions toward

⁵ Phenomenological orientation refers to the phenomenal self, “...those aspects of the perceptual field to which we refer when we say “I” or “me.” In common with the rest of the perceptual field it has the feeling of complete reality” (Combs and Snygg, 1959, pg. 43).

self, dispositions toward others, and dispositions toward teaching, hence establishing the use of the terms perceptions and dispositions as interchangeable. Later he added a fourth category and labeled them as the perceptual dispositions model (2007).

Dispositions toward self

Combs, Blume, Newman, and Hannelore stated that successful professional work is the effective use of self, and the good teacher is primarily an effective person. It is the use of the effective person that is the vehicle through which he accomplishes whatever he does as a teacher (1965, p. 80). Combs found that effective educators perceive themselves in four ways: they are essentially positive, seeing themselves with dignity, worth and integrity; they view their world accurately and realistically; they espouse deep feelings of identification with others; and they are well informed. Wasicsko et al. (2004), after analyzing the *Florida Studies*, concluded that ineffective teachers had difficulty identifying with and teaching students who were different from themselves. In preceding articles, he concluded that ineffective teachers questioned their own abilities to handle difficult situations and tended to be less optimistic.

This perspective of ineffective teachers is possibly due to them not viewing others as valued, or they are making a conscious choice to not use their authentic and intentional self at the moment of experience. Caution needs to be taken here in how to connect perceptions, actions, and context. If context *ONLY* becomes the determinant of actions (behavior), a person no longer owns the actions; instead the context becomes the determining factor for the actions. In actuality, perceptions precede actions and actions precede context. However, what can be established is that there is possibly a combination of these ideas. Combs and Snygg (1959) state it as, “[he or she] is in part controlled by and in part controlling of [his/her] destiny...it provides us with an understanding of how [men/women] deeply and intimately are affected by [their]

environment but are capable also of molding and shaping [their] destiny in important ways” (p. 319).

Dispositions Toward Others

This disposition requires that teachers see their colleagues and students in a positive light (Singh and Stoloff, 2008). Wasicsko (2002) states that if a teacher perceives a student as misbehaving and a troublemaker, it is likely that student is aware of his/her teacher’s perceptions. This perception would then ultimately foster continued aggressive behavior from the student. In support of this construct, Combs et al. (1969) concluded that teachers needed to view others as supports, not as a threat to themselves.

Dispositions Toward Teaching

According to Wasicsko (2002), the beliefs held by teachers about education and how students learn influence effectiveness. (According to the *Florida Studies*, effective helpers (teachers) are people-oriented, and build positive relationships with students, peers, and communities; ineffective teachers tend to focus on short-range goals and have difficulty personalizing instruction for their students (Combs et al., 1969).). A particular aspect of these findings that appears problematic was that Gooding’s study (1964), which was a segment represented within the *Florida Studies*, only assessed white female educators. This potentially leaves a gap regarding a multi-dimensional demographic cross-section sampling of educators who could not only possibly rank as effective, but could also have had an influence on the overall dimensional framework outcome of the study.

In addition, the *Florida Studies* did not address dispositions that would and could be displayed through behavior within other contextual settings. If Combs and Snygg (1959) stress that there is a connection between the perceptual organization and the environment that can be

remolded to reflect the effectual self, then multiple contextual settings could have an effect on individual perceptual organization. These are challenging concepts and ones that my study does not address, yet I believe the construct of perceptual psychology does lay the foundation upon which research regarding music educators' perceptions regarding their dispositions and identity can be developed.

Teacher Perceptions

In 1969, Combs et al. conducted the *Florida Studies* and determined that there is a direct correlation between teacher effectiveness and perceptual organization. As a result, Combs and others categorized perceptions as perceptions of self, perceptions of other people, perceptions of subject field, perceptions of purpose, and general frames of reference (Combs and Snygg, 1959; Combs et al., 1969; Combs et al., 1976).⁶ Singh and Stoloff's study on people in the helping professions (i.e., teachers) concluded that identifications of effective and ineffective are based upon the way people perceive self, others, teaching, and general frame of reference (2008). Others described examples of teacher perceptions of students as capable learners who had a sense of self-efficacy (Wasicsko et al., 2004). Based on the research, it appears that teacher perceptions are linked to the behaviors of effective and ineffective teachers.

Perceptions of Self

According to Combs and Taylor, the most accurate definition of self-concept is two-fold. How a person behaves at any moment is *always* the result of two kinds of perceptions: how they see the situation they are in and how they see themselves. He continues his clarification as an organization of perceptions about self or awareness of self, which seems to individuals to be the

⁶ The resulting perceptual categorization from the *Florida Studies* became the foundation for future researchers using perceptual psychology as a theoretical lens. I have chosen this lens for my own research to view music educator dispositions.

core of who they are, their ‘being’, a combination of both product and process. Combs and Taylor not only believed that the effectiveness of behavior is dependent on our perceptive field, but that the self-concepts we hold must affect the ‘intelligence’ of our behavior (1952). It is at this point that clarification between the research terms ‘self-concept’ and ‘self-report’ is needed. Self-concept is what a person perceives himself or herself to be: it is what they *believe* about themselves. Self-report is what a person is willing or able to say about themselves when asked to do so. According to Combs, these concepts are not synonymous and therefore the only research technique appropriate to assess perception is inference (Combs, 1965; Courson, 1965; Parker, 1964, 1966; Richards, 2010b). Additional examples of perceptions about self suggested that teachers who have a realistic or authentic outlook regarding self-efficacy will be more successful (Combs et al., 1969; Usher et al., 2003; Wasicsko, 1977).

Perceptions of Others

Successful teachers perceive others as a means of support rather than as rivals (Combs et al., 1969). Wasicsko et al. propose that an effective teacher is one who “sees others as having capacities to deal with their problems” (2009, p. 26). Usher et al. (2003) noted that possessing a positive view of others and believing in their worth, ability, and potential resulted in effective teacher behaviors.

Perceptions of Subject Field

Within Wasicsko’s reformulated work on dispositions and assessments (2002), he states that perceptions regarding subject field focus on the teacher’s knowledge of subject matter. Singh and Stoloff take it a step further and emphatically state, “that the positive dispositions in this area mandate that the teachers are enthusiastic about their subject field, they engage in research-based instructional strategies, they seek out growth opportunities and stay current”

(2008). They emphasize that there is a need for teachers to create connections to subject matter that are meaningful to students. Usher et al. (2003) indicated that these types of teachers were engaged in research-based strategies and were life-long learners.

Perceptions of Purpose and Process

The perspective of Usher et al. regarding the perception of purpose and process of an effective teacher is informative. They state that a teacher of purpose and process (vision) is committed to purposes that are primarily person-centered, broad, deep, freeing, and long-range in nature. This type of teacher also feels a compelling and abiding sense of allegiance to democratic values, the dignity of being human, and the sacredness of freedom. As a teacher, they see the importance of being visionary and reflective, committed to growth for all learners through a sense of “mission” in education, and seek to identify, clarify, and intensify knowledge and personal beliefs about what is important (2003). Wasicsko et al. view purpose as looking at events in a broad perspective, beyond the immediate, to larger implications and contexts (2009). Additional researchers who referenced perceptions regarding purpose and process implied that effective teachers supported the belief that all students could learn (Combs et al., 1969; Singh and Stoloff, 2008).

General Frame of Reference

This perceptual category tries to reflect on the ‘human aspect’ or as Wasicsko et al. described it as “...the human aspects of affairs. The attitudes, feelings, beliefs, and welfare of persons are prime considerations in his/her thinking” (2009, p. 26). It does not reference “things,” but focuses instead on “people.” Usher et al. (2003) asserted that effective teachers were reflective and visionary persons who were purpose-driven. Their findings suggest that effective teachers also respect and accept, as real, each person’s own unique perceptions

[empathy]. Singh and Stoloff (2008) found the general frame of reference perceptions included empathy and the tendency to be life-long learners. Combs et al. (1969) believed that to nurture healthy teachers, teacher candidates should have abundant opportunities to develop more personal, meaningful relationships with their peers, faculty, and the pupils they teach.

Selected Combsian Research on Perceptions or Dispositions

The following sections present an overview of the empirical literature that supports the use of perceptual psychology theory methods and techniques to reveal and support correlations between the perceptions and/or dispositions of participants involved in the helping professions.

Self-Report, Self-Concept, and Inference

As previously discussed, in the 1960s several empirical studies by Combs et al. were carried out to confirm relationships between the perceptual frameworks of self-report and self-concept (1969). Self-concept is what a person perceives himself or herself to be; it is what they *believe* about themselves. When asked to do so, self-report is what a person is willing and able to say about themselves. The correlation between the two was found to be problematic and the studies abandoned. As a result, these researchers chose the approach of measuring perceptions by inferential means. As previously mentioned, according to Combs, the concepts of self-report and self-concept are not synonymous and therefore the only research technique appropriate to assess perception is inference (Combs, 1965; Courson, 1965; Parker, 1964, 1966; Richards, 2010b). Inference, therefore, became the perceptual psychology standard by which participant narrative is assessed to determine the dispositions of participants.

Category Organization

The eminently influential work regarding perceptual theory was the *Florida Studies* conducted by Combs et al. (1969). Within this study the findings can be classified into five categories: perceptions [dispositions] of self, perceptions [dispositions] of others, perceptions [dispositions] of the profession, perceptions [dispositions] related to a general frame of reference, and the perceptions [dispositions] of the methods used for helping. Later Combs established the basic premise that what a helper believes makes the difference in their performance (1999). In other words,

“what makes effective professional workers is not a question of their behaving in any particular way. Rather, it seems to be a matter of how effectively they have learned to use their unique selves in carrying out the functions for which their particular branch of the helping professions is responsible” (Combs, 1999, p. 211).

This premise is otherwise known as five areas of belief that discriminate clearly between good and poor helpers (these labels are not arbitrary, but were developed as a result of inference rating scores by Combs et al., 1969):

1. Belief in being sensitive and empathic by recognizing the personal meaning of others
2. Belief in seeing others in a positive light as dependable, able, and trustworthy
3. Having a positive belief in oneself, including a good self-concept
4. Having strong beliefs about purposes and priorities, including wanting to help others
5. Having a strong belief about appropriate methods for helping

In 1977, Wasicsko, under the direction of Combs, reduced Combs’ perceptual factors into four categories that could be used within a dispositional assessment scenario. The four factors were: perceptions of self as identified with a broad range of people, rather than unidentified;

perceptions of others as able to deal with the problems they face, rather than unable; perceptions of purpose in terms of larger implications, rather than smaller insignificant outcomes; and a frame of reference that focuses on concerns about people, rather than things. In recent years, researchers such as Usher (2002) and Wascisko (2002) have built upon the frameworks of Combs and Snygg (1959), with the work of Usher and Wascisko emerging as the “new” standard of modern perceptual theory through which the concept of disposition as evidenced in teacher behaviors, characteristics, and perceptions can be examined.

Validity and Foundation

To establish validity and a foundation for using perceptual psychological theory as an appropriate theory in determining music educator dispositions, several studies were selected and synthesized to provide evidence of perceptions or dispositions of helpers in the helping professions. These studies include counselors-in-training (Combs and Soper, 1963b), counselors and legislators (O’Roark, 1974), Episcopal priests (Benton, 1964; Dunning, 1982), college teachers (Choy, 1969; Doyle, 1969; Usher, 1966), junior college teachers (Dedrick, 1972), resident assistants (Jennings, 1973), and K-12 educators (Brown, 1970; Dellow, 1971; Gooding, 1964; Wright, 2006).

Counselors-in-training

Combs and Soper (1963b) conducted a study to determine whether good counselors could be distinguished from poor ones based on their characteristic “ways of perceiving” self, others, and the task of counseling. Using the inference method of “Human Relations Incidents” (HRI), it was statistically concluded that there was a significant correlation between aspects of perceptual organization, indicating clear distinctions between good and poor counselors in perceptual terms.

Legislators

Using investigative tools based on perceptual psychology, O’Roark presented the hypothesis that there is a similarity between individual characteristics in the helping professions and elected legislators in a democratic system. The investigative tools O’Roark used were: the Key Informant Technique (KIT) for selection of study subjects; the Significant Incident Interview (SII) for collection of protocols from subjects; and Inference Judging on Perceptual Dimension Scales (IJPDS) for protocol scoring (1974, p. 57). The KIT is an anthropological and sociological method for gathering information about beliefs, attitudes, and practices among human groups as proposed by Pelto (1973). Her use of the SII is an adaptation of Flanagan’s Critical Incident Technique (CIT,1954), the Human Relations Incident (HRI), (Dedrick, 1972; Jennings, 1973, Wasicsko, 2004), and the Critical Incidents in Career (CIC), (Vonk, 1970), all chosen for their informal, non-directed interview formats. The use of the IJPDS allowed inferences to be made regarding the subject’s internal orientation relevant to the established scaling. O’Roark’s findings supported the perceptual prediction that inferred perceptual characteristics are related to effectiveness (1974).

Episcopal Priests

Both Benton (1964) and Dunning (1982) pursued not only identifying perceptual characteristics of Episcopal priests, but specifically, which perceptual characteristics were identified as effective and ineffective. Benton (1964) wanted to identify the perceptual characteristics of Episcopal priests in their role of counselors, i.e., a helper to troubled people (p. 4). He believed there was a pressing need to expand and clarify both the university and divinity school knowledge a priest received and his actual communal role. Because Benton himself was an Episcopal priest, he cautiously designed his research to protect the personhood of a priest,

their position within the church, and their role within the community. Therefore, he aligned his study to reflect the five categories that Combs et al. (1969) used within the *Florida Studies*. The inferred perceptual organization and the protocols consisted of three elements: responses to ten pastoral problems, a picture story, and three personal pastoral incidents. Conclusions supported Benton's hypothesis that in Episcopal priests there is a correlation between effective perceptual characteristics and effective outcomes. He believed his findings were substantiated and supported by the work of Rogers (1959) and Heine (1953) as shown by his stating that, "All relationships which are truly helpful possess in common certain characteristics which depend primarily upon the helper for their creation and effectiveness" (Benton, 1964, p. 62).

Dunning's research (1982) focused on the theory and technique of perceptual psychology because it looked at the belief system of an individual as it is perceived at the moment of behavior. Dunning believed the current research of the day was focusing too much on the behavioral aspect and falling short of identifying the characteristics of what he asserted to be effective priests. His study used two perceptual instruments: the Significant Ministry Incidents (SMI) [similar to Combs et al., 1969 HRI format] and the Job Analysis Interest Measurement (JAIM), a self-rate instrument. According to Dunning's findings, "...inferential perceptual measurement by trained judges is superior to self-report perceptual measurement in differentiating the two samples" (Dunning, 1982, p. 145). According to Dunning's SMI results, inference and self-report combined determined the identifiable characteristics of effective priests. These results were also beneficial in determining theological instruction and priest placement. Dunning concluded his results aligned with the findings of Combs et al. (1969). Dunning's model equipped me to understand why I should not use self-report solely to determine the dispositions of music educators. Instead, I used trained observers who drew inferences from my

participants' self-report (Courson, 1965; Parker, 1964, 1966), thus providing a clearer picture of how individuals score within the perceptual matrix.

College Teachers

In the 1960s, three researchers, Usher (1966), Choy (1969), and Doyle (1969), began using perceptual psychology theory to determine college teacher effectiveness. Usher (1966), under the direct guidance of Combs, formulated the idea that by identifying perceptual characteristics via inference, it could be determined how college professors perceive themselves, others, the helping task and their personal judgments regarding their teaching effectiveness. Usher used Combs' basic assumption that "persons who have learned to use themselves as effective instruments in the production of helping relationships can be distinguished from those who are ineffective on the basis of their perceptual organization" (Combs, 1961, p. 56). Usher also used research on the nature and quality of a helper's beliefs, attitudes, and ways of perceiving rather than specific ways of behaving (Fiedler, 1950; Heine, 1953; Combs and Soper, 1963a).

The data Usher gathered supported his hypothesis that there is a significant positive relationship between faculty members' ways of perceiving themselves, others, and their tasks. Furthermore, these data could only be obtained by using participant narrative scored by judges trained in the "Self as Instrument" techniques of inferring perceptual characteristics from behavior samples. Usher's work using inference based on perceptual theory (Combs and Snygg, 1959) to identify effectiveness in college teachers became the foundation upon which Choy and Doyle built their research.

Choy (1969) used the relationship of perceptions of self, others, and help task to measure college teacher effectiveness. His focus was on delineating the nature and quality of the

teachers' beliefs, feelings, and meanings (Combs et al., 1969), rather than what they do or do not do. The perceptual instruments used to measure data were the "This I Believe" test (TIB, developed by Harvey, Hunt, and Schrodgers in 1961), which required the subject to indicate their belief on nine high arousal stimuli questions. He also used the Perceptual Orientation Scale (POS, developed by Usher, 1966) with dimensions grouped as perceptions of other people, self, and the teaching task. Conclusions drawn from the study were that college teachers' self-ratings of effectiveness were very different from the ratings of effectiveness by administrators, colleagues, and students. Ultimately, these were regarded as separate dimensions of college teacher effectiveness (Choy, 1969, p. vii). These findings led me to question if the characteristics of effectiveness are universal or if they are subjective and dependent on who is evaluating effectiveness. Although Choy regarded them as two separate dimensions, I look at this concept as a combination of the two dimensions. Although my study does not include the observations of others, it has elements that could inform a future study.

Doyle's work (1969) found a relationship between college teacher effectiveness and certain characteristics of the adequate personality. By using inference methodology, she rated the four adequacy dimensions: positive view of self, feelings of identification with others, openness to experiences and acceptance of self and others, and rich and available perceptions in subject area. Doyle's conclusions align with the self-report, self-concept ideas, and inference of Combs (1965) and the adequate person's ability to behave more decisively (Combs and Snygg, 1959), giving credence and support to the "self as instrument" concept as being a valid method for research (Combs, 1961; Vargas, 1954).

Junior College Teachers

In 1972, Dedrick used perceptual theory methodology in his research and found it valuable in discovering the characteristics of effective teachers at the junior college level. He used the measurement tools Thematic Apperception Test (TAT) and the Human Relations Incident (HRI); statistical analyses included the computation of multiple correlations between perceptual data and effectiveness ratings and the inter-correlations between the perceptual dimensions as inferred from the TAT and HRI protocols. Results supported his hypothesis that there is a significant positive relationship between student ratings of instructor effectiveness and certain aspects of instructor perceptual organization.

Residence Assistants

Another researcher greatly influenced by Combs was Jennings, who believed that the available research was inconclusive in identifying the internal perceptual organizations of residence assistants. He sought to explore the relationship between residence assistants' judge-inferred, self-rated, and student-rated perceptual characteristics, and a student-rated measure of their effectiveness as residence assistants (Jennings, 1973). He utilized the Self-Anchoring Scale (SAS), the Perceptual Dimensions Scale (PDS), and the Human Relations Incidents (HRI). Using judge-inferred ratings, his results showed significant differences between the effective and the ineffective residence assistants. In self-ratings there were no significant differences between the residence assistants. The student-ratings data revealed significant differences between assistants. These results were consistent with the research of Fiedler (1950), Heine (1953), and Combs and Soper (1963a).

K-12 Educators

Four researchers used perceptual psychology to study K-12 educators: Brown (1970), Dellow (1971), Gooding (1964), and Wright (2006). Not only were Brown, Dellow, and Gooding contemporaries, they were also students of Arthur Combs. The research using perceptual theory is intimately connected through generations, each informing the other, and thus broadening the foundational base for the use of this theory today.

Using perceptual psychology theory matrices, Brown (1970) sought to explore relationships between perceptual organization and teacher effectiveness by studying a group of national finalists from the Outstanding Young Educator award program. The judges used to infer ratings were divided into two groups: one trained to infer perceptual organization and the other group untrained, 'naïve' judges. His analysis concluded, with a high level of confidence, that there is a relationship between inferred perceptual organization and teacher effectiveness. It appears that elementary teachers differed from secondary teachers. The elementary teachers were inferred to be more optimistic and hopeful. Analysis of the data also confirmed a high correlation between the perceptual judges' ratings and the naïve judges' ratings. The naïve judges discriminated, with a high level of confidence, that there is a difference between teachers, suggesting that even laypersons can effectively differentiate good teaching. Brown ultimately determined that by using perceptual psychology protocols and the narrative of his participants, his findings warranted the conclusion that "teacher effectiveness, as defined by the criterion of [his participants], was significantly related to the theorized perceptual organization as defined" (p. 55) within his research. I conducted my research regarding the dispositions of music educators within a similar protocol framework.

Dellow (1971) used two different approaches within his study: the perceptual approach of Combs et al. (1969) and the facilitating conditions approach of Rogers (1959). He used these two approaches to investigate the relationship between selected perceptual characteristics of teachers and their classroom atmosphere of empathy, congruence, and positive regard. Dellow concluded that the variables used in the perceptual approach to studying effective teaching are different from those used in the facilitating conditions approach. The high degree of inter-correlation between perceptual variables tended to confirm the observations of Combs and others that the Combsian perceptual organization is probably holistic in nature (Combs and Snygg, 1959). Dellow concluded that all the perceptual characteristics measured were inter-related and that further investigation was needed to develop the relationships between phenomenological experiences and overt behavior.

Rather than analyze specific modes of teacher behavior, Gooding (1964) sought to explore the perceptual organizations of teachers using perceptual theory, a theory supported by Combs and Snygg (1959), Fiedler (1950), and Heine (1953). Using Combs' perception categories and observer inference, Gooding concluded that in teaching, as in counseling, there is a strong relationship between perceptual organization and teacher effectiveness, and a significant difference between effective and ineffective teachers based on perceptual organization as inferred from observation of teachers' classroom behavior (1964, p. 65).

Wright's research (2006) on dispositions is the current research that supports the perceptual psychology theory and teacher effectiveness. He used the theory to examine teacher dispositions associated with effectiveness or ineffectiveness, and to then determine whether there were strong relationships among these dispositions, student perceptions of teachers, and student learning. Wright's research connecting these variables through perceptual theory to student

learning is the only research of its kind. Wright, like Wasicsko (2007), uses the terms perceptions and dispositions interchangeably, although historically there was a distinction. Wasicsko tried to clarify the terms by combining them into the “perceptual dispositions model” (2007).

Wright asserted that there are four dimensions of dispositions associated with teacher effectiveness: perceptions of self as identified, perceptions of students as able, perceptions of the purpose of education as larger, and a frame of reference that is people-oriented (2006, p. iii). Measurements used in the study were Human Relations Incidents (HRI) interviews for teachers; the Student Perceptions of Teachers Quick Check Scale (SPTQCS) for student perceptions of teacher effectiveness; and student learning, measured by end of course test scores and final class grades. Wright’s results demonstrated significant positive relationships between teacher dispositions and the student-learning variable, and between teacher dispositions associated with effectiveness and student perceptions of teacher effectiveness. Findings that emerged from this study would benefit hiring practices of school systems and the preparation of student teachers because they present a clearer understanding of necessary teacher dispositions associated with effectiveness.

Perceptual Theory Summary

Throughout the history of perceptual theory research, Combs et al. (1969), Usher et al. (2003), and Wascisko et al. (2004) have used some form of inference research to validate perceptual theory data. Perceptual theory research, as refined by psychologists and educators such as Rogers (1983), Combs, Usher, and Wascisko, continues to influence and inform teacher education methodology. The researchers and educators who have understood the nuances of this

theory are prepared to work through the requirements of NCATE regarding dispositions and they continue to encourage new research using this theory.

Combs et al. stated that successful professional work is the effective use of self, that the 'good' teacher is primarily an 'effective' person. It is the use of the effective person that is the vehicle through which he accomplishes whatever he does as a teacher (1965, p. 80). Wright's research (2006) sought to measure the links among the four perceptual dimensions of dispositions (perceptions) and student learning. To measure effectiveness he used Wasicsko's inference method of Human Relations Incidents (HRI) interviews and Student Perceptions of Teachers Quick Check Scale (SPTQCS) along with student test scores. His results yielded significant correlations between student learning variables and dimensions measured by HRI and SPTQCS scores, both of which strengthen the analysis of dispositions associated with teacher effectiveness and explore to what extent which dispositions can be developed or changed in pre-candidates and/or candidates.

There continues, however, to be a deep chasm between this methodology and music education research. It appears within music education research that perceptual psychological theory is not used, although it could have great potential in developing studies that may determine a connection between a music educator's dispositions (attitudes, values, and beliefs), identity, and teaching effectiveness as demonstrated through behavior. Perceptual psychology theory could allow us to find connections between dispositions, identity, and ultimately music educator effectiveness. My study does not venture into the connections between dispositions, identity, and effectiveness, but my research may serve as a foundation on which future research could be built to develop these connections. Historically, Combs and others have used perceptual psychology with significant success to develop an understanding of how an

individual's perceptions of self, others, purpose, and general frame of reference are connected to effectiveness, but those studies used multiple intersections and data collection tools to establish those connections. Coupling dispositions and effectiveness by label only in a limited study is potentially problematic and polarizing. Any research using dispositions and effectiveness should consider student learning outcomes, as well as teacher observations, and the connections to teacher dispositions and identity. In addition, context and perception of context should be considered when coupling dispositions and effectiveness into a label format. My study is limited in its use of intersections and data collection tools and therefore only begins the process of understanding dispositions and identity from the perspective of music educators.

Wink's research (1967) is the closest to using perceptual psychology theory to investigate the dispositions of effective music educators, yet this empirical research is fifty years old! Therefore, it is my intent in my research to continue to pursue a deep understanding of perceptual theory and inference methodology to collect and analyze data, in anticipation that such research will provide beneficial criteria for the field of music teacher education for disposition assessment in candidates and pre-service music educators.

Educators of the arts will continue to grapple with using their identities, roles, passions, desires, and dispositions as the potential filters through which they share the arts. The dispositions and identities of these educators are closely intertwined and each informs the other (Anderson, 1981; Ball, 1990; Bittle, 1987; McIntosh, 2000; Szekely, 1997; Thompson, 1986), as if partners, or two sides of the same coin, "...separate, yet complementary and united" (Stephens, 1995, p. 10). Ball (1990) views the "dilemma music educators are facing, by addressing how art educators perceive identity...it is not possible to separate the artist 'within' from the art teacher 'without'" (p. 54). Ball's statement summarizes the dilemma many music educators face daily;

the continued dialogue, research, and reform regarding identity are not complete, but just beginning.

CHAPTER FOUR

Mixed Method Approach Research Design

It took me awhile to make the choice to utilize a mixed method approach to examine the relationships between music educator dispositions, identity, and professional dispositions as related to educator behavior and approach to teaching. Pajares' (1992) maintains that educator beliefs (perspectives) influence how individuals characterize and make sense of the world and in particular, their world. However, if I were going to make sense of the perceptions of music educators, I would need to understand their proposed phenomenon (the core perceptions of music educators regarding dispositions and identity). In my research, I use narrative inquiry, a method described by Clandinin and Connelly as a way of understanding and inquiring into experience through "collaboration between researcher and participants" (2000, p. 20). This type of collaboration generates a rich understanding of the dispositions being studied from the perspective of and in the words of the music educators themselves. In my study, this type of approach produced a visceral narrative perceptual depiction of music educators' life experiences, thus revealing their dispositions. Narrative inquiry was not only the foundation of my research, but also the foundation upon which the quantitative and qualitative analyses were built. By conducting extended interviews with subjects about their experiences, I was able to have two independent raters use these interviews to rate them on various perceptual psychology dimensions. I myself then analyzed these interviews to identify stories or characterizations to illustrate these dimensions and to identify other themes. Tashakkori and Creswell refer to this type of approach as a mixed methods approach, one in which "...the investigator collects and analyzes data, integrates the findings, and draws inferences using both qualitative and

quantitative approaches or methods in a single study or a program of inquiry” (2007, p. 4). Perceptual psychology theory provided the foundation for both the quantitative ratings and qualitative analyses. Historically, perceptual psychology researchers relied only on a quantitative inference analysis, which I believe left a gap, not only in potential thematic information, but in narrative support for the traditional perceptual matrix dimensions. By conducting a quantitative analysis of the narrative, via inference raters’ scoring, and by using the corresponding narrative that supported perceptual psychology dimensions in the qualitative portion, I am able to present the results from not only a traditional inference perspective (Courson, 1965), but from the nuances provided by the additional thematically analyzed narrative inquiry. This combination of methods is especially appropriate in my research in developing the identity theme for music educators; this theme would quite likely be underdeveloped if I had used only one or the other method. Both approaches have strengths and weaknesses in analyzing data and drawing conclusions.

Recall from Chapter Three the distinction between the research terms ‘self-concept’ and ‘self-report’. Self-concept is what a person perceives himself or herself to be; it is what they *believe* about themselves. When asked to do so, self-report is what a person is willing or able to say about themselves. According to Combs, these concepts are not synonymous and therefore the only research technique appropriate to assess perception is inference (Combs, 1965; Richards, 2010b). Additional examples of perceptions about self suggested that teachers who have a realistic or authentic outlook regarding self-efficacy would be more successful (Combs et al., 1969; Usher et al., 2003; Wasicsko, 1977). This is my rationale for using perceptual psychology’s lens regarding inference within the quantitative and qualitative segments of my study.

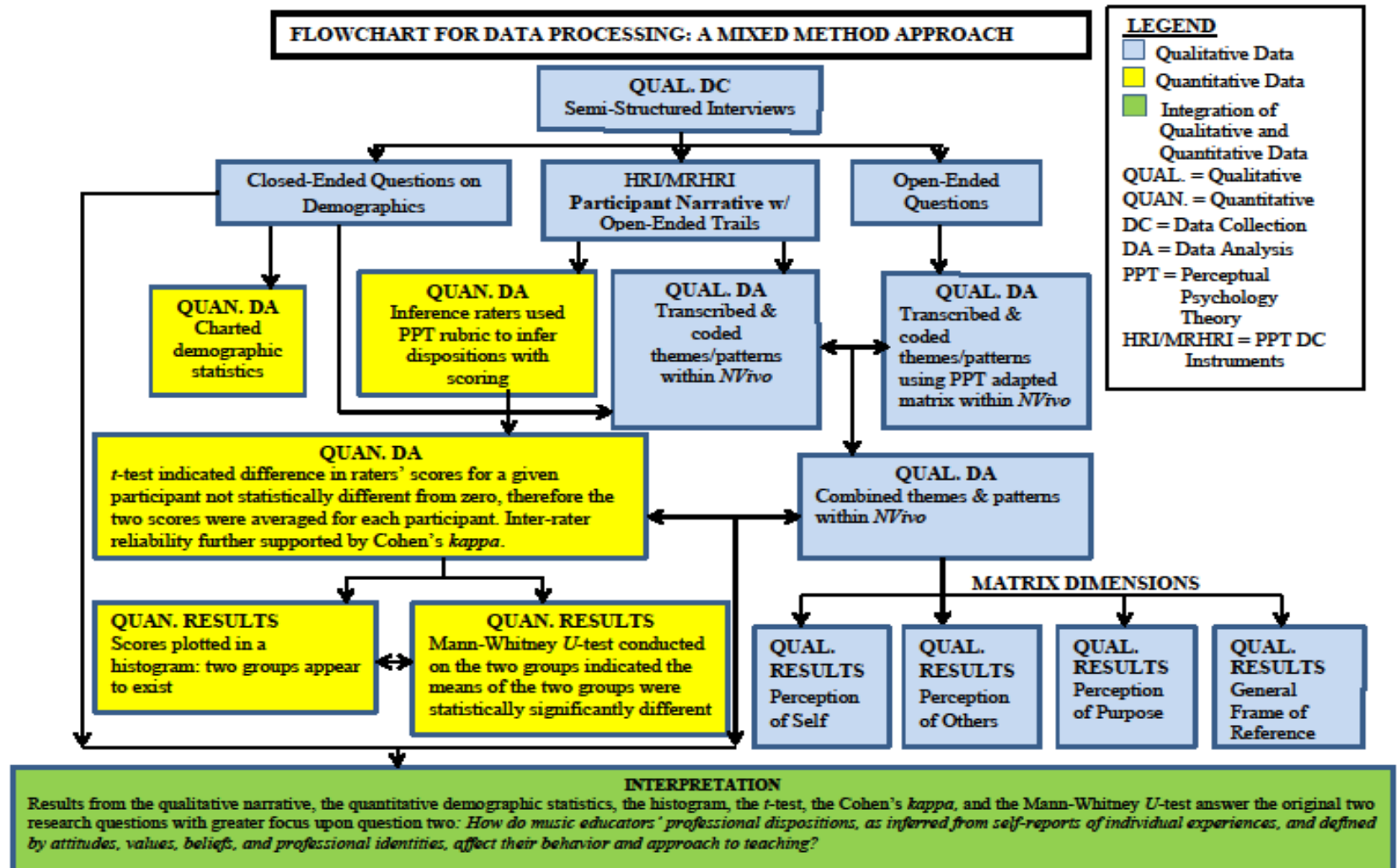


Figure 4.1: Flowchart For Data Processing: A Mixed Method Approach

This chapter outlines the qualitative and quantitative mixed method approach; it specifically includes the qualitative techniques of narrative choice, the quantitative techniques used within data analysis and interpretation, the setting, participants, demographics, interview instruments, and the inference and narrative analysis procedures. Due to the complexity of my research questions, I include a flowchart of the entire process (Figure 4.1) to facilitate a clearer understanding of the parts and the whole of my study. Within the next two sections, I elaborate on why I chose the mixed method approach.

A Narrative Choice

For this narrative inquiry-based study, I chose a small number of participants from the general population of music educators, because this selection of participants could represent a general overview of the music community of professionals, of which I am a part (Barrett and Stauffer, 2009). Barrett and Stauffer define this type of collaboration as “narrative inquirers [who] live and work alongside research participants in order to understand the ways in which individuals and communities story a life and live their stories” (2009, p. 10).

However, just listening to the stories of my participants does not truly represent narrative inquiry. Instead, I needed to not only “look for connection and consonance” (Barrett and Stauffer, 2009), but recognize that “different perspectives, voices, and experiences exist and *can inform*” (p. 10, italics original) my narrative inquiry. Therefore, because of my interwoven perspective throughout the thesis narrative, I chose to embrace my stories and the influential stories of my community (Pinnegar and Daynes, 2007). By doing so, this became the overarching goal for my dissertation: to intentionally co-construct the resonant voices of my community, “to not only listen *to* story, but to listen *for* story and ultimately to listen *in* and *through* story to find meaning” (Barrett and Stauffer, 2009, p. 3), thus honoring each voice.

Therefore, the narrative choice is evident and represented by the qualitative data collection and analysis methods used.

The main purpose for using narrative inquiry was to discern meaning within the lives of music educators in light of their perceptions of their individual dispositions, not only by using the perceptual dimensions lens of perceptual psychology, but by sifting through the individual themes and multiple sets of themes which emerged during the analysis segment. These themes revealed data that supported the outcome of two distinct groups of participants. Narrative is the foundational choice when using a perceptual theory framework, as the narrative is what is used to build inference relationships within the quantitative element. What has not been done before is to take that original narrative and use it to extract themes that may support or contradict the inference connections, i.e., a mixed methods approach to analysis. This is where my study differs from previous studies that only investigate perceptions and dispositions using a perceptual psychology theory framework.

By using a mixed method approach, the order in which my research questions were answered was: Q1 - What are the attitudes, values, and beliefs regarding self (self-concept), other people, the teaching task, and general frame of reference (people vs. things) that music educators believe affect their teaching behaviors? This was answered by using the original narrative collection; this is what inference raters used to assign scores to participants' quantitative inferences. Q2 - How do music educators' professional dispositions, as inferred from self-reports of individual experiences, and defined by attitudes, values, beliefs, and professional identities, affect their behavior and approach to teaching? The second question was answered by analyzing the original narrative to discover themes and sets of themes, and organizing the narrative that supported or challenged the quantitative rankings.

Mixed Method Approach

Once I had established the design for obtaining participant stories, I then determined that this perspective regarding narrative inquiry supported my purposeful use of perceptual psychology theory⁷ to not only gather data within the narrative inquiry process, but to analyze the data from two supporting methodological perspectives, quantitative and qualitative. For me, a traditional quantitative inference approach was not sufficient to complete the picture of music educators' dispositions. I wanted to analyze my research data using two approaches: 1) to look for concrete illustrations of pre-established perceptual psychology categories within the perceptual disposition model dimensions, in order to confirm the kinds of inferences the raters made and provide a richer understanding of those categories, and 2) to use a constant comparative approach to identify new or additional themes that perceptual psychology theory would not suggest or account for. Within the analysis portion, this combination presented a clearer picture of the identities and the dispositions of music educators by examining the strengths and weakness of findings produced by each method (traditional quantitative inference and the qualitative inquiry). According to Creswell (2008), "the inquirer collects and analyzes data, integrates the findings, and draws inferences using both qualitative and quantitative approaches" (pg. 1). Tashakkori and Creswell explained a mixed methods approach as "research in which the investigator collects and analyzes data, integrates the findings, and draws inferences using both qualitative and quantitative approaches and methods in a single study..." (2007, p. 4). Figure 4.2 shows the complete layout of the mixed method approach structure. Without both elements, qualitative and quantitative, there would not be a clear picture of music educator

⁷ The basic premise of perceptual psychology is that people behave in terms of how the world appears to them. To understand people's behavior, it is necessary to understand their perceptions of their own personality, characteristics, attitudes, values, and beliefs (Combs and Snygg, 1959), *the being before the behavior*. Thus, inference analysis is applied to read behavior "backwards," resulting in inferred dispositions held by an individual, which lead to their behavior.

dispositions, but only a portion of a picture with limited evidence to confirm the validity of the conclusions reached. The qualitative data was divided into two sections: 1) quantitative analysis through inference rating which provided evidence of two distinct groups of educators, and 2) stories that revealed themes and sets of themes that supported the rationale of two groupings. To my knowledge, the two analyses have not been combined in published research of music educator dispositions.

Setting

I conducted this study in late summer and early fall of 2014. Syracuse University Institutional Review Board (IRB ID #14-185, see Appendix A) granted approval to conduct this study in early summer of 2014. I followed the required IRB policies throughout the duration of the study. Interviews took place in varying locations within New York State, including classrooms, education conferences, coffee shops, music festivals, and restaurants. Participants were always free to choose the location in which the data collection took place.

Participants

To locate participants, I issued a blanket invitation (see Appendix B), via email, to varying music educator organizations requesting volunteers to participate in the study. List-serve administrators posted these invitations to the memberships directly. Two participants volunteered from this invitation. I added ten additional music educators from recommendations from colleagues and their familiarity with me through professional associations. The rationale

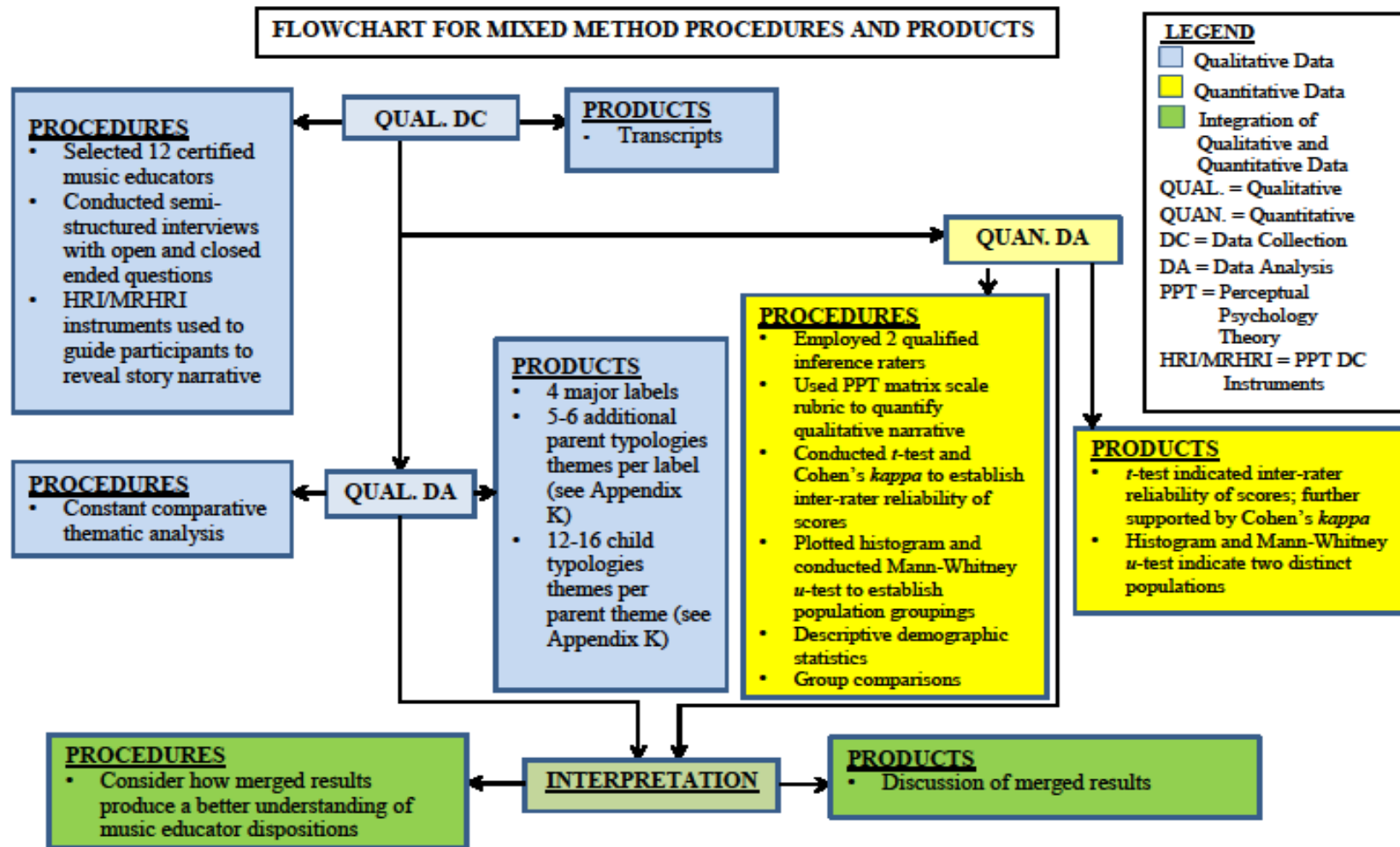


Chart Source: Based on Creswell (2013); Wittink et al. (2006).
 Figure 4.2 Flowchart for Mixed Methods Procedures and Products

for locating twelve participants was to create a balance between gender, teaching grade level, area of expertise, years of teaching, and demographics. All the participants had the option and opportunity to accept or decline my invitation to participate in the research. The participants received specifics of the study, signed letters of consent (see Appendix C), and were expected to engage in a face-to-face, one-on-one interview, during which each participant was asked to not use their name but rather a pseudonym.

I originally intended to achieve a participant demographic balance. I had hoped to find balance between gender, teaching placement demographic (rural, urban, and suburban), age, discipline (elementary, middle, and high school), music discipline (instrumental, vocal/choir, and general music), years of experience (non-tenured, tenured, and retired), varying educational degrees, and experience as a cooperating teacher. I came to realize that I could not achieve this balance, but my final group of participants may represent the typical white music teacher demographic. Even though my criteria appeared to encompass a large number of variables, the analysis portion reveals there were significant intersections between the variables.

I had hoped to include music educators of color to participate in my study, but I was unable to do so. Although there is no publically available data on the racial or ethnic backgrounds of music educators in New York State, my inability to include any participants of color was probably a reflection of how few there are among music educators. Research shows that the overall discrepancy of cultural and ethnic students pursuing music education due to social rank, privilege, and cultural uniqueness may result in an ultimate lack of cultural diversity within the music college entrants (Eklund Koza, 2008), thus resulting in less cultural diversity within the music educator field. Elpus and Abril (2011) also observed that high school students in lower social economic situations do not participate in higher-end music experiences due to the lack of school funding to provide these experiences and/or lack of parental encouragement and

funding for advanced experiences, resulting in fewer music education degree opportunities for these under-served racial groups. Elpus (2015) furthermore suggests that the data relating to music educator licensure within the United States shows that white licensure candidates were a highly selected subset of the population, outranking the closest racial subset by 79% (p. 314). Within my particular part of the country, there are few music educators of color. Even though these educators were approached to participate in this research, none did, which ultimately left me with a participant pool of white music educators. This participant pool homogeneity may lead to a particular dispositional bias, but I do not have the data to prove or even explore this possibility. Therefore, these observations lead me to speculate that I may represent the white female music educator not only by default, but also by societal dictates and participant constraints.

An additional point of clarification: the term *participant(s)* is used interchangeably with *colleague(s)* throughout the remainder of my dissertation because the participants represent far more to me than the word suggests. My research study participants are indeed my professional colleagues in the field, my associates; we forged not only shared partnerships, but also relationships through events, stories, thoughts, and feelings. This uniquely forged relationship connects us together as practitioners; we are all music educators.

Demographics

The number of participants within my study (Figure 4.3) totaled eight females and four males with six teaching in a suburban school district, four in a rural district, and two in an urban district. Six participants had experience teaching elementary school; seven had experience teaching middle school; three had experience teaching high school; and one held a dual position

Participant Pseudonyms and Demographics												
Pseudonym	Ace	Lily	Kem	Missy	Ted	Anne	Susan	Brenda	Ruth	Josh	Paige	Payton
Male			x		x					x		x
Female	x	x		x		x	x	x	x		x	
Age	54	61	49	23	60	57	67	22	55	34	44	50
Band			x		x					x		x
Orchestra						x						
Choral	x							x				
General											x	
Choral/general		x		x			x		x			
Urban			x				x					
Suburban		x		x	x	x			x		x	
Rural	x							x		x		x
Elementary			x			x	x		x		x	x
Middle school		x	x	x	x	x			x	x		
High school	x							x		x		
Collegiate									x			
Novice 0-3 years				0				0				
3-15 years			14							13		
15-30 years	22					30			19		22	26
30 - up		37			39		27					
Retired							x					
Undergraduate	x	x	x	x	x	x	x	x	x	x	x	x
Graduate	x	x	x	x	x	x			x	x	x	x
CAS	x		x									
Doctorate												
National Cert.			x									x
Professional diploma 5th year						x						
International Baccalaureate											x	
Major instrument	clarinet	piano, organ	percussion, piano	voice	trombone	cello	piano	voice	voice	horn	horn	trombone
Hosted student teacher(s)	7	5	4	0	4	6	3	0	0	0	0	0

Figure 4.3 Participant Pseudonyms and Demographics

(Note: Several participants hold multiple degrees resulting in an overlap of accreditations.)

in middle school and in a college. Two of the teachers who participated were non-tenured, nine were tenured, and one had retired, with a range of years teaching between one and thirty-nine years.

All twelve of the participants had a Bachelor of Music Degree in Music Education (B.M.) with five adding a performance honor to their degree. Ten participants had either a Master of Music Degree (M.M.) or a Master of Science Degree in Music Education (M.S.), two had a Certificate of Advanced Study Degree in Educational Leadership (C.A.S.), two held National Certification Awards, two held additional professional certifications, and two did not have advanced degrees.

Interview Design

The interview process consisted of a semi-structured design, with variations in how participants responded to questions and in their personal story narratives. I designed the interview sessions to gather data that would provide a larger context from which to look at dispositions and identity, and I left space for stories to continue into a natural unguided space, producing rich unscripted dialogue. Some participants answered the complete set of questions all at once within their narrative, while others responded to the questions individually or answered them after the initial prompt.

I recorded the interviews using an mp3 recorder, resulting in twelve usable recordings. In addition, I took accompanying observational notes while my colleagues interacted with their narrative. I downloaded the recordings onto the computer for analysis and locked them via a security password, then deleted all the recordings once the interview recordings were on the computer. The recordings divided naturally into two sections: Section A comprised the initial interview segment, including the demographics and general questions; Section B included the HRI and MRHRI portions of the interview and any additional narratives shared.

At this point I required additional support for security access reasons. I consulted with the university requesting that they assist me in establishing a secure access website, which contained all my mp3 interview recordings. The site required a pre-determined access code for a specific number of persons to access, retrieve, and analyze data. I asked for the assistance of Dr. Mark Wasicsko in recruiting three professionally trained inference raters from the National Network for the Study of Educator Dispositions (NNSSED) based at Northern Kentucky University. The raters had direct access to the recordings for the sole purpose of analysis rating. He chose two raters with a third available if the analysis scoring proved to have significant differences in rating scores.

Instrumentation

To address the research questions for this study, my participants interacted with the same three research instruments: the Initial Interview, the Human Relations Incidents (HRI) Interview Prompt, and the Music Related Human Relations Incidents Interview Prompt. The original initial interview questions and the HRI Interview Prompt are both formats designed and used by Wasicsko within the perceptual dispositions model (Wasicsko, 1977, 2007). Once the participants answered prompt questions, I intentionally left open-ended space for any additional narrative in order to pursue additional lines of thought of any particular idea, thus creating a semi-structured environment. In addition, participants were given the opportunity to add any additional narrative they desired to share. Instruments were influenced and designed by the supporting research of Benton (1964), Combs, Courson, and Soper (1963), Combs et al. (1969), Dedrick (1972), Gooding (1964), Jennings (1973), Popow (2012a), Wasicsko (1977, 2002, 2004, 2005, 2007), and Wasicsko et al. (2004). I hoped that my modifications to the instruments would prompt stories about music educator experiences that would develop into a greater understanding of music educator dispositions and establish a baseline from which to grow that understanding.

Therefore, I obtained permission to use and modify the Initial Interview and HRI instruments from Dr. Mark Wasicsko (see Appendix D).

Initial Interview

The Initial Interview prompt protocol (Appendix E) deals with two types of narrative questions: the demographic narrative questions and the personal narrative questions. Within the demographic section, general information is gathered regarding the music educator's gender, race, age, discipline, teaching grade level, years of teaching experience, education, major instrument, teaching placement, and certifications. The purpose of this section is to gain an understanding of who the teacher is, where they come from and where they are currently, what they contribute professionally, how they got to this position, and why they are in this position. The personal narrative section provides not only a 'back story' of the music educator's experiences, but establishes the foundation to experience their personal perceptions (beliefs) regarding their values and attitudes (dispositions) as they view self (identity), others, purpose, and frame of reference. The original initial interview format did not include any questions related to music and/or music educator identity but I believed it necessary to obtain these data to establish a baseline of information related specifically to music educators. I modified the Initial Interview and the HRI instruments to obtain answers to these additional questions.

Human Relations Incidents (HRI)

The Human Relations Incidents (HRI) interview (Appendix F) is an instrument used to determine an educator's dispositions associated with his/her professional behavior. Inference raters, who are professionally trained experts in the field of understanding perceptions, rate this type of instrument. It consists of opportunities for the educator to express narrative regarding significant events in his/her life and in their teaching careers. Like the Initial Interview, it

established patterns in perceptions (dispositions) of self, others, purpose, frame of reference and added elements associated with educator behavior. To facilitate determining the perceptual patterns, the participant describes details regarding a particular event: how did they respond to the event, how did they feel about the event when it occurred, what is their view of the experience currently, and what would they change regarding the event if they could? The original HRI format did not include a story line related to music, and therefore I modified the format to reflect this aspect.

Music Related Human Relations Incidents (MRHRI)

The Music Related Human Relations Incidents (MRHRI, Appendix G) is similar to the HRI in that it utilizes similar terminology, but causes the participant to focus on specific music related events, such as: a classroom experience, an ensemble experience, a lesson experience, interactions with music teachers and/or conductors, or a performance experience in which they were the participant, *not the teacher*. This instrument produced a five-fold outcome; it established perceptual views regarding self (identity), others, purpose (included individual musical ability and commitment to their craft), and frame of reference and ultimately, it provided insight into dispositions perceived as necessary and associated with music educator behavior. This prompt is similar to the HRI prompt but from the perspective of a music educator's music participation experience. The HRI deals exclusively with teacher experience and I wanted to measure a music participation experience to confirm and/or dispute the more general HRI findings.

My original intent for the interview experience was to maintain a time and place convenient for both parties. Therefore, I interviewed my participants at conferences, within the classroom, at coffee shops, or at restaurants. Each interview lasted between forty-five minutes and two hours.

Data Analysis

Quantitative Approach

Once all of the interviews were completed, I began transcribing the recordings, only to realize that the timeframe available to me was unrealistic for the task. I concluded that seeking assistance would be the only way to accomplish the transcriptions. With IRB approval (see Appendix H), I met with the university technology team, established a secure web access of my recordings, and enlisted the services of a reputable transcriber.

During the recording transcription phase in the fall of 2014, I contacted Dr. Mark Wasicsko of Northern Kentucky University, Chair of the National Network for the Study of Educator Dispositions (NNSSED), and asked if he would assist me in recruiting professionally trained inference raters to score my interviews (see Appendix I). By the time the raters were recruited, the completed transcriptions were available via the secure web site and the chosen raters had secure password access to listen to the recordings and to read the transcriptions. The raters then scored the interviews between September and October of 2014, using the Perceptual Rating Scale Rubric (PRSR) (see Appendix J). The rating rubric utilizes the Combsian perceptual theory and the perceptual dispositions model matrix developed by Wasicsko (1977, 2007). Each rater independently scored the interviews using the four dimensions of teaching perceptions associated with dispositions: perceptions of value and attitude regarding self, others, purpose, and general frame of reference. Each interview received a ranked score based on a combination of the results from the HRI and MRHRI instruments.

At the heart of perceptual psychology theory is the use of inference rubrics to read behavior “backwards,” a quantitative approach which ultimately establishes a score used for further analysis. Traditionally, trained inference raters analyze narrative and draw conclusions by reading the behaviors represented within the narrative backwards. The qualified raters I

retained used a 7-point Likert scale rubric developed by Wasicsko (1977) to establish inferences. Each rater came up with a score for each of the twelve participants. A statistician assisted me in analyzing the scores with a *t*-test and a Cohen's *kappa* test to establish inter-rater reliability. A Mann-Whitney *U*-test was then conducted to establish two separate participant groupings existed. Chapter Five is dedicated to the analysis of the quantitative portion of my study. These results aided in the organization and explanation of the narrative within the qualitative portion of the study.

Qualitative Approach

To add to the quantitative Likert rubric results, I took the original participant narrative and coded it within the *NVivo* thematic coding system. I used the perceptual psychology dimensions and classifications matrix (see Chapter One) as the initial framework, as well as the identification of repeated themes and patterns and/or the absence of themes and patterns (see Appendix K). The result of this combination is the reconstruction of the stories thematically, to reveal music educator identity and dispositions that appear to support the quantitative findings of the inference scores. As music educator philosopher Wayne Bowman (2009) suggested, "The narrative researcher shows, rather than tells" (p. 217).

Upon the completion of all the transcriptions, I began to analyze the data with openness to any emerging patterns or themes. By inserting all of the transcriptions into *NVivo*, I could use 'situation coding' (Bogdan and Biklen, 2003) to sort the data. Initially the goal was to discern how participants explained their "world view and how they see themselves in relation to the setting or ... [my] topic" (Bogdan and Biklen, 2003, p. 162). Because I am looking at dispositions through the lens of perceptual psychology theory, after the initial coding was complete, I included the "perception dispositions model" dimensions, resulting in multiple sub-categories (see Appendix K). This phase appeared to be what Bogdan and Biklen (2003) refer to

as how “. . . perspectives are captured in particular phrases subjects use” (p. 163). By analyzing the narrative in this manner, I began to understand the use of Combs et al.’s theory that “...perceptual organization... [is] crucial to effective teaching” (Combs et al.,1976, p. 22). Although my study does not directly address effectiveness, this new perspective enabled me to categorize the disposition elements for music educators.

I am not, nor was I ever, interested in “collecting dispositional facts” from my participants. Instead, I am interested in obtaining a better understanding of their core perceptions regarding their dispositions: their values and attitudes toward self (identity), others, purpose, and general frame of reference as it pertains to music education.

Lastly, in my analysis of the data, there emerged positive and negative inferential relationships between combinations of music educators’ perceptions of values and attitudes related to self (self-concept and identity), others, purpose, and general frame of reference associated with dispositions that might be specific to music educators. The purpose of combining the quantitative and qualitative approaches was to establish that the quantitative results could be informed by the qualitative results, thereby enriching our understanding of the relationships between the two approaches. These potential relationships developed into theoretical concepts and social constructs supported by the research literature. From my literature review, there appears to be no other mixed method approach studies that link the dispositions of music educators, music educator dispositions and approach to teaching, and the self- identity of music educators with Combsian Perceptual Psychology theory and research. Therefore, the conclusion of this study adds to the present body of literature and can inform a dispositional feature and framework, domain-specific, for institutions training future music educators as well as for further research regarding dispositions. The need to confirm, without reservation, the relationships between the quantitative and qualitative approaches in my research

ultimately resulted in this work requiring a mixed method approach to hear the underlying voices of the music educators.

Although the ultimate purpose of a theory of dispositions is to identify dispositions that have an effective or ineffective impact on student learning, this is not the purpose of my study; my research tries to establish connections among dispositions, identity, and teaching behaviors. Once those connections are established, other researchers and I will be in a position in the future to draw connections between dispositions and behaviors, and the resultant outcomes. This is the reason my study differs from those of Combs et al. (1969), who did draw connections among all three. It may be arguable whether they had sufficient data of effective impact to justify their conclusion, but in my study, I have no data that permits me such a conclusion.

Summary

In Chapter Four I have provided a detailed description of my study's mixed method approach to research. This approach is devoted to gathering narrative quantitatively and qualitatively to examine the convergence of thematic patterns and relationships related to disposition characteristics of music educator behavior, dispositions of music educators and their approach to teaching, and professional identity. Overall, the study focused on the narrative discourse of twelve music educators, with varying demographic criteria. The development of two research questions became the underpinning to identify music educator dispositions, dispositions and behavior, and professional identity.

The following chapters report on the findings of the two research questions. The chapters use the Combsian perceptual matrix dimensions and results, as refined by Wasicsko (1977, 2007), to answer the research questions and present an analysis and interpretation of participant narrative collected from the three research interview instruments used. In addition, any supplemental narrative and interview observations collected beyond the three interview

instruments are included within the next three chapters. Lastly, the following chapters merge the qualitative and quantitative analyses and statistical results, thus truly forming a mixed method approach (Creswell and Clark, 2007; Creswell et al., 2003; Tashakkori and Creswell, 2007).

CHAPTER FIVE

Quantitative Exordium

This chapter presents the quantitative portion of my study. Traditionally, perceptual psychology has used inference as a research technique to determine an individual's perceptions by reading behavior "backwards." As previously stated in Chapter Two, a participant's *self-concept* and *self-report* are troubling constructs upon which to build a perceptual base because they are insufficient; therefore, independent reviewers are asked to infer participant perceptions from participants' self-reports of behavior in various situations (Combs, 1965; Richards, 2010b). By choosing at the beginning of my study to use inferential statistics, I have obtained the necessary data to make conclusions about whether my second research question is supported by the results (i.e., I can draw conclusions from the clues the participants shared through their stories). My second research question is:

How do music educators' professional dispositions, as inferred from self-reports of individual experiences, and defined by attitudes, values, beliefs, and professional identities, affect their behavior and approach to teaching?

Background

Based on the inference raters' findings from the narrative of my participants, it appears that there are two populations of educators. Historically, within perceptual psychology theory, narrative was only distilled into a numerical score; I believe this leaves a gap in knowledge because the narrative was not ever reconsidered to discover what dispositions actually looked like from the perspective of the educator or even what additional themes existed! That gap

occurred because the narrative was not viewed as containing informative data in and of itself. To complete my analysis and fill this gap, I determined the inter-rater reliability (IRR), tabulated and graphed the numerical scores, confirmed statistically that two populations appeared to exist, and then returned to the narratives to determine the dispositional characteristics of the apparent two populations of music educators.

To rate the narratives of my participants, I used two professional inference raters to evaluate each participant independently. I then needed to assess whether the two raters' perceptions aligned so that I could calculate one average score per participant for further analysis (see Table 5.1 for raw scores). Therefore, I used a paired *t*-test to determine whether the

Table 5.1 Inference Rater Raw Scores (Rater 1, Rater 2)

Pseudo	P S	P O	P P	P GFR	Sum of R1 Scores	Sum of R2 Scores	Average
Ace	6, 6	7, 7	7, 7	7, 6	27	26	26.5
Lily	7, 6	6, 6	7, 7	7, 7	27	26	26.5
Kem	6, 6	7, 7	7, 7	6, 6	26	26	26
Missy	6, 6	6, 6	7, 6	6, 6	26	25	25.5
Ted	6, 5	6, 5	6, 5	7, 5	25	20	22.5
Anne	5, 5	6, 6	6, 6	6, 5	23	22	22.5
Susan	4, 4	4, 5	4, 4	4, 4	16	17	16.5
Brenda	4, 4	4, 4	4, 5	4, 4	16	17	16.5
Ruth	4, 4	4, 4	4, 4	4, 4	16	16	16
Josh	3, 4	4, 4	4, 3	3, 4	14	15	14.5
Paige	3, 3	3, 3	3, 3	3, 3	12	12	12
Payton	3, 3	3, 3	3, 3	3, 3	12	12	12

P S = Perception of Self, P O = Perception of Others, P P = Perception of Purpose,

P GFR = Perception of General Frame of Reference

R1 = Rater 1, R2 = Rater 2

Average Score = averaged summed scores from R1 and R2

rankings of Rater 1 and Rater 2 were significantly different for each participant (see Table 5.2).

For each participant, I took the difference between the scores of Rater 1 and Rater 2 and tested

whether that difference was statistically significantly different from zero. If the raters'

perceptions were aligned, I would expect that the difference in their scores for a given participant

would not be statistically different from zero. If, however, they perceived each participant quite differently, the difference in scores *would* be expected to be statistically different from zero.

Table 5.2: Participant Scores, Averages, and *t*-test Statistical Parameters

Participant (n)	Rater 1	Rater 2	Average	e_n	$(e_n)^2$
1	27	26	26.5	1	1
2	27	26	26.5	1	1
3	26	26	26	0	0
4	26	25	25.5	1	1
5	25	20	22.5	5	25
6	23	22	22.5	1	1
7	16	17	16.5	-1	1
8	16	17	16.5	-1	1
9	16	16	16	0	0
10	14	15	14.5	-1	1
11	12	12	12	0	0
12	12	12	12	0	0
Sum:				6	32

The paired *t*-test indicated that there was no statistically significant difference between raters' scores for the twelve participants. Thus, I simply averaged the two raters' scores for each participant (Table 5.2). To further confirm inter-rater reliability, I also conducted a Cohen's *kappa* test, which supported a substantial strength of agreement ($\kappa = 0.65$; see subsection Cohen's *kappa*).

After I had averaged each participant's two scores, I graphed them in a histogram (see Figure 5.1). As shown in Figure 5.1, it appears that two populations of music educators exist. I then calculated the mean score and standard deviation for each of the two apparent populations, and noted that the means were 5 standard deviations apart. To further establish whether the participants did fall into two distinct populations, I conducted a nonparametric Mann-Whitney *U*-test. I acknowledge that there is some circularity in the Mann-Whitney analysis because I chose to divide the average participant scores into two populations based on the histogram (see

Figure 5.1). Nevertheless, the histogram of data and the results of the Mann-Whitney *U*-test seem to

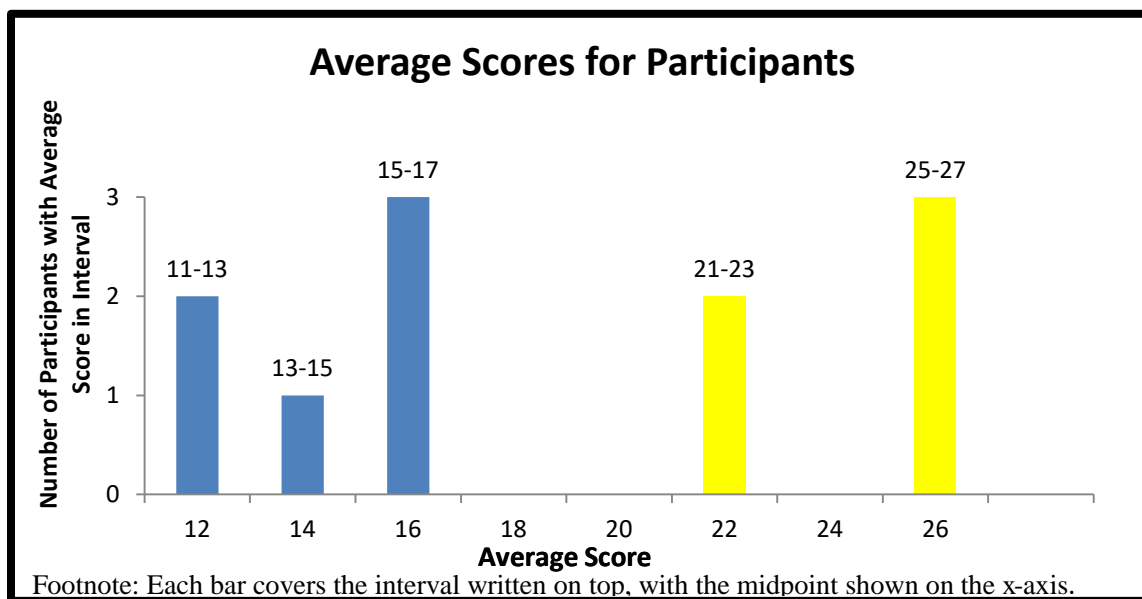


Figure 5.1 Average Scores for Participants

support the existence of two discrete populations of music educators. The characteristics of these two populations, and additional themes, are revealed within the narrative portion of my study (see Chapter Six). A brief summary of the raw data reveals just how congruent the raters and ratings are: of the forty-eight pairs of ratings on a seven-point scale, the two raters gave identical ratings thirty-five times, gave ratings that differed by one point twelve times, and gave ratings that differed by two points only once.

Analysis of Scores

Paired *t*-test

As stated above, I needed to answer this question: is there a statistically significant difference between the rankings of Rater 1 and Rater 2 for a given participant? The reason for asking this question was to determine if the scores from the two raters could be averaged for a given participant. To answer this question, I used a paired *t*-test to determine whether the

difference in raters' scores for a given participant was significantly different from zero. To conduct a paired t -test, I needed to calculate three variables: e_n (error or difference between scores), s (sample standard deviation), and \bar{e} (average error). For each of the twelve participants, the scores from the two professional raters are presented in Table 5.2, along with two intermediate statistical parameters needed to conduct the test. The equations for the parameters are presented below.

Let e_n represent the error, or difference, between the two raters' scores. As an example, for Participant 10 :

$$e_{10} = 14 - 15 = -1$$

Let $(e_n)^2$ equal the square of the error. Again, for Participant 10:

$$(e_{10})^2 = (-1)^2 = 1$$

Table 5.2 presents the values for e_n and $(e_n)^2$ for each of the twelve participants as well as the sums of these two variables over all twelve participants.

Next, I calculated the sample standard deviation, s :

$$s = \sqrt{\frac{\sum(e_n)^2 - \frac{1}{n}(\sum e_n)^2}{n - 1}}$$

Using the data presented in Table 5.2, the standard deviation can be calculated as:

$$s = \sqrt{\frac{32 - \frac{1}{12} \cdot 36}{11}} = 1.6$$

I then calculated the average error, \bar{e} :

$$\bar{e} = \frac{\sum(r_{1,n} - r_{2,n})}{n} = \frac{\sum e_n}{n} = \frac{6}{12}$$

The next step in this process was to calculate the t -statistic (t), which is based on the sample standard deviation (s), the average error (\bar{e}), and the number of participants (n):

$$t = \frac{\bar{e}}{s/\sqrt{n}} = \frac{6/12}{1.6/\sqrt{12}} = 1.1$$

To complete the t -test, I compared my calculated t -statistic to a critical value for a two-tailed t -test. I chose a 95% confidence interval to test whether there was a statistically significant difference between the differences in the raters' scores per participant and zero. Given that I have eleven degrees of freedom (one less than the number of participants), I found the critical value for a two-tailed t -test under these conditions to be 2.2 (NIST/SEMATECH e-Handbook of Statistical Methods, <http://www.itl.nist.gov/div898/handbook/>, accessed 3/9/2016, Section 1.3.6.7.2). Given that my calculated t -statistic was 1.1, I concluded there was no statistically significant difference between the two raters' scores for these twelve participants ($1.1 < 2.2$ and $-1.1 > -2.2$).

I then calculated a t -statistic for each of my four categories presented in Table 5.1. My calculated t -statistics were 0.56 for PS, 0 for PO, 1.0 for PP, and 1.1 for PGFR. Comparison of these t -statistics to the critical value of 2.2 supports my conclusion that there was no statistically significant difference between the two raters' scores per participant, even when individual categories are analyzed.

Cohen's *kappa* (κ)

Another analysis that is used to identify the degree of agreement between two raters, i.e. inter-rater reliability (IRR), is Cohen's *kappa*. Therefore, I calculated Cohen's *kappa* for scores in each of the four individual categories (12 scores per category) as well as for all of the 48 scores combined. *Kappa* is defined as:

$$\kappa = \frac{\rho_o - \rho_e}{1 - \rho_e}$$

where ρ_o is the relative observed agreement among raters, and ρ_e is the hypothetical probability of chance agreement, using the observed data to calculate the probabilities of each rater

randomly reporting each score. If the raters are in complete agreement then $\kappa = 1$. If there is no agreement among the raters other than what would be expected by chance (as given by ρ_e), $\kappa \leq 0$ (Cohen, 1960).⁸

Table 5.3 presents the counts of rater scores over all four categories. For example, note that eleven times, both raters gave a score of 4 to a participant in an individual category; one time, Rater 1 gave a score of 7 and Rater 2 gave a score of 5 for a given participant in a given category.

Table 5.3 Counts of Raters' Scores Over All Four Categories Combined

		Rater 2 Scores							Rater 1 Score Total ¹
		Scores	1	2	3	4	5	6	
Rater 1 Scores	1	0	0	0	0	0	0	0	0
	2	0	0	0	0	0	0	0	0
	3	0	0	8	2	0	0	0	10
	4	0	0	1	11	2	0	0	14
	5	0	0	0	0	1	0	0	1
	6	0	0	0	0	4	9	0	13
	7	0	0	0	0	1	3	6	10
	Rater 2 Score Total ²	0	0	9	13	8	12	6	$\Sigma = 35$

¹Note that the totals for Rater 1 are summed across the rows.

²Note that the totals for Rater 2 are summed down the columns.

Using the data presented in Table 5.3 in the Total column and row, for Rater 1 and Rater 2, respectively, I calculated ρ_e as:

$$\rho_e = \frac{(10 \times 9) + (14 \times 13) + (1 \times 8) + (13 \times 12) + (10 \times 6)}{(48)^2} = 0.22$$

To calculate ρ_o , I took $\Sigma = 35$ (calculated by summing the main diagonal of the matrix) and divided by the total number of rankings:

⁸ Note: Cohen's *kappa* measures agreement between two raters only (Cohen, 1960).

$$\rho_o = \frac{35}{48} = 0.73$$

Finally, I calculated κ :

$$\kappa = \frac{0.73-0.22}{1-0.22} = 0.65$$

According to Landis & Koch (1977), the *kappa* statistic of 0.65, which is between 0.61-0.80, indicates a substantial strength of agreement between the raters, thus supporting the *t*-test results.

I then calculated a κ statistic for each of my four individual categories presented in Table 5.1: $\kappa = 0.67$ for PS, $\kappa = 0.79$ for PO, $\kappa = 0.58$ for PP, and $\kappa = 0.58$ for PGFR. For the first two categories, the *kappas* indicate a substantial strength of agreement; for the second two categories, a moderate strength of agreement (Landis & Koch, 1977). These analyses were confirmed in the IBM SPSS (2013) statistical analysis program.

Histogram of Average Scores and the Mann-Whitney *U*-test

In reviewing the histogram of average scores (see Figure 5.1), it appears there are two populations of music educators. To quantify this difference, I first calculated the means and the standard deviations within each apparent population and then analyzed how many standard deviations apart were the means of the two populations. According to Hemond and Fechner (2015),

If the sample is drawn from a normal population, the parameters characterizing the sample distribution are the *sample mean* of the measurements or *observations* (\bar{y}) and the *sample standard deviation* (s). Both of these parameters are calculated based on the values of the sample observations and the number of observations, where \bar{y} is the sample mean of the measurements, y_i is the *i*th observation of y , n is the number of observations, and s is the sample standard deviation (pp. 62-63).

Therefore, the following equations are used to calculate \bar{y} and s :

$$\bar{y} = (\sum_{i=1}^n y_i) / n$$

$$s = \sqrt{(\sum_{i=1}^n (y_i - \bar{y})^2) / (n - 1)}$$

Table 5.4 presents my calculations of the sample means and standard deviations for the two apparent populations.

Table 5.4 Means and Standard Deviations of Average Scores

Participant Number	Observations (Average Scores)	Observations - Mean	(Observations – Mean) ²
1	26.5	1.6	2.5
2	26.5	1.6	2.5
3	26	1.1	1.2
4	25.5	0.58	0.34
5	22.5	-2.4	5.8
6	22.5	-2.4	5.8
	$\Sigma = 149.5$		$\Sigma = 18.2$
	$\bar{y} = \frac{149.5}{6} = 24.9$		$s = \sqrt{18.2/5} = 1.9$
7	16.5	1.9	3.7
8	16.5	1.9	3.7
9	16	1.4	2.0
10	14.5	-0.083	0.007
11	12	-2.6	6.7
12	12	-2.6	6.7
	$\Sigma = 87.5$		$\Sigma = 22.7$
	$\bar{y} = \frac{87.5}{6} = 14.6$		$s = \sqrt{22.7/5} = 2.1$

The standard deviation for the first population is 1.9, and the standard deviation for the second population is 2.1; these standard deviations are about the same. The means of the two populations are 24.9 and 14.6, respectively; in a normal distribution, 3 standard deviations about

the mean cover 97.5% of the distribution. These two populations are approximately 5 standard deviations apart, with no overlapping observations between the two populations. Given that the separation between the two populations so much larger than the standard deviation within each population, it is logical to assume that they are, in fact, two separate and distinct populations.

Although the calculation and analysis of the means and standard deviations of the histogram seem to indicate that two populations of music educators exist, I further conducted a Mann-Whitney *U*-test. This test assumes that both samples are random samples from their respective populations; there is mutual independence between the two samples; and, the measurement scale is at least ordinal, i.e., the samples can be ranked (Conover, 1980, p. 216). Given that sometimes two participants had the same average score, their ranks were calculated as the average of the ranks that would have been assigned if there had not been any ties (Conover, 1980, p. 216). I ranked the participant scores from highest to lowest, as shown in Table 5.5.

The following one tailed test hypotheses were used:

$$H_o : E (X) = E (Y)$$

$$H_a : E (X) < E (Y)$$

The null hypothesis is that the means of the rankings of the populations are not statistically different. The alternative hypothesis is that the means are statistically different.

When there are many ties, Conover (1980) recommends that the test statistic (T_1) be calculated as:

$$T_1 = (T - n (N + 1)/2) / \left(\sqrt{\frac{nm}{N(N-1)} \sum R_i^2 - \frac{nm(N+1)^2}{4(N-1)}} \right)$$

where

$$T = \sum_{i=1}^n R(X_i)$$

and n is the first sample size, m is the second sample size, N is entire participant sample size, and ΣR_i^2 refers to the sum of the squares of all the ranks or average ranks used in both samples (p. 217). For each population there are 6 observations, and thus $m = n = 6$, and $N = 12$. As shown in Table 5.5, $T = 21$ and ΣR_i^2 is 648. Then the test statistic T_1 can be calculated as:

$$T_1 = \frac{-18}{6.2} = -2.9$$

At a 95% confidence interval, the critical value is -1.64 (Conover, 1980, Table A1, p. 428).

Because $-2.9 < -1.64$, I rejected the null hypothesis that there is no difference in the means, and instead accepted the alternative hypothesis that the means are statistically different, i.e., two populations of music educators exist.

Table 5.5 Ranks of Two Apparent Populations

Participant Number	X	Y	R(X _i)	R ²
1	26.5		1.5	2.25
2	26.5		1.5	2.25
3	26		3	9
4	25.5		4	16
5	22.5		5.5	30.25
6	22.5		5.5	30.25
			Σ =21	
			R(Y_i)	
7		16.5	7.5	56.25
8		16.5	7.5	56.25
9		16	9	81
10		14.5	10	100
11		12	11.5	132.25
12		12	11.5	132.25
				Σ = 648

Based on the results of the histogram analysis and the Mann-Whitney *U*-test, I conclude there are two populations of music educators. Although the labeling of these populations could be considered consistent with other perceptual psychology research studies that used inference analysis (Benton, 1964; Brown, 1970; Choy, 1969; Combs et al., 1969; Combs and Soper, 1963b; Dedrick, 1972; Dellow, 1971; Doyle, 1969; Dunning, 1982; Gooding, 1964; Jennings, 1973; O’Roark, 1974; Usher, 1966; Wasicsko, 1977, 2004; Wright, 2006), I have chosen not to label these two groups, but to show that there are indeed two populations and to allow the participants’ narrative to reveal the underpinnings of their individual inference scores. This type of non-labeling framework establishes a baseline that most likely will evolve in future research.

Summary

First, I confirmed that the scores from my two inference raters could be averaged for each participant. To do this I performed a paired *t*-test, which indicated that the differences in the raters’ scores were not statistically significantly different from zero. For additional IRR (inter-rater reliability) support, I conducted a Cohen’s *kappa* test that revealed moderate to substantial IRR. I then averaged the two raters’ scores for each participant and plotted them in a histogram. It appeared that two populations existed, with similar standard deviations within each, but with their means separated by about 5 standard deviations. I then conducted a Mann-Whitney *U*-test, which also indicated that there appears to be two distinct populations of music educators within my study.

In Chapter Six I show that the participant narratives (in their own words) directly correlate with the numeric scores presented in this chapter. Wasicsko (1977) explains, Perceptual psychology is based on the premise that people behave in terms of how the world appears to them. In order to understand an individual’s behavior it is necessary to understand his perceptions. (Perceptions refer to the meanings, beliefs, values, and

attitudes a person holds about himself and the world)...From a perceptual viewpoint, behaviors are considered symptoms of underlying beliefs (p. 6).

Wasicsko's explanation illuminates the correlation between the quantitative and qualitative segments of this study. The participant narrative allows the analysis to come full circle in this process of creating a complete picture of music educator dispositions from their perspectives. In the following chapter, the participant background descriptions are intentionally presented in the order that coincides with the numeric scores of the participants, from high scores to low scores.

CHAPTER SIX

Perceptual Disposition Model

How are we to interpret the perceptions regarding the individual dispositions of music educators? In this chapter, I look at their stories through the lens of perceptual psychology inference and present observations that clarify the dispositional relationships between their identity, behaviors, and teaching.

As previously discussed, the research of Combs et al. (1969) directly addresses the aspect of educator identity, and is thus added within the perception of self section, therefore clearly addressing both research questions:

1. What are the attitudes, values, and beliefs regarding self (self-concept), other people, the teaching task, and general frame of reference (people vs. things) that music educators believe affect their teaching behaviors?
2. How do music educators' professional dispositions, as inferred from self-reports of individual experiences, and defined by attitudes, values, beliefs, and professional identities, affect their behavior and approach to teaching?

Defining Perceptions

So what is a perception? According to perceptual psychology *perception* is a term used to refer to my personal *view* of my individual human qualities or characteristics (often referred to as traits), including my meanings, attitudes, values, and beliefs (my dispositions) regarding self, others, purpose, and the surrounding world, that ultimately portends and influences my behavior. It is my *view* of the entire universe as I experience it, at the instant of action/behavior (Combs and Snygg, 1959). Combs used the terms attitudes, values, and beliefs synonymously with

perceptions (1982), while Stephen and Sean Covey call perceptions ‘paradigms,’ with the definition of a paradigm as a way you see something, your point of view, frame of reference, or belief (1989, 2014). Wasicsko (1977, 2007), using the perceptual psychology theory approach, interchangeably uses perceptions and disposition to provide clarity to both aspects of perceptions and dispositions. I have combined the perceptual psychology view of Combs and Wasicsko’s dispositional model to establish the analysis matrix for inferring dispositions of music educators through their personal narratives. Dawe (2012) established the use of inference to analyze music educator dispositions, but she does not refer to them as dispositions but as “knowledge of self....” Her use of this model, and the work of Wasicsko and others, has equipped me to structure my analysis as described below.

In reality, the truth we all perceive at this very moment is translated as our unique and eclectic self, and whether these perceptions are accurate or incomplete, we own them as our selves. It is through our personal stories that these perceptions reveal our dispositions. Clandinin and Connelly (1995) in their interpretation of the interconnectedness of participant stories and the researcher say that:

Stories are not icons to be learned but inquiries on which further inquiry takes place through their telling and through response to them. In this way, thinking again, relationship, and storytelling are interrelated. Stories of professional practice are stories of relationship and they are stories of thinking again (p. 156).

Participant Backgrounds

The backgrounds of my participants (see Chapter Four, Figure 4.3) vary according to demographic area, age, experience, and discipline, but ultimately, they are homogeneous in that they are all white music educators. This fact leads me to suggest that these backgrounds may represent only a portion of the music educator population, and the participants’ perspectives can

only inform their homogeneous grouping. To develop a clearer picture of each participant, the following is a brief descriptive profile of each participant's persona (perceived personal image and public role). These profiles are built on self-report and self-concept, therefore, each profile is subject to the participant's ability to become vulnerable in expressing truth, and reality as it happened, i.e., their authenticity.

Ace – perpetually views life with a “glass-half-full” mindset. She sees herself as a life-long learner, constantly seeking to better herself and her skills, and to expand her knowledge to benefit students. As a young educator, her training was as an instrumentalist, and she felt ill equipped to tackle her first teaching job as a choral director. She did not perceive herself as inadequate as a person, an instrumentalist, and a musician, but as a vocal/choral director, she innately knew her skills did not match the required task. Ace promptly hired a voice teacher and took voice lessons for over a year. She researched the leading training videos on the adolescent voice and choral conducting and purchased them. Her goal was to persevere in training herself to become equipped to lead the students in a productive vocal choral setting. Everything she learned in her weekly voice lessons she would teach to her students. Ace is fifty-four years old and has taught in a rural high school for twenty-two years.

Lily - approaches her day with her eyes wide open, always energetic, exhibiting a smile, kind, and gentle spirited. Not only do students confide in her, so do colleagues. She believes students might describe her as enthusiastic, positive, encouraging, and fun to be with, someone who loves music, cares about them, and is affirming. She is often at school forty-five minutes to an hour early just to help students prepare for an extra singing opportunity. Conversely, she stays that same amount of time at the end of the day to continue to help them prepare. Lily is sixty-one years old and has been teaching general/choral music in a suburban middle school setting for thirty-seven years.

Kem – exhibits a quiet manner that is soothing and genuine. He believes his students would describe him as relevant, able to understand their cultural vernacular and to celebrate their differences with them. He views his responsibility as a person and a music educator is to lift others up, not humiliate publicly or privately. Kem is forty-nine years old and teaches band in a predominantly Hispanic urban elementary school. He has been in the urban school scene for approximately fourteen years. His biggest concern is hungry students in a band or lesson; this drives him to keep food on hand to feed empty bellies before he attempts to teach. Kem also is an established instrumental methods author and holds National Certification in music.

Missy – at the age of twenty-three is fresh out of her master’s degree program and is a neophyte to teaching. Even though she is equipped with the latest methodologies and techniques, she is struggling with classroom management. Her compassionate heart does not understand where to draw the line yet between personal interaction, lesson prep, discipline, and skill application. She often feels behind and is easily frustrated at her lack of ability to accomplish her self-prescribed tasks. Even though she is frustrated, she does not just try to fix it herself; instead she seeks help to resolve issues beyond her understanding. According to Missy, she feels students *‘have taken to’* her personality, gentleness, compassion, and honesty. She constantly seeks to develop relationships with students in order to move them through a particular lesson or build their self-esteem. She exhibits a performance confidence that drives her to hone her professional singing skills outside of the classroom, skills she then brings back to the classroom. Missy is constantly asking, “Why is this student struggling?” She is not satisfied with the usual status quo when student development is involved; her goal is to find their best self possible and develop that aspect. Her first teaching placement was in a predominately white suburban middle school where she taught vocal/choral and general music.

Ted – has been a band teacher for thirty-nine years, with the majority of those years in an affluent suburban district. Over the years, he has collaborated with several area music organizations as their leader, as a church musician on the weekends, and as a composer. On the surface, he appears closed, cool, and direct, but he believes that students view him as the type of person whom they can trust, someone who advocates for them, a teacher who helps them accomplish their best. Ted is not a “warm, fuzzy, fluffy” type of man, but he does set goals for his students to accomplish musically and then guides them to those goals. Ted is often an hour to an hour and a half early to school daily. His purpose on arriving early is to accomplish tasks that prepare him for the day so as not to impede the daily routine. He admittedly, as of late, said he is getting tired and that he should consider retiring. Ted’s greatest concern is that he does not want his tiredness to affect his mental outlook regarding teaching or his relationship with students.

Anne - is a veteran string teacher who is passionate about guiding her young students and their beginning string skills. She has taught in both urban and suburban settings, public and privately, with the majority of her tenure in a suburban district. She is fifty-seven years old and has been teaching for thirty years. She believes that students view her as willing to listen to their life challenges and guide them to answers. She exhibits a committed work ethic, often getting to school an hour before school starts or staying well after school has ended just to work with a struggling student. Collaboration comes easily to Anne; her community of string professionals seeks her as a leader, organizer, and advocate for young string players. Anne often struggles with taking the time to renew herself emotionally and restore her spent energy.

Susan – has a quiet but congenial personality. She is a sixty-seven year old retiree from an urban elementary school. During her twenty-seven year tenure, she taught briefly in a middle school but for the majority of her years was in the elementary system. Susan has no advanced

academic degrees and has often judged her abilities accordingly. This perception of herself as lacking sets the stage for her to look specifically at her perceived lack of vocal skill and academic knowledge, both of which she felt had affected her program. Under her tutelage, students worked diligently making music and appeared pleased with the outcomes. Susan felt students thought of her as a fun person and safe. She hoped that over the years, students came to music class to find enjoyment and relaxation. She worked tirelessly to coordinate opportunities for her under-privileged students to perform in venues similar to privileged students and to have cultural experiences that would rival a wealthy district's student opportunities. Upon reflection, these opportunities were what brought her the most pride.

Brenda – is a twenty-two year old neophyte in her first teaching position in a rural school district choral program. She expressed her frustration at the sheer volume of work she is experiencing. The combined junior and senior high school she teaches in is quite rural with limited parental support for the arts; in addition, she teaches all of the vocal, choral, and general music classes. Multiple negative factors are at work in Brenda's teaching situation. First, Brenda graduated from this school and she believes administrative and parental expectations for students are potentially unrealistically high. This program has been struggling for years and the community views her as its ultimate salvation to restore beauty and expertise to the position. Second, because she is known in the community, familiarity appears to breed contempt; student respect of her is limited (they view her as a peer), which affects her classroom management. Brenda, admittedly, does not want to live out her life in this position; she views it as a stepping-stone to pay the bills (particularly her college debt) until she can launch a singing performance career. She feels her students admire her abilities (singing), but the boundaries between familiarity, respect, and "being their teacher" are possibly askew.

Ruth – is a talented vocalist who left teaching for many years and then returned to discover she struggles with new methodologies, technologies, and the overall administrative workload. She is fifty-five and has taught in the same suburban school district for nineteen years. Her music position is mostly middle school general music, but recently, her job description includes elementary teaching as well. Her collegial conversations consist of frustration over new changes in teaching, student behavior, student respect, classroom management, and collegial interactions. She does not engage in collegial collaboration or additional collegial responsibilities. She believes students view her as knowledgeable and able to model vocal technique. Ruth unequivocally perceives these two traits to be her greatest assets.

Josh – is a thirty-four year old band teacher, who has been teaching for thirteen years, six in his current rural position. He expresses a comfort level in his current position because he is often able to walk to school, which saves on car expenses. Due to his close proximity to the school, he is also comfortable with the flexibility in his hours. Should he need to get home to attend to family, he is able to return to school and accomplish his administrative workload at his own pace. Early morning rehearsals are also convenient since he lives close by. When the administration gives him extra tasks or additional required school events, Josh feels as if there is a lack of administrative support for his schedule. If he is unable to accommodate all the lessons and make-up lessons or if students did not attend a lesson, he welcomes them to come to the band room during their lunch and just “hang-out” without the pressure of completing a lesson. Although he does not state whether this philosophy helps or hinders student success, he struggles with this mindset, but feels it is the best solution for overwhelmed students. Josh states that he has no desire to collaborate with colleagues and interprets his responsibility as to focus only on music, nothing extra.

Paige – is a forty-four year old elementary music teacher who views her humor as “self-deprecating” and encourages her students to see her as “a bit crazy.” She has been teaching in suburban school districts for twenty-two years and desires to one day “do something else.” Paige is often at odds with administration and parents regarding her methodologies and philosophies. She currently asks her young students to push through fear to accomplish performances and feels she should not have contingency plans if that does not work. She acknowledges that while her philosophy may produce confidence in older students, she is currently struggling implementing this philosophy within an elementary setting; hence she shares that it often results in administrative and parental conflicts. Another element of Paige’s philosophy is if you cannot get your job done during the allotted school day, you simply move on to the next day. She does not have the philosophy that you arrive to work early or stay late to either set the course of the day in motion or wrap-up its completion.

Payton – views his current twenty-six year teaching career as a band teacher in a rural district as nearing an end and longs for a simpler life. He shares that his fifty-year old life consists of assembling and disassembling the stage for rehearsals, fighting with colleagues and administration over the use of space and the schedule for rehearsals, and finding the time to teach lessons efficiently. Payton reveals that he feels exhausted most of the time and he no longer enjoys what he is doing. Several years ago, he worked toward and received National Certification. His goal was not professional development, but a monetary benefit toward retirement. Asked how students might view him as their band teacher, he says they see him as “organized.”

Introspective Moment

As I began to dissect, code, and categorize the narratives from my participants, I was struck with the poignant reality that what I was about to share and what my sources compelled

me to share, based on both the quantitative and qualitative analysis results, gave me moments of great pause. There was the realization that my participants have willingly acknowledged and consented to their participation in this study. They all agreed that the findings could have the potential to influence and change the future of how music education policymakers view and assess dispositions, how districts view and assess dispositions, and how pre-service educators can be guided to recognize and develop dispositions. However, nothing prepared me for the visceral moments I experienced while categorizing their often profoundly personal narrative: feeling the weight of rightly discerning their truths, while protecting all they represent as a participant. None of my participants believed that their preparatory educational experiences helped them address how to understand, identify, and apply some or all of the dispositions needed as a music educator. Learning from their experiences and perspectives, I found myself remembering they have influenced thousands of children over the years. Nevertheless, when they had moments of supposed dispositional imbalance, the balance as observed is indeed subjective, weighted, and individual. Therefore, my intent is not to judge or bring judgment upon my participants but to share the present reality of dispositions in music educators to further the knowledge of dispositions and their development within music educators.

Introduction

In the next four sections, I use the perceptual psychology theory dimensions I employed in the data collection process and I incorporate the qualitative analysis reflections to provide structural depth. Examples selected for each dimension were chosen to represent the narrative that correlated with the participants' numerical scores. I do not provide narratives to illustrate every participant's dispositions for every dimension – doing so would be repetitive and overwhelming – but I do provide at least one narrative to illustrate every significant theme that one or more participants raise with respect to each dimension. I also provide at least one

narrative, under at least one dimension, to illustrate every participant's basic perspectives. Having established through my outside raters' scores that participants appear to fall into two distinct groups, one of the purposes of my narrative analysis is to provide rich illustrations of how the two groups differ across all four dimensions and how the four dimensions relate to each other.

Perceptual Disposition of Self: Sees Self as Identified or as Unidentified

Sees Self as Identified with Others

The working definition for identified is the educator perceives a deep, meaningful, and confident relationship with persons of every description (Wasicsko, 2007). They believe they are competent to succeed, they are able to try, and if they perceive security in the moment of action, they would take into account others' experiences when interacting with them (Combs et al., 1978, pp. 18-19). They see themselves as being "able" to accomplish a task, confident, trustworthy, and humble (Cassell, 2004; Combs, 1965; Vonk, 1970; Wright, 2006).

The attribute of "able" for an educator (not to be confused with viewing others as able, which is Wasicsko's next category) encompasses an 'I can help' (or I am able to help) attitude. It is a measure of certainty regarding their abilities or confidence in themselves, a healthy self-esteem, an understanding that 'who they are' is not 'what they do.' They present an attitude that reflects their ability to be self-revealing (able to express who they are as a person). Titles or professional labels do not define them, and they have an optimism – a 'can do' perspective and a presentation of positive energy toward the people around them. Lily expresses this "I can, I am able" attitude in the following manner:

I care about [students] as people. I care about them in their lives. I care about them in what they are doing and in the classroom; outside of the classroom...I give to them

above and beyond. I try to make things fun, daring, playful. I want them to see my heart.

Those who identified as “able” care deeply, and possess the qualities representative of a selfless helper. They do not fear helping and they celebrate life within the helping opportunities. Because people are important to them, they do not merely punch a timeclock to ‘do their time;’ instead they freely give of their time. Because they view themselves as able to help, their motivation behind prep time is to insure their best practice for students so they can thrive without organizational chaos. They have the philosophy that if they invest in the lives of students, and have high expectations, students have a greater opportunity for success. (This category relates to the educator as being able to help and thus should not be confused with students as able to learn.). Two examples of this helping follow:

I can help them achieve their goals, even if they do not understand that they have goals. I have high expectations for them and of them; I want to equip them to succeed. –Kem

They see me as strict...in a good way, not punitive...I desire the best in them, I have high expectations for their success. - Anne

Within Anne’s stories, there were moments of deep emotional reflection, mostly because she cares deeply for her profession and students. Should Anne ever decide to retire, her main goal in retirement is to teach. She finds it unfathomable to do anything other than help children learn the skills and disciplines of playing a string instrument:

Right now I just want to drop all the administrative things that keep interfering with my teaching. I want students to know I will always be available for them when they need help, any kind of help. You know what I mean? Some days I am a psychologist, helping them negotiate their adolescent relationships. Some days I am helping the

parents...helping them to figure out how not to over-schedule their children so they have time to be kids and practice their instrument, or helping them purchase an instrument. I do this because I want to do this. I love doing this.

It appears from my research that when music educators are faced with adversity or challenges, educators with the “I can, I am able” type of disposition tend to rise to the occasion of helping. They prepare themselves to develop a plan for success, resolve any conflicts, and implement a positive, uplifting demeanor, which encourages the students around them. Kem exhibits these qualities while developing a plan to grow a struggling, almost non-existent band program into one that improves to the level of participating in a state evaluation festival the following year:

I wanted to motivate them, give them hope. I told them, ‘this next year we are going to NYSSMA majors and we are going to get the gold rating!’ So, I had to do things like go into their houses. There’s a lot of reasons why I do home visits and one of them is to give lessons over spring break, over Christmas break, over summer break, make sure they don’t lose ground okay, because uhm, any band director or choral person can get a handful of kids to go to solo and ensemble festival, anybody can do that. But, to get the whole group going; that’s quite an accomplishment and frankly, terrifying at the same time.

Ted, like Kem, felt that his helping did not just stop at the end of the school day, but continued through his reflective consciousness and restorative unconsciousness:

Often I wake up in the night wondering if I have truly helped them [students] to make the right decision. Hopefully, when it is all over, they will know that I have cared for them. I have cared for them deeply.

On occasion, an educator may face a parent who may question their motive(s) and why the teacher is taking steps to help their child (particularly within music education)⁹. This encounter may include personal attacks upon the teacher and the administration may need to resolve the misunderstandings of the parent. A music educator who is resilient and possesses a positive and optimistic self-image realizes that events and comments are not necessarily personal and they make conscious choices to grow from such experiences. Ted recalls a particular incident when he found himself entangled in a parental misunderstanding. The parent was accusing Ted of singling out their child for extra help, when in reality, Ted was trying to establish a safety net for this student's success. According to Ted, it appeared that the parent was unconvinced of Ted's intentions and wanted the administration to resolve the issue. His response to the encounter reveals his determination to rise above the fray of controversy with positive energy and look at not only the parents' and student's needs, but be present within his own personal response:

I could have taken it to heart and really gotten depressed. I could have said 'Here I am trying to help this student and I am getting nailed for it,' but I chose to believe that my job is to do what needs to be done and as best as I can, to communicate why I am doing things to and for other people. If I feel it is the right thing to do, then that's what I will do.

Ted's conscious choice to learn from the experience revealed a secure identity regarding his personal value. He makes healthy emotional choices that move him to view his circumstances from a positive, not a negative, framework.

⁹ As an example, parents may often believe their child, who takes instrumental lessons, does not need extra help, or they may be confused as to the amount of time an educator needs to spend with them. One of the reasons for this extra time may be that the student has missed their lesson due to illness, classroom work, or forgetfulness. In most school music programs, if lessons are only once a week, then the student is considerably behind just by missing one lesson. In reality, the music teacher is taking extra measures to provide tools for this student's success, usually because they care.

A music educator's identity falls under the category of perceptions of self because identity is a reflection of what a person believes one's self to be, one's association to something. This is where an educator develops their self-esteem while using titles or professional labels to bring definition to what they do. Regarding this concept, Danielewicz (2001) writes "What makes someone a good teacher is not methodology, or even ideology. It requires engagement with identity, the way individuals conceive of themselves so that teaching is a state of being, not merely ways of acting or behaving" (p. 3). Several of my participants viewed the use of identity labels as fluid, dependent upon the audience. Ted observed that when he speaks to students, parents, and administration he is a *band teacher*, but when referring to himself amongst other professional colleagues, he refers to himself as a *music educator* or an *experienced educator*. Lily refers to her professional self as a *music educator* first and *organist* second because these labels identify what she does. Lily is the only participant who expanded the labels and titles to include who she is in other contexts. *I'm a mother, a grandmother, a daughter, a sister, an aunt, and a friend*. As I probed further to determine her reasoning behind sharing this list she said, *Because family and friends are important, very important*. It appears labels and titles can identify who a participant is personally, in addition to what they do.

What educators occasionally struggle with is remembering that the professional labels do not define who they are as individuals (as Lily's narrative explains), but simply bring definition to what they do as professionals. Missy states, *I sometimes find it challenging to just be me...what I do all day long seems to creep into the other facets of my life and I don't know what to do with that*. Although Missy is new to the profession, her anxiety over this connection and disconnection may be a developmental intersection or a deeper personal discovery struggle or journey. Anne, like Missy, struggles between what she does and who she is: *I am a teacher! It is who I am!* Because this is her view, her self-image congruency (Combs and Snygg, 1959;

Dillow, 1971; Dolloff, 1999; Hargreaves and Marshall, 2003; Rogers, 1959, 1983) between her doing and being labels appears to be blurred. Although these responses represent a clearer view of music educator identity, these blurred identity lines are not an isolated human dilemma within music education. Often, at various times in our lives, we all confuse our doing and being labels.

Sees Self as Unidentified with Others

Wasicsko (2007) defines “unidentified” as the teacher feeling generally apart from others. According to Combs et al. (1965), teachers who are insecure tend to restrict their feelings of oneness to those of similar beliefs. If they perceive themselves inferior, they are likely to avoid responsibilities, and if they perceive themselves disliked by students, parents, colleagues, or administration, they will behave differently. Combs et al. add that if teachers have grave doubts about the importance and value of their profession, they may behave apologetically or over-aggressively with their students and with their colleagues (pp. 24-25). Often, they ‘doubt their abilities,’ blame others for their circumstances, and provide excuses for their ‘lot’ in life, which leads to a ‘pessimistic’ outlook or attitude. The participants who share this characteristic may occasionally break from behaviorally adapting this disposition, but overall it becomes their first default behavior. This is the fundamental reason for the distinct difference between the participants’ scores represented in my quantitative analysis (see Figure 5.1).

Feelings of inadequacy were strongest in Susan and Ruth, with both feeling that their inadequacies were skill-related. For as long as Susan had been a music teacher (twenty-seven years), she had not pursued a master’s degree in music education and often doubted her decision: *“At the time there were greater priorities and I thought I would be ok without it. Some days I was, and if I wasn’t, I just tried to figure it out.”* The majority of the time she was okay, but the negative self-talk would not allow her to forget the fact that she did not have a master’s degree. Even though she was constantly learning new methodologies and engaged in professional

development, she struggled to either dispel or quiet her inner voice of doubt (this was an evident reality as she reflected on this early process in her life). Ruth associated her unpreparedness with inferiority, resulting in doubts about her abilities and lowering her confidence. These thoughts set her up to struggle with feelings of an inadequate self-worth:

...sometimes I could be more prepared, I question my abilities...so I'm not as confident as I should be, but everybody has their comfort levels and how they manage those issues.

Even after teaching for nineteen years, Ruth has been admittedly unsuccessful in managing her time; better time management would equip her to feel prepared and might ultimately result in additional confidence.

Payton and Josh both perceive that colleagues outside of their field, in addition to their present administrations, are purposefully challenging their authority and arranging circumstances in order to watch them feel frustrated or even fail:

You know I would like to say they get it...but they don't. I have to beg to get access to my rehearsal space, which is the stage, and because they don't know how to schedule, I am constantly fighting with all of them. I have to get to school far earlier than every other teacher, slop around on the stage to set up "my room." And then...believe it or not...I have to clean it up. Why do we even hire custodians? And why doesn't anyone else have to do this for a classroom space? Yea, I'm done...I'm just not ready to retire yet. – Payton

...So when there's all of a sudden, 'Oh yeah, there's an assembly that we didn't tell you about and we have to change the schedule,' or when there's like a crisis in the school and something is changed, I also thought I could kind of readily adapt for those

things fairly quickly, but not really...I can't stand it when they forget that I exist.

– *Josh*

Payton and Josh view the world around them as “out to get them.” Even though this may not be the original intent of colleagues and administration, they *feel* it is their intent. This confirms what Combs et al. (1969) establish as the foundation to perceptual psychology: their reality as experienced at the moment of thinking.

It appears that some music educators who are in conflict about their personal value or worth often communicate with students in negative terms regarding themselves. Often they feel they must portray themselves in terms other than a music educator. This incongruence between image and self-worth sets them up to develop potentially dysfunctional professional titles and labels. Paige describes her humor as *self-deprecating* and feels it is necessary to explain to students who she is: *“I tell the students I am crazy and loud...why should I be quiet?”* Of all the participants, only she struggled discussing this aspect with me; in fact, after this statement she jumped immediately into describing a lesson she had taught second graders that actually confirmed her statement (a twenty-two minute story). Her description was not about the lesson topic *per se*, but the manner in which she shared the content, almost in a frenetic manner. Ruth believes her role is to entertain the students, and that then they will learn; *“I enjoy entertaining them...I don't really think of myself as a conventional 'educator' with the, you know, language and the, you know, very detailed stuff...I just try to make it fun.”* It appears both Paige and Ruth minimize their value and worth as music educators and are trying to reinvent their personae in other ways.

In addition, the titles and professional labels that unidentified music educators use to identify themselves appear to differ from those of the identified group. Even though Paige has been an elementary music educator for nineteen years, she swiftly and boldly presents her

professional title, “*Well, that is easy...I am a low brass babe, pure and simple. I will always be a horn babe.*” Ruth, the self-proclaimed classroom entertainer, describes herself as a *mezzo-soprano*. While Brenda calls herself a *singer*, Payton and Josh both label themselves as *brass players*. Lastly, Susan refers to herself as an *artist*. Neither Susan, Brenda, Ruth, Josh, Payton, nor Paige thought in terms of a professional label such as an educator or music educator, nor do they describe having a fluid view of labeling that is dependent on their audience. The reason for this could be due to the pessimistic and negative value they place on their self-worth or a manifestation of doubt and inadequacy.

There is a direct relationship between the first category of self and the next category of others. To adequately view others as capable, worthy, and dependable, identified music educators tend to see themselves as able to accomplish, dependable regardless of the task, worthy and valuable as a human and an educator, wanted, and possessing a desire to connect to people.

Perceptual Disposition of Others: Sees Others as Able or as Unable

Sees Others as Able

Wasicsko (2007) describes the quality of being able as seeing others as having capacities to deal with their problems. This type of music educator accepts the truth that others are equipped to negotiate solutions to a multiplicity of events within their own lives. For a music educator this framework includes viewing others as capable, friendly, worthy, and dependable. Previously, I described this type of interaction as profoundly visceral, unpredictable, and thought provoking. Ace’s narrative regarding the capabilities of others left both of us in tears. She is one of those music educators that has the innate ability to “pull-herself-up-by-the-boot-straps” and in spite of great odds, succeed. Her compassion for students was evident, daily, and she did not miss the opportunity to encourage her students to exhibit the same compassion, because she

knew they could. She recalls a young man whose vocal skills did not match the “average” high school choral student. However, what he lacked in skills he made up for in perseverance, desire to sing, and personality. So based on those qualities she allowed him to sing in the ensemble. The students did not treat him as an outsider...he just was not part of the “in” group. She recalls it was vocal solo festival season and students were preparing for solos and this young man wanted to try a solo: ***“I remember thinking...oh brother you have got to be kidding...this is going to take work and I told him so! What I didn’t realize is that his determination was greater than my belief that he could actually pull it off.”*** He succeeded in working diligently and received a score in the high 80s. You would have thought he had received a 100 by his responses:

‘Ms. Ace can you believe it?! I never dreamed I would get such a great score!’ How could I not be proud of him...he had given his whole heart. I remember feeling heavy with guilt that I hadn’t believed in him....

But Ace’s story did not end there. A few weeks later she took her choir on a trip to perform with other choirs and she noticed this young man just being a loner. So she asked several of her female singers to just give him some encouragement and maybe hang out with him occasionally throughout the trip. They did and ***“discovered he was a really cool guy.”*** They genuinely took to his quirky personality and ended up hanging with him the entire trip. It was three days after their return to the school that this young man was running laps outside during P.E., collapsed, and died of heart failure. Ace recalls:

You know, it changed the way I taught, because I had to think about, you know, how much I had kind of like, had this view of this boy, that he couldn’t meet the standards that I had set. If I hadn’t had this experience, I would have never seen the potential

each student has... it changed me forever, it changed all of us...I never neglected to see the potential of another student after that.

Ace views this young man as capable, friendly, worthy, and dependable posthumously, and her most valuable lesson regarding her disposition toward this young man came through a traumatic event (Combs et al., 1969) which ultimately altered her disposition toward others.

It appears that some music educators, like some teachers in general (Combs et al., 1969), believe that all students are capable of becoming excellent people and musicians if they are given the chance. Ted and Ace both described students succeeding in ensemble settings because they were capable of succeeding. The students, given the opportunity to rely on and use the skills they learned, became better musicians. Ted and Ace reflect:

...every kid is important and whether they are my best players or my weakest players, I owe them the opportunity to allow them to succeed. Success is relative and individual. All these kids are capable of succeeding at some musical aspect. They are a worthwhile cause. - Ted

You know, students have as much potential as you choose to let them have. – Ace

For a music educator to view others as able, they must see beyond the norm or the standard requirements, and be involved in seeing life through the eyes of others, valuing what they value. The music educator who can claim this perceptual disposition is one who has given others a chance that no one else would or could. Their reward for this view of the world is a joyful participation in the worthy growth of others.

Sees Others as Unable

The dispositions that I present within this section reflect an inability to see others as able. This disposition may not occur consistently, but for some teachers it appears to be the default disposition before the moment of behavior. They see others as lacking the necessary capacities

to deal effectively with their own problems, and they doubt the ability of others to make their own decisions and run their own lives (Wasicsko, 2007). Attributes of seeing others as “unable” include projecting low expectations of others, feeling that others pose a threat, and believing that others are unworthy.

Brenda is a neophyte in a rural choral program and teaches a general music class. Often, she feels completely overwhelmed, which leads her to entering the classroom setting unprepared and directionless. Because she is directionless, there are low or even no expectations of students (and herself!):

I couldn't figure out what to do...one day we tried guitars and that crashed 'cause I didn't know how to play well enough to teach them anything... another day we looked at music history and listened to composer selections, the room was in chaos...finally, they all just came to class and I let them sit there and talk. They had no clue what to do 'cause I didn't have a clue what to do! It was awful...finally after two months of this I asked them what they wanted to do. So now, when they come to class we listen to what they want to listen to and sometimes one of the kids shows us a couple guitar chords ('cause they wanted to learn the guitar) and we experiment playing guitar. We don't really play anything, they aren't good enough to do that.

Brenda asking students what they wanted to do should not be confused with student-driven project-based learning. Instead, it appears she has low expectations of the students and their ability to learn. She views them as untrustworthy in their ability to learn new ideas and skills and to apply them. This ultimately led her to dislike the students and the course. In her mind, not only were the students too unimportant to invest in; they could not be trusted with new information, and they did not deserve to be treated with planning, care, and expertise. She even found excuses to justify her thinking, and her disposition toward them was that she viewed them

as unable, untrustworthy, not worthy of respect, and of no account/value. In this present state, it appears she was a hindrance to their learning.

Some music educators view students as being unworthy of their best teaching efforts. It appears this type of educator has two different modes of teaching, and the presentation is dependent upon who is watching (e.g., the administration). Their professional integrity shifts, or is fluid, and they perceive that they may violate the dignity of others at any time (students are not worthy of their best teaching all the time); this appears to be connected to and dependent on the educator's emotional security or insecurity:

I hate it when an administrator comes in to watch a rehearsal...I have to switch to that lesson that shows how really good I am, that I understand how to reach kids...you know, the one you can show off with. It forces me to be this 'super-human' kind of a band teacher. Well that's just not reality! who actually does that all the time? - Josh

It is difficult to determine Josh's internal motivation to not be connected to his students, but his external behavior displays an attitude of devaluing the dignity of his band students; they are not worthy of his best professional self.

Using inference analysis to view the dispositions of music educators from their own perspectives, we can conclude that the dispositions of these particular music educators ultimately influenced and portended their behaviors toward others. Their perspectives either enabled or disabled the abilities and potential of others, valued or de-valued the worth of others, and promoted or squelched human dignity. The combination of perceptual dispositions of self as identified and others as able in effective music educators equips them to find success when viewing their purpose: teaching music.

Perceptual Disposition of Purpose: Sees Purpose and Approach as Larger or as Smaller

Sees Larger Purpose and Approach

The research presented and discussed in Chapter Three shows that there are significant links between educators' dispositions and their views of their teaching purpose and approach. According to Combs et al. (1969) and Wasicsko (1977, 2007), "Effective educators take a larger view about the purpose of education believing that things such as making long-term, positive changes in students' lives and fostering good citizenship are more important than a single grade or homework assignment" (Wasicsko, 2007, p. 58).

Ace, Lily, Kem, Ted, Anne, and Missy were the music educators in my study who appear to view their purpose as facilitating student growth, looking beyond the immediate, and being real and consistent between their professional and personal lives. They approached their purpose by being open to the experience, positive, and relaxed. Ideally, moments of facilitating student growth and equipping students for the bigger picture of life should exist within the daily routine; the concepts are not extra, but ordinary. Kem's experience as an urban elementary band teacher has provided him moments of pause in which he can specifically reflect on his students and how they have grown. In reality, Kem had been the catalyst that had facilitated their growth and provided them the opportunity to experience the bigger picture:

I always give them a pep talk before we perform a concert, it motivates them and gives them a moment so they can calm themselves ('cause their emotional energy is through the roof!). In reality, maybe I need the pep talk too...I tell them that the relationships they have developed between each other as they worked together, not only in sections, but as a whole band, and the relationship they have developed with the music is just like life. We will always need to figure out the meanings of life around us and how to work together. My job is to cultivate that in them...this is not just about the now...this

is life stuff here. These kids I teach aren't given the opportunities [kids in] other wealthy suburban districts are given...in this case it doesn't matter...I can still teach them a life principle at the same time that I teach them the music.

Just as Kem uses the pep talk to center his band to think outside themselves, Missy uses the moments of teaching the text of a choral piece to challenge her students to think beyond their immediate:

I ask them questions like, how does this text fit with real life? Have you ever experienced this happening to you? What would you do if this were your life? Questions that cause them to look at the text as not just a poem, but someone real life and their life can connect to it and be changed. When I think of text by specific authors like Bronte or Hughes...how can this text not affect who my students are?

These music educators use the everyday teaching tools to communicate value, purpose, integrity, and growth in their students. Often, as music educators we are not aware of the impact we have on our students when we provide them that moment in which they experience the freedom to grow into revealing and positive people. Nor are we aware of how transparent our real lives can become. For a music educator who desires to use their authentic and intentional self, the commitment to student growth is not dependent upon a time schedule; rather, the educator invests whatever it takes to bring success. The job of a music educator is to create experiences that enable students to become their best and real selves, experiencing the beauty and wonder of a life that is rich and full of potential. Effective music educators look at how they can become flexible, positive, and relaxed enough to clearly see their purpose and their approach to their purpose, i.e., teaching.

Sees Smaller Purpose and Approach

According to the findings of Combs et al. (1969), ineffective educators tend to be controlling, narcissistic, and lacking in emotional connection; their approach to purpose is often negative, as they focus only on the immediate or uninvolved, and they are intolerant. One participant provides an extended account of such a perspective on her purpose and approach to teaching.

Paige's experience as an elementary music teacher is one of isolation. Usually, in an elementary school, there is only one music teacher, who often teaches general music in addition to instrumental lessons or ensembles. In Paige's case, she is just the general music teacher for the entire building; an instrumental teacher works part-time. Her school does not have an auditorium, so when students have a concert they use the middle school auditorium next door for dress rehearsal, evening performance, and in-school performance. She takes her grade level students over to the middle school, runs the rehearsal, and then marches them back to the elementary school; she then repeats the process for the in-school performance. There is certainly pressure to accomplish this type of activity/task and a music teacher usually counts on teacher aides, teachers, and administration to assist. Paige, admittedly, recounts that she always struggles with this process:

I'm always so wound up when I have to do a dress rehearsal, there are a ton of logistics and there is never enough help...and I mean NEVER enough help...the teachers just stand around talking to each other...for crying out loud, I need them on the stage not in the audience! They don't get it...I can't do my job if they don't help.

Based on Paige's narrative, it can be inferred that she views this process as involving only herself, and has not figured out how to connect before a rehearsal, to negotiate with colleagues and administration regarding logistics and expectations. Interestingly, Paige thinks the teacher aides,

teachers, and administration view this activity as an opportunity to allow Paige the freedom to move individual students to their most efficient spot, organize the sections and possible props, and run the entire rehearsal free of interference. Because Paige could only see the immediate, her next reaction seemed logical to her. She had her back to the audience of aides, teachers, and a few parents, when she viewed a special needs student in a Rifkin chair rocking himself back and forth. In her mind, this could only end “*poorly*” and the following narrative ensued:

Adults, if you have a child in your care in an unsafe situation, please come up here and move them off the stage ...put ‘them’ where I can’t see ‘them’ so I can get on with this rehearsal!

This episode did not turn out well for Paige, as this child’s parent was one of the few parents sitting in the audience watching the dress rehearsal. Understandably, the parent went to the administration after the incident and the administrator did not react kindly to Paige. Unfortunately, Paige’s administrator had not been in the auditorium for the dress rehearsal and had to rely on the interpretation of events from the parent, teacher aides, teachers, and Paige:

I was determined not to be accused of doing this kind of thing again...so now I video tape my dress rehearsals so parents and administration can see what I actually do! No more of this trying to defend myself stuff...just look at the tape. No more of this there is a mother who is oversensitive over here and special ed teachers who are oversensitive over there and I don’t know who and I don’t want to know who, ran directly to the principal before I was even back in the building and I didn’t want to come back for the concert that night. I didn’t want to.

Even after the administration took disciplinary action against Paige, she still did not believe she had culpability for any portion of the situation.

When Payton was asked about his purpose, he did not view himself as a facilitator of student growth, only as someone who could fix a student's instrument or someone who was a repository for other teachers' complaints. In reality, he was unable to articulate his actual purpose and according to his lack of narrative, was unable to look beyond the immediate and see that he has a responsibility to be real and consistent between his professional and personal life:

...kids come with all kinds of problems every day, you know, they...invariably, there's a lot of old, beat-up instruments that need reeds, stuff like that. You know, tough living situations...Teachers complain about 'Johnny so and so isn't getting work done and he should stay in class and not go to lessons'...they complain that I don't get the stage cleaned up fast enough...So those are some of the problems.

Payton struggled to share any narrative that did not put himself at the center of the story; hence, his perception of purpose could be classified as negative and narrow in scope.

Behaviors of educators with a narrow or small purpose generally appear to be fact-driven and void of any regard to their emotional impact on those around them (according to the research findings of Benton, 1964; Brown, 1970; Choy, 1969; Combs et al., 1969; Combs and Soper, 1963b; Dedrick, 1972; Dellow, 1971; Doyle, 1969; Dunning, 1982; Gooding, 1964; Jennings, 1973; O'Roark, 1974; Usher, 1966; Wasicsko, 1977, 2004; Wright, 2006). They perceive that their agenda is the only agenda that is important, and are usually unable to view the bigger picture of life, only the present. It appears the possible perceptual dispositions of Paige and Payton regarding purpose and approach to teaching may not include a commitment to the emotional health of students. Often, this type of teacher is not relaxed within their personal demeanor and they do not free their students to experience growth. If music educators are going to understand their purpose and their approach to that purpose fully, they will need to cultivate a concern for all human aspects.

General Frame of Reference: Sees the Human Side of Teaching as People or as Things

People Orientation

When music educators are concerned with the human aspects of teaching, they value the attitudes, feelings, beliefs and welfare of others and these concepts are continually in the forefronts of their minds. They seek to discover the causes behind the behaviors of others, they look for the hopeful side of any situation, they realize that they have a people-orientation that is positive-relationship driven, and they embrace opportunities for service to humankind (Wasicsko, 2007).

Within the narratives of music educators who scored higher on the numeric scale on this dimension, the educator theme of *drove me to...* was repeatedly associated with people. The following two examples are representative of this theme. Kem used this theme when discussing why he wanted to equip his students with skills and knowledge that would provide for them opportunities for growth:

I knew the students were capable and it drove me to be my best self every day and to focus all my energy on moving them forward. I was all that these kids had...they came from rough neighborhoods...no one else cared if they learned an instrument, or how to interpret music, or how to learn to live together. However, when they were in a band rehearsal, a lesson, or a concert they knew we were accomplishing something extraordinary.

Lily's choral experiences varied from Kem's band experiences but the people-orientation is the same. She worked with thirty boys in a choral setting that included up to ten boys who would in the normal school day be assisted in a 1:1 and 5:1 ratio setting. During choir, she did not have that assistance, yet she would interact with these boys in such a way that there were no discipline problems, no distractions, and no chaos, just joyful, energized singing. She had an

innate sense regarding their emotional needs and that allowed the boys to promote themselves to self-discovery and ultimately working cooperatively without any outside assistance. Lily reflects:

It never occurred to me to use extra help during chorus. I knew these boys were here voluntarily for one thing, and one thing only...to sing. Yes, many of them are emotionally troubled or needy, they may have felt lost, and I was the only safe place they can land. Or they felt rejected and I don't reject them...I accept them right where they were and we make music from that point forward. Nothing more, nothing less...we just lived in the forty minute time frame together...making music. This is why I get out of bed everyday...this is what has driven me for thirty-seven years. I love them, I love what I do, and I love that we get to do it together. They change my life every time I work with them.

Two of the music educators reframed negative events from their childhood or young adult life into positive outlooks within their present condition. They made conscious choices to not allow fear and shame to define them. Instead they used these negative experiences to develop resilience within themselves. Ultimately, their choice to not be defined by fear and shame and to develop resilience quite possibly had a “resilience trickle-down” effect on students. Ted relived an experience as a young trumpet player that revealed why he chose not to be negative but to establish an environment that fosters positive relationships:

I went into my lesson time nervous (I was always nervous) to perform for my teacher, but my teacher was working with an older student and instructed me to sit and wait. My lesson time kept ticking away as he continued to work with the older student, which simply added to my anxiety, until there was only five minutes left in my lesson when he finally said to me, ‘Well, why didn't you tell me we were out of time?’ When I reflect

on this, I think ‘What?!?’ It wasn’t my job as a fourth grader to tell him, my teacher, that we were out of lesson time! At that point he yelled, ‘Well get back to your class, this was a useless waste of your lesson time!’ I’ll never forget how I felt, crushed...all the words you can think of that describe your worth, I just couldn’t express them, I was just a kid, but I knew how I felt! As an adult, I understand I chose to feel that way, but as a fourth grader I don’t think I knew that. As I was going through college getting my degree I vowed I would never ignore a student or put them in a situation where they would feel that I did not respect or value them. I refuse to live life in a negative frame of mind.

Lily, an accomplished music educator, also had a negative experience in her undergraduate work that changed her forever. She had a piano teacher who was cruel, harsh, and disconnected from how Lily felt. Lily recalls:

I had a piano teacher in college who was really, really difficult...if she wanted you to do something in a certain way, she would tell you to change it, but not explain how she wanted you to change it. Instead, she would repeatedly circle the mistake and you had to figure out telepathically what she wanted. If you didn’t, she would circle, circle, and circle it some more, date it and walk out of your lesson. You never experienced success...only frustration. I always felt humiliated. So I quit...I loved the piano, but I could not take the emotional beatings. That is how I became an organ major. If I ever view my students in this manner I need to quit...this is not what music education is about. My students should always feel valued, wanted, and hopeful when they leave my classroom.

Kem, Ted, and Lily’s commitments to environments that foster meaning, promote hope, and establish positive relationships are examples of dispositions of music educators with a people-

centered frame of reference. Their decisions reflect their purposeful choices not to use their childhood experiences as a teaching model. However, these commitments are framed differently in the attitudes of other music educators.

Things Orientation

While some educators focus on people, others tend to focus on the impersonal aspects of affairs (see Appendix K). The following two music educator narratives by Payton and Ruth reveal that they have a heightened concern regarding the order, management, and details of life, and appear to be void of emotional investment. Often they are personally despairing, non-relational, and pass judgement based on the past, not the present.

At one point in Payton's career, he was preparing for a video production of his band so he might use the video for future job interviews (not because he wanted to assess student progress or use it as a modeling tool for students). His focus was primarily on viewing his skills as a band conductor, hopefully in the best possible light. Unfortunately, the band did not cooperate with his expectations and Payton's reaction was congruent with his perspective. His reflection regarding the event provides enlightenment into matters of order and management, i.e., things, not people:

It was a disaster and I was devastated...the task was simple really, all they had to do was play the music like we had rehearsed it, but instead it simply crashed. To top it off this was the concert and there was no re-recording it. The videographer didn't know what to do, so they just kept filming...it was ridiculous...there was no way I was going to be able to use the recording for a job interview. I should have had a back-up plan to insure I would have a good video.

Several perceptions are at work within Payton's reflection. His despairing outlook motivates him to view his students as incapable of accomplishing the required task, and in the end, he

blocks their success. In turn, they are despairing because they know they have disappointed him, publicly. When Payton exhibits this perception toward them it does not free them to succeed, but hinders their prospects of success, resulting in hopelessness. It appears from Payton's narrative that he views his band from a non-relational, short-range time frame; he wants them to perform for the video, not for their sakes and the mutual sake of making music together. Ultimately, Payton has robbed himself, his students, and the community around him of the opportunity to transcend the mundane and experience the extraordinary moments of making music together.

Ruth explained that one of her main interests regarding teaching was an organized, highly functioning classroom:

I make sure the room is straightened, 'cause I share a room, and then I make sure the technology is working...I hate it when the technology is not working, it messes my whole lesson plan up. When I have to scramble to rebuild my lesson plan in the middle of a disaster, I'm done...it takes all the fun out of teaching.

Ruth only reflects on the things she must do for teaching, not the students. When asked what kinds of problems students (or people in general) bring to her she says, *People don't bring me their problems, I really don't have time for problems and they know that.* Building a relational, people-orientated frame of reference is in direct opposition to a thing-orientation and takes courage on the part of the music educator to reach beyond them self to the level of why others may need them. For many music educators this may be a very vulnerable position. They must feel secure enough within themselves to build relationships, to see into the lives of other people; without relationships, they slowly detach from their students, colleagues, and community. In reality, that detached mindset puts them in a lonely and unfulfilling position.

Conclusion

Normally, a conclusion is rather easy to construct, because it is simply a summary of a section of text. For this chapter, however, writing the conclusion became a very emotional task for me. Rationally I know that a scientific work should not be so emotional, but when a study is looking deeply into the dispositional lives of music educators, it becomes emotional. I believe the reason for this is two-fold: 1) the participants represent the field in which I work, and 2) their stories reveal the positive and negative sides of being a music educator. There is joy in the educators' connections to themselves, others, their teaching task, and the world around them, and then there is sadness, almost a grief, caused by the darkness that hangs over the music educator who does not use their authentic and intentional self. This may be because we all long for the world to run smoothly, for all educators to be kind, gentle, loving, and nurturing. The reality shown in this chapter is that there are some educators who are not kind, gentle, loving, and nurturing, yet, they are still teaching music to young minds and impacting the students' well-being. This chapter clearly revealed the range of the perceptual dispositional minds of music educators. As an update, two of these music educators have retired, one from each group, and one with lower scores has left the field of teaching, while the rest remain in the field.

CHAPTER SEVEN

Findings, Conclusions, Limitations and Implications for Future Research

Findings

This chapter addresses resonances in response to my first research question: 1) What are the attitudes, values, and beliefs regarding self (self-concept), other people, the teaching task (purpose), and general frame of reference (people vs. things) that music educators believe affect their teaching behaviors? These resonances are evident not only through the lens of perceptual psychology, but through the themes developed within the narrative inquiry. By answering the first research question, the second research question is answered by inference: 2) How do music educators' professional dispositions, as inferred from self-reports of individual experiences, and defined by attitudes, values, beliefs, and professional identities, affect their behavior and approach to teaching?

Within the research regarding dispositions, the psychological perspective is rarely addressed, yet by using a perceptual psychology lens, this type of in-depth probing can be accomplished. Therefore, the psychological process before a behavior becomes a powerful analysis tool when discerning the dispositional characteristics of music educators. My study has created a more complete picture of music educator dispositions, by using a mixed method approach to not only consider the quantitative inference score but the qualitative narrative itself. One might think that advanced degrees and certifications would be indicators of positive perceptions, but in my study they were evenly distributed between the two apparent populations of participants (see Figure 4.3 and Table 5.1). To determine potential connections between teacher effectiveness and student outcomes, additional studies need to be conducted.

Attitudes, Values, and Beliefs

Attitudes, values, and beliefs are, quite simply, our dispositions. As previously stated, our dispositions are influenced by genetics, personality, innate and learned traits, and our environments. For this dissertation I have studied how music educators' dispositions toward self, other people, their purpose, and their general frame of reference have, from their perspectives, affected their personal teaching behaviors (Combs et al., 1969, beliefs before the action). The degree to which all the participants use their dispositions is highly distinctive individually, and according to the data is specifically contingent on perceptions at the moment of action.

Perceptual Disposition of Self

The attribute of self is one experienced by all the participants; hence, it possesses an inherent value within this study. Regardless of whether the participants viewed self as identified with people or unidentified with people, they all had a perceptual disposition of self.

It appears that several participants seemed to retain the qualities of connecting to people, being able to serve others, having self-surety, and engaging in a daily passion for teaching that became their sole motivation for getting up in the morning; regardless of professional labels, at their core they identified as music educators. They saw themselves as valuable enough to attend to their personal needs, but often neglected their personal restorative time to give more to others. The music educators who identified with this theme were quick to acknowledge this neglected element and to state they believed this was changing as they aged.

The music educators who may see themselves as unidentified with others do not see the need to participate in the lives of students, colleagues, or the community. It appears they do only what they have to do. Often, they resent the expectations placed upon them by others and

outwardly rebel or internally passively rebel when asked to go the extra mile for a student. They possibly project insecurity and are only able to identify with others who think as they do. If possible, they avoid additional responsibilities and if they do take these on, they complain and express resentment at having to do so. Their narrative reveals a mind-set that the world is “out to get them.” They complain this is why they are not successful; ultimately, they remain stuck in their current situation. They do not express joy in getting up in the morning to face the day teaching music to students; instead, their actions reflect and/or project resentment. Lastly, they do not readily identify as a music educator; their labels are performance labels first and, last, if ever, a music educator.

Several music educators with high scores discussed balance among professional commitment, student commitment, and personal commitment. They all acknowledged it is a weighty responsibility to balance these areas, and they never felt they had achieved an adequate balance among the commitments. This awareness of the need for balance may contribute to and connect to their ranking scores; they constantly question if they are achieving balance. In contrast, other music educators did not question or address balance.

Perceptual Disposition of Others

According to perceptual psychology research, the main quality of this perception for effective educators is that others have the capacities to deal with their problems and that others are capable, friendly, worthy, and dependable. Even though my study does not measure effectiveness, one of the over-arching themes that emerged for five of the twelve participants is that they had negative music experiences in their adolescence or young adulthood that drove them to reshape their future choices. These experiences may have contributed to how they shape their value of others, how they viewed the capabilities of others, and their adaptability to situations. These negative childhood interactions equipped them to realize they did not want to

be “*that educator,*” and they did not become “*that educator.*” Instead, they have done everything in their power to nurture the capabilities of students. Lily clearly states this position,

“I can’t imagine not getting up every day with the mind-set that I have been entrusted with the task of developing the musical potential in every child I encounter. It is not my job...it is my calling, do you understand? It is my calling! Is someone going to fall between the cracks? I pray not, but even in the midst of the best laid plans, and in my humanness, I will miss someone...but...it is not my intention to exclude anyone. They all have the potential to make music, even when others say they can’t, I know they can.”

This position appeared to be the core theme for six music educators; they saw everyone as capable, from developing sight-readers to developing student leaders (vocal or instrumental section leaders or choral co-directors). They believed that student success was guided, not degraded; that student interactions were friendly, not based on anger; and that responsibilities were given to students based on unconditional trust.

Conversely, several music educators appeared to view students with low expectations, felt threatened by others, and generally looked at others as unworthy of their investment of time. They often embodied the type of music teacher described by the group who referred to their negative childhood music teacher experiences. One educator took a negative college experience and used that to model his methodology toward teaching. Even though he states the experience could appear harsh, he still believes that type of degrading and negative instruction is beneficial in an educational setting. The question is then, why does he perceive that this methodology is appropriate and is there a way to influence his life to develop a different choice? The choices all these educators have made are a direct reflection of their dispositions, experiences, level of security, context, and emotional well-being. Even though all these educators experience free

will, within our deep emotional core as humans there is an understanding of what appropriate and healthy looks like. Dispositions are connected to that core and when they are not aligned to civility, graciousness, compassion, security, love, and acceptance then there is dispositional conflict, and according to historical perceptual psychology research results, there is a direct impact on effectiveness.

Perceptual Disposition of Purpose

This perceptual disposition looks beyond the immediate to the larger scope of life and seeks to develop perspectives that foster personal growth and growth in others. The participants in my study who approached their purpose by being open to experiences and being positive, relaxed, authentic, and consistent between their professional and personal lives did not picture themselves as having a professional persona and a personal persona; they were emotionally congruent across their life experiences. For this type of music educator, using probing questions and guiding students to answers by using music text, instrumentation, and cultural history to facilitate a larger worldview within students comes as second nature.

By contrast, the music educator who fixates on the immediate or smaller view of the world simply wants to get the job done, e.g., the song learned. There appears to be a limited desire or drive to delve further into the historical significance and past and/or present cultural connections, or to develop relationships between the students, text, and the music. The focus of such music educators is to complete the day so they can go on to their next activity. They tend to exhibit a low tolerance for issues of social and economic justice, emotional stability, and collegial interaction. Overall, it appears they dislike being part of the bigger picture and are only concerned with mechanics and/or organization of a day or an event, not the people connected to the day or event.

Perceptual Dispositional of the General Frame of Reference

I chose to use the contrasting categories of people versus things to describe the participants' views of their general frame of reference. Upon reflection, for me as a music educator, this category was the saddest thematic category. I long to see students enjoy the process of making music, feeling accepted, uplifted, supported, and most importantly, loved. In my journey to document the stories of how music educators viewed their personal dispositions toward self, others, purpose and their general frame of reference, I was not prepared for the negative side of music educators. As educators, we are all keenly aware of those who appear to be successful and those who appear to struggle, but rarely do any of us truly analyze what that all means and how it affects students. Even though this study does not address the actual effects music educator dispositions have on students, the common sense idea that there are effects may be inferred. In fact, quite possibly this orientation turns on whether a music educator thinks the way they teach affects students and the ways they care actually determine how students succeed.

The music educators who were concerned with the human aspects of teaching (a human orientation) valued the attitudes, feelings, beliefs, and welfare of others; they did not look at student behavior as the end result, but at what happened to the student that precipitated the behavior and how they can help the student succeed instead of fail. They viewed themselves as not just managers of appropriate behaviors, but as conduits to facilitate student growth, in emotional, social, relational, and academic ways. These educators viewed the process of music education as being as valuable as the performance itself; they did not look for perfection but for excellence throughout the process. Multiple times these educators expressed that if the process was an extraordinary experience, the performance was an experience beyond extraordinary, i.e., one that indeed changed lives (e.g., a dynamic choral rehearsal [process] results in a dynamic choral performance [extraordinary experience]).

Unfortunately, by contrast, the music educators who focused only on creating surface connections, being non-relational, and being judgmental based upon a student's past behaviors appeared to rarely "wipe the slate clean," so for many students there were no second chances. Often this type of music educator's basal emotional construct will emerge at the moment of student behavioral crisis, reinforcing a negative experience for all. This type of music educator often leaves their positions as lonely, unfulfilled educators and sadly, this can span an entire career. Correspondingly, numerous students are left with negative experiences and less personal growth than might otherwise have been achieved.

Resonant Intersection

What I also discovered, like many of my participants, was that deep introspection regarding negative experiences, without remembering one's positive confidence levels and utilizing one's support systems, may lead to self-doubt. Of the twelve participants, only Ace, Lily, Ted, and Anne shared this concept (no other participants had this type of visceral experience); their stories took them deeply into the emotional connections of their relationships and self-worth, which brought all four of them either to tears or to visible emotional moments. All expressed that their earlier negative experiences were not examples of who they are as people (they did not become these negative type of personalities), but these experiences and emotional moments were elements they used in their lives to develop themselves into who they are today. The personal, visceral moments of Ace, Lily, Ted, and Anne were shared with limited narrative and therefore are only referred to as an event I observed, not an event that I can document with narrative. Based on the visceral moments of Ace, Lily, Ted, and Anne, it can be conjectured that if a person stays in deep introspection regarding a negative experience and succumbs to the negative emotions associated with that experience, they may remain disconnected to who they really are. However, if a person truly desires to grow and participate in a relational and

emotional life, it is possible to alter perceptions and dispositions, but not without intense work and support (Combs and Snygg, 1959). Often, growth is connected to moments of pain, but growth is like that; a person may need to hit the bottom before they can see the top. Four participants were not afraid of growth and pain. They were keenly aware that at times they have made some unwise choices, choices that have hurt students, but they are also aware of the power of forgiveness and self-forgiveness. They reflect daily and even multiple times during the day to assess their progress. This type of music educator has no fear of change, but a respect for the process of change and growth which for them means success; this type of growth and/or success is a vital aspect in their perception of their individual dispositions.

Conclusions

Motivation is a powerful tool that can aid in the discovery of answers to a multiplicity of questions. My motivation for this study was to explore the dispositions of music educators through the lens of perceptual psychology theory. Through my own teaching career, I have often questioned the “why” behind my behavior. I believe this questioning is good reflective practice (Schön, 1983) and vital to shaping the future. My first research question asked, “What are the attitudes, values, and beliefs regarding self (self-concept), other people, the teaching task (purpose), and general frame of reference (people vs. things) that music educators believe affect their teaching behaviors?” Therefore, as I analyzed my data and the narrative of each participant, I used the inferential lens of perceptual psychology to guide the establishment of inferential dimensions (Combs et al., 1969; Wasicsko, 2007) which aligned with my findings. This also allowed me to identify additional identity themes. These additional identity themes were a direct resource for answering my second research question: “How do music educators’ professional dispositions, as inferred from self-reports of individual experiences, and defined by

attitudes, values, beliefs, and professional identities, affect their behavior and approach to teaching?”

The answer to this second question became clear through the quantitative analysis portion of my study. Each participant shared their view of identity, and these identities not only varied among the musical disciplines, but also were linked to how the participants ranked on the inference scale. Ultimately, the results revealed that the participants who fell on the affirmative end of the scoring scale all viewed themselves as music educators first, but were also comfortable using secondary identity labels (like band director or brass player) that identified them with their art. Beijaard, Meijer, and Verloop (2004) and Mishler (1999) classify this professional duality as *sub-identities*, which are more or less harmonized or balanced, dependent upon context and relationships. Identity is one of the strongest labels describing music educators within my research. The participants who were not on the affirmative end of the scale did not refer to themselves as educators, but viewed themselves as either a specific ensemble director/conductor (i.e., band director) or a specific performance label, such as brass player. This analysis aligns with Beijaard et al. who state that it is “essential for a teacher that these sub-identities do not conflict, i.e., that they are well balanced” (p. 122). (Note: According to my results, none of the participants who were on the lower end of the scale referred to their professional identity as a music educator first, if even referenced at all.) It appears that the educators on the lower end of the inference scale may be in conflict with their professional labels or have not yet come to terms with their professional labels. According to perceptual psychology this internal conflict is directly linked to the perception of self and is foundational to understanding who a person is, how they are connected to others, their purpose, and a general frame of reference. The results from the inferential scoring revealed two distinct groups of music educators, and even though each group included participants who had advanced degrees,

additional music-related certifications, and National Certification, this had no bearing on where their scores fell on the inference scale.

While the narratives of my participants became the underpinnings to begin to understand the dispositions of music educators, their narratives also enhanced my understanding of the limitations in this study, with implications that may influence teacher education, disposition development and assessment, and areas for future study. In the following sections I present several ways to continue to develop an understanding of the dispositions of music educators.

Limitations and Implications for Future Research

I chose to focus on the stories of twelve music educators from varying demographic combinations and their perceptions (beliefs) of music educator values and attitudes (dispositions) regarding self (identity), others, purpose, and general frame of reference. Because the study only included twelve music educators, it cannot be definitively established that the results apply to all music educators. However, the general categories identified here are potentially applicable to all music educators. If my mixed method approach were applied to a larger group of participants representative of a broader population of music educators, the findings could possibly be generalized with greater assurance.

All data collected were subject to coding and inference interpretation, with their validity being only as strong as their instruments and interpreters (Combs et al., 1963). I took extreme care to engage professionally trained raters to bring inference interpretation to the participant narratives. According to Wasicsko (2007), inference interpretation may be limited by the views and opinions of a rater, but cross-reviewing and re-referencing multiple raters' rubric results can lead to verification. In my study, I conducted a statistical *t*-test to establish inter-rater reliability (IRR), by confirming there was no statistically significant difference between the two raters' scores for a given participant. For additional IRR support, I conducted a Cohen's *kappa* test that

revealed a moderate to substantial strength of agreement score. After averaging the two raters' scores for each participant, I graphed the scores in a histogram, which indicated there appeared to be two distinct populations. To confirm this difference, I conducted a Mann-Whitney *U*-test, which corroborated the existence of two distinct populations. I then expanded the strengths of a narrative inquiry format, found within qualitative analysis, to articulate the essence of what my colleagues shared (Bogdan and Biklen, 2003). Lastly, I merged the strengths of these two methods (qualitative and quantitative) to establish a convergence and relationship. Ultimately, this mixed method approach established a stronger foundational base upon which a more definitive understanding of music educator dispositions can be built.

One limitation in this study is the participant selection size and reliance on self-reporting. Because of the self-reporting nature of this study, participants tend to be reluctant to participate. The intentional act of revealing 'one's inner self' is often uncomfortable and for many too vulnerable of a place to expose. Furthermore, self-reporting is often subject to speculation and/or perspective and is not necessarily accurate; a participant may tend to over-inflate their dispositions and behaviors (Combs et. al, 1969). However, this type of study, of how values and attitudes relate to behavior (or what reports of behavior say about values and attitudes), is *inherently* about perceptions. Whether participant reports are entirely accurate or objective is for another study; this study is about the focus and coherence of their narrations.

Even though Kem and Missy scored on the higher end of the ranking scale, they did not share a negative life-changing event that shifted their thinking, nor did they express emotional moments of reflection regarding self-doubt and deep introspection. This suggests that not all higher-ranked participants have equal life altering experiences that provide a visceral response upon reflection; pursuing this would be a topic for future research.

The extrapolation of sample data results to describe a greater population is a scientific technique used successfully within qualitative research. Due to the specific sample population drawn for this study, generalization comparisons do connect to larger studies of a similar population. Previous research on certain aspects of the human population, such as educator dispositions, educator dispositions and effectiveness, and professional identity, have established the groundwork for this study, thus enabling me to focus on the specifics of music educators' perceptions of dispositions and identity.

An additional limitation of this study involved the occasional reference to my subjects' attitudes and values about themselves as musical artists. I do not have sufficient data to pursue how the participants balance their perceptions of themselves as artists and educators. I do not address the questions of how commitment to one's own art necessarily compromises one's commitment to one's students or how the two perspectives can be reconciled. Does confidence (or lack of confidence) in one's own artistic skills affect one's confidence as a teacher? Does this affect how a person conveys the idea of "doing art" to one's students? There are bits of evidence scattered throughout my profiles on such questions, but not sufficient evidence to permit me to draw any firm conclusions. Although I cannot present a complete theory of music educator dispositions, I have presented critical parts of one, thus laying the groundwork for more thorough investigations in the future.

When addressing dispositions, the relationship between dispositions and context cannot be ignored. My theory focuses on the relationship between attitudes, values, and beliefs and behaviors. It does not purport to explain (a) where those attitudes, values, and beliefs come from, or (b) what social contexts might create the conditions where particular attitudes, values or beliefs might be relevant. Neither of those factors necessarily means that "context causes behavior," but both of them leave room for context affecting behavior (often by affecting

dispositions). Take, for example, my subjects' stories about how negative experiences in their past convinced them that they would not treat their own students similarly: would their own attitudes be as clear if they had not had such powerful experiences? Ultimately, this type of experience and outcome speaks directly to educator resilience. Although I did not analyze resilience *per se*, it can be inferred within my participants' stories; my research opens the door for future research regarding educator resilience and how music educator resilience may directly or indirectly affect student resilience. Did other subjects have negative experiences that helped confirm negative attitudes? Whether or not I believe that they had free will and chose to interpret their experience one way or another, or that some kinds of experiences are so powerful that they "tend" to produce one kind of reaction, those stories are about context. I do not have to abandon my own theory to acknowledge that my method did not permit me to follow such lines of speculation. My analysis has exposed factors (a) and (b) as areas for further research.

My research questions and mixed method approach generated sharp contrasts between two groups of subjects, implying that I have not identified a continuum of dispositions but rather two distinct populations. However, as discussed in resonant coda, my dimensions for categorizing disposition perceptions are not as simple as my profiles imply, and perhaps the four dimensions do not always coincide as neatly as Combs et al. (1969), Wasicsko (2007), and my own data suggest. This clearly opens new lines of speculation and avenues for future research.

The study of music educator dispositions is not complete but the depth and breadth of the available current research has been expanded. I believe there is benefit to studying music educator dispositions by educator disciplines (choral, instrumental, general) and by grade levels taught (elementary, middle, high school). There could also be divisions among gender, demographics, and age groups or years taught. Any reconfiguration of the categories used for my study would present valuable and new information that could be used to compare and

contrast with my present data analysis. To accomplish this goal, the study would still need to be through the lens of perceptual psychology and inference analysis.

Future research may look at the connections between dispositions and music educator effectiveness via student outcomes, with the use of a larger sample population, a more demographically diverse population, and multiple ways of viewing effectiveness (interviews of participants and students, observations, surveys, and concert evaluation). My study works backward from reporting behaviors to attitudes, values, and beliefs. By using this method, I have laid the foundation for the next question: how do the behaviors affect students? (Note: Combs et al., 1969, claim to address both questions of educator effectiveness and effect on students, but my study does not address these questions.) I have not provided data on how dispositions, behaviors, and impacts on students are related. I have used a theory that is clearly relevant to the ultimate questions of effectiveness (hence, the reason my theory is so attractive: it focuses on perceptions about one's relationships with others), but I have not documented effects on students; therefore, I cannot draw conclusions about effectiveness. I have, however, provided a foundation for now addressing the question of effectiveness with students, which will ultimately determine whether this theory (or any theory of dispositions) should be used by pre-service educator preparation programs. In addition, future research can look at the contextual nature of effectiveness and perhaps delineate possibilities more clearly.

According to Wasicsko (2007), being an effective teacher is a union of all three components: skills, knowledge, and dispositions. Less obvious is the extent to which teacher dispositions of effectiveness can be developed or changed in experienced teachers. According to Combs et al. (1969), at any given moment, behaviors change as perceptions change. Lowell Mason's (1848) original challenge to music educators who desired favorable results (success) was to develop their individual abilities and dispositions. His admonition was not singular in

thought or action, abilities (skills) or dispositions, but both, abilities *and* dispositions. The insights that Wasicsko, Combs et al., and Mason shared provided me the impetus to re-direct my thinking towards ways to effect change regarding how skills, knowledge, and dispositions are defined, taught, assessed, and challenged to grow.

Lastly, my research begins to uncover the relationship between a music educator's professional identity and self. According to my findings, there are distinct correlations between an affirmative view of self and a balanced view of identity and sub-identities, which appear to be dependent on the context and audience relationship. I did not explore whether music educators are unique or similar to educators in other subject areas in having to balance their identities as educators and other sub-identities associated with their subject area. For example, do science educators identify themselves as both scientists and educators, and if so, do they experience a tension that requires them to establish a balance between their different identities? Alternatively, are multiple identities, and the need to reconcile them, somehow unique to music (and perhaps other art) educators'. Also, does the fact that music or art educators also often derive income from their art, independent of their employment as teachers, create tensions between identities that other educators do not experience? These questions offer rich opportunities for further research.

Although there are limitations to my research, this study embodies the most current research regarding music educator dispositions from the perceptual psychology perspective. It is because of this perspective that this study is set apart from previous studies regarding dispositions and identity of music educators.

Intertwining the Skills, Knowledge, and Dispositions of Music Educators

Implications for Practice

The education of music educators is on the verge of change. Currently, many institutions use systems for national accreditation that require an assessment of students' dispositions, but the definition of dispositions is usually left to each institution, and is typically ambiguous or skimpy. Measurement of disposition under such circumstances is typically hypothetical as well. These systems are usually related to traits or lists of words that pre-service teachers and cooperating teachers use to assess progress and abilities. Alternatively, they may use an essay format that is completed by a candidate's committee in their sophomore year that allows the candidate access to the final two years of the program. Other institutions still use a five point Likert rubric that does not appear to effectively assess dispositions (University of Tennessee, 2011; University of Wisconsin – Whitewater, 2006).

All these systems give the appearance of measuring something, but what is being measured, how it is being measured, and whether anyone even gives the questions serious attention is unclear. What is currently working is a system that Northern Kentucky University¹⁰ has implemented. Their system requires that individual dispositions be analyzed during the admissions process and is coupled with an in-depth course on dispositions. This results in either admittance into the official education program, or delayed admittance until evidence of dispositions is provided, or a deferred admittance into a program better suited to the student's needs and dispositions. A continuous investigation and check-in system is in place to measure the student's dispositional progress throughout the program, which is supported by trained faculty in the area of inference and dispositions. For Northern Kentucky University, this system

¹⁰ Additional universities using the perceptual disposition model system include Eastern Kentucky University and Idaho State University.

supports the student in dispositional awareness: identifying dispositions, assessing dispositions, and developing dispositions. Because dispositions are ingrained within our psyche, identifying them via this method requires observing behaviors, hence the use of the HRI (Appendix F). This instrument allows for dispositions to be revealed through story, with behaviors and dispositions inferred from the story. Combs et al. (1969) found that dispositions could be developed and altered if first identified. He also asserted that through traumatic life events dispositions can be developed. However, this development should possibly be coupled with adequate guidance from outside sources as well to insure a healthy dispositional transition.

This system, although labor-intensive, could have tremendous benefit in music education. A significant amount of time is required, however, for students, professors, administrators, and cooperating teachers to have multiple entries, meetings, and improvement plans that intertwine among all the parties involved, not just the student and cooperating teacher in the student's senior year. Dispositional assessment begins before admittance to the university and program, and dispositions can be fostered and developed in pre-service educators. This concept holds the potential for incremental successes in developing the dispositions of pre-candidate, pre-service music educators; as Wasicsko states, "...there are a reasonable number of identifiable perceptions/dispositions associated with teacher effectiveness that can and should be taken into account in teacher preparation programs" (2007, p. 58). The educational system as a whole can no longer wait until a student has completed their course work and student teaching to decide to develop pre-service music educators' dispositions; now is the time for change to develop students' dispositions at the very beginning of their programs.

The same disposition analysis system that is used by the education department at Northern Kentucky University can also be modified and used by school districts when making hiring decisions. This would indeed change how teachers are hired into a district and again,

would be labor intensive. One public school system, in Boone County, Kentucky, currently uses this dispositional assessment system purposefully with marked success (Boone County Schools, 2015; Gilpin, Gustafson, and Poe, 2012). For the Boone County Schools to achieve a clearer dispositional picture of a particular candidate, they use hiring committees, rigorous rubrics, and dispositions questions within their hiring practice to assure the best hiring outcomes. Ultimate affirmation that this dispositional assessment system works in a public school hiring scenario came when the state testing scores started an upward turn across the entire district (Kentucky Association of School Administrators, 2014).

This research has enormous potential to equip music education departments to facilitate collegial collaboration. This method would have to work in conjunction with school districts' hiring practices, but with sufficient planning this could be accomplished. If the educators for a large district, where there are multiple music educators within a building, all have dispositions that fall on the affirmative end of the scale, not only would the educators be set up for success, but the foundation for optimum student learning would be set. In addition, other disciplines would benefit from this type of affirmative dispositional collegial collaboration. The success rate would not just be revealed within the individual content area departments, but student learning would advance significantly, as shown within the Boone County, Kentucky school system.

Practitioner Growth

One of the reasons I wanted to share the narrative of my participants and to present the data analysis in a format accessible to music practitioners was so that we could all learn and grow from the content. I hope that music educators can see themselves in the stories, find resonance, connections, hope, and a future for growth in their own lives. My goal with this research was to change the system of how we view the dispositions of music educators. I believe

we can celebrate the beauty of a music educator's musicianship because their ability to teach and be musical in the process is directly tied to their dispositions, their attitudes, values, and beliefs. I trust practitioners are able to gain hope and insight from this body of work, to learn from the real-life narrative of other music educators, and to learn to use their dispositions as a valuable tool to positively affect lives!

Resonant Coda: Dispositions and Me

As I reflect on my own life experiences in tandem with my participant stories, I am overwhelmed with moments of personal reflection on both the positive and negative moments I have encountered. These moments have intersected between my personal and professional life and have, without question, influenced my behavior.

Recently, I received a thank you note from a student in which he expressed his gratitude for my mentoring him through his middle school years. His maturity and kindness moved me to tears because ultimately this is why I get up every day: to have a positive impact on another's life. As I was re-reading my notes from my participant interviews, I reflected on how they had influenced and even mentored me. Although the original intent of this thesis was to examine the dispositions of music educators through the lens of perceptual psychology, which I believe I have accomplished, what has also transpired is that this process has mentored me. I deeply relate to many of the positive life experiences that my participants shared as a result of their commitment to invest musically, emotionally, socially, and academically in the lives of students, colleagues, themselves, and the community. Likewise, I relate to many of their painful experiences as well. By *not* acknowledging that I relate to both experiences would position me as being incongruent with my reality as a music educator. The term of *resonance* or *resonant* (continuing to sound for some time) is powerful for a music educator. For me it is has a double impact, because it not only is a technical term but in this instance is a qualitative term as well.

My participants' narratives will sound for some time within me and my connections to my participants' narratives will bring about the ripple effect, i.e., I am challenged to assess and change my perceptions which influence my behavior. Ultimately, these moments of connection or intersection and reflection are the resonances framework to which Barrett and Stauffer (2009), Clandinin and Connelly (1995), Conle (1996, 2000), and Samson (1998) refer. In this dissertation, I have presented the resonances of my participants' stories and share my responses through my own resonant intersections. Lastly, I undoubtedly bring life experiences, opinions, and perspectives to the sample population studied, and because I am a music educator, I can apply my expertise in the interpretation of the data.

As established in the previous chapters, our behavior choices often do not appear as simple as we believe them to be. Fundamentally, the complex underpinnings of our genetics, upbringing, training, environment, and desires become our individual selves, and ultimately influence and portend our behavior. I am intrigued by the Apostle Paul's quote,

***I do not understand what I do. For what I want to do I do not do, but what I hate I do.
(Romans 7:15, New International Version)***

Just as the Apostle Paul had succumbed to doing what he actually did not want to do, we educators often think and behave in ways that later, upon reflection, caused us disappointment, pain, regret, or sadness in regard to the outcomes. Like the Apostle Paul, we cannot alter, without great effort, planning, or tragedy, the aggregate of our innate and learned traits, which influence and predict our behavior.

Nothing could have prepared me for the emotional toll this process has taken on my life, privately and professionally. Mostly, I welcomed the toll, but at times, I was thrown off-kilter emotionally, professionally, and academically. The process has forced me to reflect deeply on my practice, assess my dispositions and behaviors, wrestle through guilt and regret, make

changes that usually only occur after traumatic life events, and forgive myself. I could not live an authentic life if I did not forgive myself. While in the midst of living, loving, and learning, there will always be those moments when mistakes are made; the only way to move on with a joyful heart is to forgive. My dispositions (i.e., my attitudes, values, and beliefs which are my core perceptions) are a result of my genetics, my character, my innate and learned traits, my personality, my upbringing, my religious influences, my relationships, my education, my culture, and my environment. Some days I question whether I am authentic and intentional, and other days, I know I am not, but at my core, what am I, or more pointedly, who I am is the most important driving force. I would venture to say that all the participants I interviewed probably would say they are authentic and intentional, but the coupling of my study's results and my own perception of my personal dispositions raises a caveat about the seemingly "clear" distinctions within my data. This caveat does not allow me to establish definitive labels of effective or ineffective, but only groupings of dispositions. I hope the use of my individually unique dispositions results in my being, and more importantly, my becoming a more authentic and intentional music educator to the majority of my students, the majority of the time. Combs and Snygg summarize the entire authentic and intentional educator perspective this way:

Good teaching can occur though teachers be sweet or tough, lenient or strict, reserved or outgoing. What makes an effective teacher, it is clear, is not the possession of some list of particular traits...good teaching seems, rather, to be a matter of effective use of the teacher's unique personality. There will be as many methods of teaching as there are kinds of teachers (1959, pp. 398-399).

I restate Lowell Mason's (1848) challenge to music educators, "all elements of instruction in singing, all expense of time and apparatus, will produce no favorable result, if the teacher is wanting in the necessary ability and disposition . . . (p. 35)." Mason's statement drives

me to seek how my attitudes, values, and beliefs (my dispositions) affect my behavior as a vocal music educator. I analyze my daily interactions with a renewed inner voice that prompts me to think before I speak, to speak with words that heal and not hurt, and to view others around me through the eyes of love. For me, without the eyes of love I will find it impossible to share the passion for music that can inspire us to join to make a positive difference on a multitude of levels. Our present world is faced with deep emotional hurts and cannot sustain such a human disconnect without further emotional destruction. Therefore, I must use my potential to invoke positive change through music, and to achieve this result, I intend to engage my authentic and intentional self at every moment possible.

I have become more aware of Mason's injunction as I have aged. Often, I contribute large amounts of time to equip students with appropriate skills to guide them to attain a successful performance experience, to develop a greater understanding of music theory concepts, to develop and improve their sight-singing skills, and to adjudicate their vocal abilities, or to train other vocal adjudicators for that task. These times include before and after school hours, evening hours, weekend hours, and lunch/planning periods during the day. Although I try not to tally how much time I share with others, people around me comment on my personal constitution suffering; I am unaware of the physical and emotional toll exacted by investing lots of time in others. As I get older, though, I realize how often I feel physically tired even though my mind is sharp and I am excited to take my Starbucks to an early 7:15 a.m. *a cappella* rehearsal! To be able to start the day making beautiful music, equipping young students to learn how to listen and blend their voices, and to feel the oxygen and energy levels rise as you inhale deep breaths all while preparing for the day...at its core it is connected directly to passion! You willingly trade sleep for this experience, but ultimately you realize you are setting an example and someone is watching you, learning, and interpreting what it means to be committed to something because of

passion; the importance of balance in life must also be taught. The reality is that I am slowly learning this lesson.

It is the indispensable duty of the teacher, here expressed once for all, to go to his [her] work, from day to day, with unwearied patience and perseverance...put your hand with courage to the work...let [the music educator] lead [students] on; or rather, let [them] shed just so much light upon their [students'] path, as will enable them to discover the way themselves (Mason, 1848, pp. 35, 36, and 39).

APPENDICES A-K

Appendix A: Institutional Review Board Approval Letter



SYRACUSE UNIVERSITY
Institutional Review Board
MEMORANDUM

TO: Joseph Shedd
DATE: August 5, 2014
SUBJECT: Submitted for Expedited Review-Determination of Exemption from Regulations IRB #: 14-185
TITLE: *Examining the Disposition Characteristics of Music Educators: A Perceptual Psychology Theory*

The above referenced application, submitted for expedited review has been determined by the Institutional Review Board (IRB) to be exempt from federal regulations as defined in 45 C.F.R. 46, and has been evaluated for the following:
determination that it falls within the one or more of the five exempt categories allowed by the organization;
determination that the research meets the organization's ethical standards.

This protocol has been assigned to exempt category 2 and is authorized to remain active for a period of five years from August 4, 2014 until August 3, 2019.

CHANGES TO PROTOCOL: Proposed changes to this protocol during the period for which IRB authorization has already been given, cannot be initiated without additional IRB review. If there is a change in your research, you should notify the IRB immediately to determine whether your research protocol continues to qualify for exemption or if submission of an expedited or full board IRB protocol is required. Information about the University's human participants protection program can be found at: <http://orip.syr.edu/human-research/human-research-irb.html>. Protocol changes are requested on an amendment application available on the IRB web site; please reference your IRB number and attach any documents that are being amended.

STUDY COMPLETION: Study completion is when all research activities are complete or when a study is closed to enrollment and only data analysis remains on data that have been de-identified. A Study Closure Form should be completed and submitted to the IRB for review ([Study Closure Form](#)).

Thank you for your cooperation in our shared efforts to assure that the rights and welfare of people participating in research are protected.

Tracy Cromp,
M.S.W. Director

DEPT: Education, 150 Huntington Hall

CC: Kathleen Popow

**Office of Research Integrity and
Protections**

121 Bowne Hall Syracuse, New
York 13244-1200 (Phone) 315.443.3013

☐☐(Fax) 315.443.9889

orip@syr.edu

☐☐www.orip.syr.edu

Appendix B: Participant Recruitment Letter



**SYRACUSE UNIVERSITY
SCHOOL OF EDUCATION
TEACHING AND LEADERSHIP PROGRAMS**

Title: Examining the Disposition Characteristics of Music Educators: A Perceptual Psychology Theory.

Principal Investigator: Kitty Popow, kjpopow@syr.edu 315-415-7350, cell

Dear Music Colleague:

I am currently conducting research on the *dispositions of effective music educators from novice through retired veteran status*. As a professional in the field of music education, your expertise on the academic requirements for certification, moral and ethical training, and the daily use of innate traits, beliefs, attitudes, values and, experiences, is invaluable. Only music educators in your position can make these observations.

My goal is to locate educators, willing to participate, from a broad base of criteria: school demographic, (urban, suburban, and rural); field of expertise, (orchestral, band, and general/choral); varying levels of recognized certifications (National Board Certified, Kodaly, and Orff), and gender, (male or female). The research interview is 45 minutes long and can be scheduled to accommodate your life.

Attached is a copy of the consent form that you would be asked to sign, if you decide to participate in my study. The form provides more information on the purpose of my study, explains how your participation and comments will be kept confidential, and various other details of the study. To insure that your response to participate remains confidential, please contact me directly at kjpopow@syr.edu. or contact me by phone at 315-415-7350. I look forward to hearing from you.

Thank you,

Kitty Popow

kjpopow@syr.edu
Syracuse University School of Education
Teaching and Curriculum Doctoral Dissertation Research
Music Educator, F-M School District

Appendix C: Participant Consent Form



SYRACUSE UNIVERSITY SCHOOL OF EDUCATION TEACHING AND LEADERSHIP PROGRAMS

Informed Consent Form for Research

Title: Examining the Disposition Characteristics of Music Educators: A Perceptual Psychology Theory.

Principal Investigator:

Kathleen J. Popow
(315) 415.7350
kjpopow@syr.edu

Faculty Sponsor:

Joseph B. Shedd
315 443.2685
jbshedd@syr.edu

My name is Kathleen (Kitty) Popow and I am asking you to participate in a research study. The purpose of this study is to use perceptual theory to explore the dispositions of effective music educators. As a professional in the field of music education, your expertise on the academic requirements for certification, moral and ethical training, and the daily use of innate traits, beliefs, attitudes, values and experiences, is invaluable. Only a music educator in your position can make these observations, therefore, you were selected for this interview from three criteria: demographic, (urban, suburban, and rural); field of expertise, (orchestral, band, and general/choral); and gender, (male or female).

INFORMATION

If you agree to participate in this study, you will be asked to:

- Sign this participant consent form
- Participate in an interview (approximately 45 minutes long).
- Interview location is subject to participant request of a convenient location.

RISKS

Although participants' real identity is not recorded or documented, (other than your signature on the consent form), and I will make every effort to delete any information that might specifically identify you and/or your district as a source of information from any published report of my interviews, and even though you will have established a unique pseudonym of your own choice, an in-depth analysis of demographic information and interview comments might allow someone who knows you to identify you as the source of particular interview comments, causing a certain level of awkwardness and/or a measure of embarrassment. Protecting your confidentiality and information that may connect you with your institutions and/or affiliation with your school district is of utmost priority. This assurance requires your trust.

BENEFITS

It is anticipated that the responses collected from the research interviews will provide music educator training programs with qualitative data on the developmental process of dispositions. Thus, the higher learning institution can use the data to make improvement in their preparation program and support beginning music educators more effectively

AUDIO- RECORDINGS

Data will be collected via an mp3 recorder and is will be transcribed onto a computer. In addition, data collected will be used in future publications, conferences, workshops, presentations, and for further data analysis. Only the above-mentioned faculty advisor and I will have access to this information.

CONFIDENTIALITY

Data will be stored securely on a password-protected zip-drive. Only the above-mentioned faculty advisor and I will have access to this information. Upon completion of this project, all consent forms will remain on file for a period of three years, and all data summaries/transcripts are stored in a secure location.

COMPENSATION

You will receive a \$10 Starbucks gift card for participating in this study and your name will be placed in a drawing for a \$100 American Express gift card.

CONTACT

Should you have any additional questions about this study, you are free to contact the student researcher or her faculty adviser. You may contact the Syracuse University Institutional Review Board at 315-443-3013, if you have any questions regarding your rights as a research participant. In addition, the Board is available if you have any questions, concerns, or complaints that you would like to address to someone other than the researcher, or if you have tried to reach the researcher or her advisor and have been unable to do so.

PARTICIPATION

Your participation in this study is voluntary; you may decline to participate without penalty. If you decide to participate, you may withdraw from the study at any time without penalty and without loss of benefits to which you are otherwise entitled. If you withdraw from the study before data collection is complete, your data will be returned to you or destroyed at your request. If at any time during the interview, you feel unqualified to answer or prefer not to answer, or should you feel you need to remove yourself from the research process, simply state that and the appropriate measures will be taken.

CONSENT

The researcher has reviewed the individual and social benefits and risks of this project with me. I am aware the data will be used in a doctoral dissertation that will be publicly available at Syracuse University along with potential publication in a research based educational journal. I have the right to review, comment on, and/or withdraw information prior to the research project's final publication. The data gathered in this study are confidential with respect to my personal identity unless I specify otherwise. I understand if I say anything that I believe may incriminate or identify me, or my school district, the interviewer will delete that information from the written transcript of the interview.

I affirm that I am at least eighteen years of age, all of my questions have been answered, and I agree to participate in this research.

_____ I agree to be audio-recorded

_____ I do not agree to be audio-recorded

I have been offered a copy of this consent form that I may keep for my own reference and I consent to participate in today's interview.

Participant's signature Date

Participant's printed name

Interviewer's signature Date

Kathleen J. Popow
Interviewer's printed name

Appendix D: Permission Letter from Dr. Mark Wasicsko



College of Education and Human Services
Nunn Drive
Highland Heights, Kentucky 41099
www.nku.edu
<http://coehs.nku.edu/>

November 16, 2013

To Whom It May Concern:

Ms. Kathleen J Popow has my permission to use the perceptual rating instrument and other related materials available through the National Network for the Study of Educator Dispositions (www.teacherdispositions.org) for which I am the director. The only stipulations are that these materials may not be used for profit, the network and author(s) will be credited, and results of any studies using the materials will be shared with the broader Network membership.

Please feel free to contact me or visit the website if you have additional questions.

Sincerely,

A handwritten signature in black ink that reads 'M. Mark Wasicsko'.

M. Mark Wasicsko, Ph.D.
Bank of Kentucky Endowed Chair

College of Education and Human Services Northern Kentucky University
Nunn Drive, BEP 221
Highland Heights, KY 41099
office - 859.572.5235
fax - 859.572.6096
wasicskom1@nku.edu

The National Network for the Study of Educator Dispositions.
www.educatorispositions.org

AN NCATE ACCREDITED INSTITUTION

Appendix E: Initial Interview #1

Initial Interview

Demographic Narrative Questions:

Please answer the following:

1. Your gender (male, female)
2. Your race
3. Your age
4. Your discipline (general, vocal, choral, instrumental)
5. Your teaching demographic (urban, suburban, rural)
6. Your teaching grade level (elementary, middle-school, high-school)
7. Do you teach in a public, private, or parochial school?
8. Your career level (novice, veteran, retired)
9. Your years of teaching experience
10. Your education (undergraduate, graduate, advanced certification, doctorate)
11. Your major instrument
12. Is your teaching placement within your major instrument discipline
13. Any additional certification(s) (state, national, Orff, Kodaly, etc.)
14. How many student teachers have you hosted?

Personal Narrative Questions:

How would your students describe you to others?

Describe your perfect day.

What kinds of problem do people bring to you?

If your life works out the best you can imagine, what will you be doing in 5 years?

How do you maintain balance in your life? What do you do for fun?

Describe yourself professionally.

What labels do you use to describe yourself? Why?

What labels do you use to describe your professional self? Why?

Any additional information you want to share about who you are and what you do?

Initial Interview adopted from Personal Narrative Questions: ©M. Mark Wasicsko. Used by permission, November, 2013.

Appendix F: Human Relations Incidents Interview Prompt

Human Relations Incidents Interview Prompt

Think of a significant event that involved you in a teaching or helping role with one or more other persons. The event you describe should be one that has personal meaning for you (something that interested you, something that made you wonder, something that made you feel good, something that just didn't work out as you had hoped, etc.). It would be helpful if you describe feelings about the situation. Include as much detail as possible when answering the following questions:

Describe the situation as it occurred at the time.

What did you do in that particular situation?

How did you feel about the situation at the time you were experiencing it?

How do you feel about the situation now?

What would you change, if anything?

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November, 2013.

Appendix G: Music Related Human Relations Incidents Interview Prompt

Music Related Human Relations Incidents Interview Prompt

Think of a significant personal music classroom experience, ensemble experience, lesson experience, interaction with a music teacher/conductor experience, or a performance experience you had as a child, young adolescent, high school student or college student. It would be helpful if you describe your feelings about the situation. Include as much detail as possible when answering the following questions:

Describe the experience as it occurred at the time.

Why was this experience significant to you?

How did you feel about the experience at the time you were experiencing it?

How do you feel about the experience now?

In what way(s), if any, did this experience influence you as a music educator?

MRHRI format adapted from the ©National Network for the Study of Educator Dispositions HRI format. Used by permission, November, 2013.

Appendix H: Internal Review Board Amended Approval



SYRACUSE UNIVERSITY Institutional Review Board MEMORANDUM

TO: Joseph Shedd
DATE: September 23, 2014
SUBJECT: Amendment for Exempt Protocol
AMENDMENT#: 1 - A) Revised Consent Form(s);
B) Other - Adding a Transcriptionist / Data Analysis Raters
IRB #: 14-185
TITLE: *Examining the Disposition Characteristics of Music Educators: A Perceptual Psychology Theory*

Your current exempt protocol has been re-evaluated by the Institutional Review Board (IRB) with the inclusion of the above referenced amendment. Based on the information you have provided, this amendment is authorized and continues to be assigned to category 2. This protocol remains in effect from August 4, 2014 to August 3, 2019.

CHANGES TO PROTOCOL: Proposed changes to this protocol during the period for which IRB authorization has already been given, cannot be initiated without additional IRB review. If there is a change in your research, you should notify the IRB immediately to determine whether your research protocol continues to qualify for exemption or if submission of an expedited or full board IRB protocol is required. Information about the University's human participants protection program can be found at: <http://orip.syr.edu/human-research/human-research-irb.html> Protocol changes are requested on an amendment application available on the IRB web site; please reference your IRB number and attach any documents that are being amended.

STUDY COMPLETION: The completion of a study must be reported to the IRB within 14 days.

Thank you for your cooperation in our shared efforts to assure that the rights and welfare of people participating in research are protected.

A handwritten signature in black ink that reads "Tracy J. Cromp".

Tracy Cromp, M.S.W.
Director

DEPT: Education, 150 Huntington Hall

CC: Kathleen Popow

Office of Research Integrity and Protections
121 Bowne Hall Syracuse, New York 13244-1200
(Phone) 315.443.3013 ♦ (Fax) 315.443.9889
orip@syr.edu ♦ www.orip.syr.edu

Appendix I: Example of Human Relations Incidents Instructions for Professional Raters

Scoring incidents – After you have become familiar with the perceptual factor and have read the HRI transcription, you will be asked to infer the participant’s (music teacher’s) perceptual orientation on a scale similar to the one shown:

ABLE UNABLE

ABLE - The music teacher sees others as having the capacities to deal with their problems. S/He believes others are basically able to find adequate solutions to events in their own lives.

UNABLE - The music teacher sees others as lacking the necessary capacities to deal effectively with their problems. S/He doubts their ability to make their own decisions and run their own lives.

7 6 5 4 3 2 1

A score of 1 indicates that, in your best judgment, the participant’s perceptions closely parallel the perceptions described in the ineffective (UNABLE) definition. Conversely, a score of 7 indicates that, in your judgment, the participant’s perceptions closely parallel those described in the effective (ABLE) definition. In most cases, the writer’s perceptions will fall somewhere between the two extremes.

Modified and adapted. ©National Network for the Study of Educator Dispositions. Used by permission, November, 2013.

Appendix J: Perceptual Rating Scale Rubric

Perceptual Rating Scale

Rater _____ Date _____ Protocol _____

PERCEPTIONS OF SELF:

IDENTIFIED

The teacher feels a oneness with all human kind. He/she perceives him/herself as deeply and meaningfully related to persons of every description.

UNIDENTIFIED

The teacher feels generally apart from others. His/her feelings of oneness are restricted to those of similar beliefs.

PERCEPTIONS OF OTHERS:

ABLE

The teacher sees others as having capacities to deal with their problems. He/she believes others are basically able to find adequate solutions to events in their own lives.

UNABLE

The teacher sees others as lacking the necessary capacities to deal effectively with their problems. He/she doubts their ability to make their own decisions and run their own lives.

PERCEPTIONS OF PURPOSE:

LARGER

The teacher views events in a broad perspective. His/her goals extend beyond the immediate to larger implications and contexts.

SMALLER

The teacher views events in a narrow perspective. His/her purposes focus on immediate and specific goals.

FRAME OF REFERENCE:

PEOPLE

The teacher is concerned with the human aspects of affairs. The attitudes, feelings, beliefs, and welfare of persons are prime considerations in his/her thinking.

THINGS

The teacher is concerned with the impersonal aspects of affairs. Questions of order, management, mechanics, and details of things and events are prime considerations in his/her thinking.

Materials permission, ©College of Education, Eastern Kentucky University. Used by permission, November, 2013.

Appendix K: Thematic Coding

<p style="text-align: center;">Perceptions of SELF: Identified</p> <p>The teacher feels a oneness with all humankind. He/she perceives him/herself as deeply and meaningfully related to persons of every description.</p> <p style="text-align: center;"><i>Sees Self As...</i></p> <p>Able</p> <ol style="list-style-type: none"> 1. Identified with 'I can help' 2. Feel certain, sure regarding ability = certainty 3. Optimistic - can do <p>Dependable</p> <ol style="list-style-type: none"> 1. Trustworthy <ol style="list-style-type: none"> a. Available b. Good listener c. Humility d. A guide <p>Worthy - valued</p> <ol style="list-style-type: none"> 1. Self-revealing - openness 2. Enough, identity = titles and professional labels 3. Effect of positive influences <p>Wanted</p> <ol style="list-style-type: none"> 1. Liked <p>With People</p> <ol style="list-style-type: none"> 1. Feels aware – congruent between thinking and actions 2. Realistic - see through real eyes 	<p style="text-align: center;">Perceptions of SELF: Unidentified</p> <p>The teacher feels generally apart from others. His/her feelings of oneness are restricted to those of similar beliefs.</p> <p style="text-align: center;"><i>Sees Self As...</i></p> <p>Unable</p> <ol style="list-style-type: none"> 1. Apart from people 'difficulty identifying with teaching certain students' 2. Doubt ability 3. Pessimistic - glass half empty <p>Undependable</p> <ol style="list-style-type: none"> 1. Untrustworthy <ol style="list-style-type: none"> a. Unavailable b. Not a good listener c. Proud – self-absorbed d. Misguided <p>Unworthy - unvalued</p> <ol style="list-style-type: none"> 1. Self-concealing - closed 2. Not enough, lack identity = confusion regarding titles and professional labels 3. Negative influences <p>Not Wanted</p> <ol style="list-style-type: none"> 1. Not liked <p>Apart from People</p> <ol style="list-style-type: none"> 1. Unaware – incongruent between thinking and actions 2. Unrealistic - 'Polly Anna' syndrome
<p style="text-align: center;">Perceptions of OTHERS: Able</p> <p>The teacher sees others as having capacities to deal with their problems. He/she believes others are basically able to find adequate solutions to events in their own lives.</p> <p style="text-align: center;"><i>Sees Others As...</i></p> <p>Capable</p> <ol style="list-style-type: none"> 1. High expectations 2. Trustworthy <p>Friendly</p> <ol style="list-style-type: none"> 1. Positive 2. Liked <p>Worthy</p> <ol style="list-style-type: none"> 1. Valuable 2. Respectable <p>Internally motivated</p> <p>Dependable</p> <ol style="list-style-type: none"> 1. Finds answers <p>Helpful</p>	<p style="text-align: center;">Perceptions of Others: Unable</p> <p>The teacher sees others as lacking the necessary capacities to deal effectively with their problems. He/she doubts their ability to make their own decisions and run their own lives.</p> <p style="text-align: center;"><i>Sees Others As...</i></p> <p>Incapable</p> <ol style="list-style-type: none"> 1. Low expectations 2. Untrustworthy <p>Unfriendly</p> <ol style="list-style-type: none"> 1. Negative 2. Disliked <p>Unworthy</p> <ol style="list-style-type: none"> 1. No account 2. No importance <p>Externally motivated</p> <p>Undependable</p> <ol style="list-style-type: none"> 1. Finds excuses <p>Hindering</p>

<p style="text-align: center;">Perceptions of PURPOSE: Larger - Teaching Goals and Events</p> <p>The teacher views events in a broad perspective. His/her goals extend beyond the immediate to larger implications and contexts.</p> <p style="text-align: center;"><i>Sees Purpose As...</i></p> <p>Freeing</p> <ol style="list-style-type: none"> 1. Understanding 2. Helping 3. Involved 4. Releasing <p>Larger</p> <ol style="list-style-type: none"> 1. Altruistic 2. Accepting 3. Revealing <p>Encouraging process</p> <ol style="list-style-type: none"> 1. Value integrity 2. Meanings <p style="text-align: center;"><i>Sees Approach to Purpose As...</i></p> <p>Positive</p> <p>Open to experience</p> <ol style="list-style-type: none"> 1. Flexible 2. Process oriented 3. Awareness of complexity <p>Relaxed</p> <p>Tolerant of ambiguity</p>	<p style="text-align: center;">Perceptions of PURPOSE: Smaller - Teaching Goals and Events</p> <p>The teacher views events in a narrow perspective. His/her purposes focus on immediate and specific goals.</p> <p style="text-align: center;"><i>Sees Purpose As...</i></p> <p>Controlling</p> <ol style="list-style-type: none"> 1. Condemning 2. Dominating 3. Uninvolved 4. Coercing <p>Smaller</p> <ol style="list-style-type: none"> 1. Narcissistic 2. Rejecting 3. Concealing <p>Achieving goals</p> <ol style="list-style-type: none"> 1. Violate integrity 2. Facts <p style="text-align: center;"><i>Sees Approach to Purpose As...</i></p> <p>Negative</p> <p>Closed to experience</p> <ol style="list-style-type: none"> 1. Focused on immediate 2. Ends oriented 3. Oversimplification <p>Compulsion to change others</p> <p>Intolerant</p>
<p style="text-align: center;">Perceptions of GENERAL FRAME OF REFERENCE: People</p> <p>The teacher is concerned with the human aspects of affairs. The attitudes, feelings, beliefs, and welfare of persons are prime considerations in his/her thinking.</p> <p style="text-align: center;"><i>Sees the Human Side of Teaching As...</i></p> <p>Internal</p> <ol style="list-style-type: none"> 1. Growth oriented 2. Hopeful <p>Perceptual Meanings</p> <ol style="list-style-type: none"> 1. Sees the big picture <p>People Orientation</p> <ol style="list-style-type: none"> 1. Positive Relationships <ol style="list-style-type: none"> a. Students b. Colleagues c. Community 2. Service Orientation <p>Immediate causation</p> <ol style="list-style-type: none"> 1. Seeks to discover cause behind behavior 	<p style="text-align: center;">Perceptions of GENERAL FRAME OF REFERENCE: Things</p> <p>The teacher is concerned with the impersonal aspects of affairs. Questions of order, management, mechanics, and details of things and events are prime considerations in his/her thinking.</p> <p style="text-align: center;"><i>Sees the Human Side of Teaching As...</i></p> <p>External</p> <ol style="list-style-type: none"> 1. Fencing in or controlling 2. Despairing <p>Facts, Events</p> <ol style="list-style-type: none"> 1. Immediate picture <p>Things Orientation</p> <ol style="list-style-type: none"> 1. Aspect of impersonal affairs <ol style="list-style-type: none"> a. Non-relational b. Mundane c. Short-range 2. Material aspect <p>Historical Causation</p> <ol style="list-style-type: none"> 1. Passes judgment based on history

Appropriate Methods for Helping	Inappropriate Methods for Helping
<p><i>Sees...</i></p> <ol style="list-style-type: none"> 1. Helping methods superior 2. Cooperation superior 3. Acceptance superior 4. Open communication superior 5. Giving methods superior 6. Energized superior 	<p><i>Only Sees...</i></p> <ol style="list-style-type: none"> 1. Manipulating methods 2. Competition 3. Appeasing 4. Rejecting/attacking 5. Authoritarian 6. Closed communication 7. Withholding 8. Lifeless

Adapted from Combs et al. 1969, Popow, 2012a, 2012b; Usher, 1966, 2002; Wasicsko, 2002, 2004, 2007.

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EDUCATION

- Ph.D in Teaching and Curriculum, Syracuse University, 2017
- M.M. in Music Education, Syracuse University, 1999
- Bachelor of Music Education, Syracuse University, *Magna Cum Laude*, 1996
- New York Teaching Certification: Developmental K-12: vocal and instrumental music, 1996

TEACHING EXPERIENCE

Teacher: Fall 1996-Present, Fayetteville-Manlius Central School District (F-M CSD), Manlius, NY. Responsible for general, vocal, and choral music grades K-12. Primary placement is grades 5-8. Assignment also includes music theory at the middle and high school and advanced choirs at the high school. Extra-curricular groups have included *a cappella* women's and mixed vocal ensembles, audition-only mixed vocal choirs grades 5/6 and 7/8, ukulele club, and group vocal lessons.

Teacher: 1991-Present. Private voice instructor with in-home studio. Responsibilities include training voices from adolescence through adulthood and preparing students for auditions for festivals (New York State School Music Association (NYSSMA), All-State, Area All-State, All-Eastern, and Nationals), theater, and college. Develop students' skills to include performances in multiple genres and languages, to improve sight-reading, and to build self-confidence.

Trainer: Spring 2010-Present, Assistant to the Vocal Adjudicator Trainer, New York State School Music Association (NYSSMA), Westbury, NY. Responsibilities include training potential vocal adjudicators for NYSSMA festivals, assessing trainee progress and development, and managing materials during training sessions.

Adjunct Professor: Fall 2007-Spring 2008, Syracuse University, Syracuse, NY. Responsible for Music Education Academy course. Initiated organizational, financial, and course curriculum restructuring. Developed student leadership organizational structure and designed pre-service music educator philanthropic opportunities. Weekly course topics included current trends, novice educator pitfalls, inclusion methods, and emotional health for young music educators.

Vocal Coach: Fall 1995-Spring 2002, Syracuse Children's Chorus, Syracuse, NY. Responsible for group vocal skills lessons during choral rehearsals. Gave rotating weekly lessons to the entire 200 member, four choir system. Assisted in Spring auditions. Guest conducted and chaperoned extended trips nationally and internationally.

Teacher: Fall 1991-Spring 1992, Summit Academy, Clarks Summit, PA. Responsible for general, vocal, and choral music grades K-8. Assignment included conducting select 7/8 mixed choir and providing individual voice and piano lessons.

PROFESSIONAL AFFILIATIONS

- New York State School Music Association (NYSSMA)
- National Association for Music Education (NAfME)
- Onondaga County Music Educators Association (OCMEA)
- National Network for the Study of Educator Dispositions
- Voice Care Network
- Choral Music Experience (CME)
- American Choral Director Association (ACDA)

PROFESSIONAL ACTIVITIES

Guest Choral Conductor: 1994-Present, National and International. Conducted multiple national, international, county, and local choral ensembles, and at conference choral interest sessions and conference general sessions. Chose developmental and ability-appropriate program repertoire.

Worship Leader: 1994-2017, PA and NY. Includes designing weekly worship song service, playing keyboard/percussion, serving as lead and 2nd female vocalist.

Clinician: Spring 1997-Present, National and International. Presenting on topics including music educator dispositions, healthy vocal skills, conducting, multi-cultural music, and general music master classes; serving on panel discussions; conducting reading sessions at colleges, public school, and professional conferences.

Adjudicator: Spring 1998-Present, NY. New York State School Music Association, NYSSMA All-State Vocal Adjudicator Spring 2010 and Levels 1-6 Vocal Adjudicator Spring 1998: adjudicate vocal solos at sanctioned NYSSMA festivals. Non-sanctioned vocal adjudicator at in-house school festivals.

Committee Chair: 2002-2016, NY. OCMEA Vocal Task Committee Chair. Responsibilities include facilitating county vocal committee meetings, developing guidelines for vocal auditions and festivals, updating guidelines yearly, advocating for county students' vocal experience, and being a liaison between county vocal educators and the county executive committee.

Committee Co-Chair: Fall 2005-Spring 2007, NY. ACDA Ethnic and Multi-Cultural Repertoire and Standards Assisted in reviewing multi-cultural choral music, presenting repertoire at conference reading sessions, and advocating for ethnic and multi-cultural music at executive sessions.

**VOLUNTEER
LEADERSHIP
EXPERIENCE**

Manager: 1996-Present, NY. Managed multiple OCMEA Elementary and Junior High vocal auditions and festivals. Responsible for all operations to coordinate vocal experiences for students. Coordinated with accompanists and conductors participating in festivals.

Curriculum Developer: Spring 2003-Spring 2008, NY. Designed and developed sixteen audition and festival procedure manuals for OCMEA. Responsibilities included being county consultant regarding audition and festival procedures, updating manuals yearly, and informing county representatives of manual updates.

**SCHOOL
COMMUNITY
INVOLVEMENT**

Differentiated Instruction Department Trainee: Spring 2014-Spring 2015, F-M CSD, Manlius, NY. Participated in a year-long training with Jennifer Rich-Walters learning the elements of Differentiated Instruction. Information and experiences were shared with department colleagues over the course of four turn-key sessions.

Curriculum Developer: Spring 2012-Spring 2014, F-M CSD, Manlius, NY. Researched, designed, and developed music curriculum for grades 5-8. Used the Rubicon curriculum software and interacted with department colleagues in final stages of curriculum development.

Cooperating Teacher: Spring 2007, Spring 2013, NY. Responsible for guiding and evaluating graduate and undergraduate students seeking state certification in music education.

Choral Director: Fall 1996-Present, F-M CSD, Manlius, NY. Teach and prepare choral students for school and community choral functions.

CONFERENCE PRESENTATIONS

Has Anyone Asked the Music Teacher? November 2012, Erlanger, KY. Conference session presentation at the Eighth Symposium on Educator Dispositions. Northern Kentucky University, Mets Center.

Teaching Gahu in the General Music Classroom. December 2005, Rochester, NY. Conference session presentation at the NYSSMA Winter Conference.

AWARDS

- Curriculum Development Project Grant – awarded by F-M CSD, Summer 2012.
- Conference Grant – awarded by Teaching and Curriculum, Syracuse University, Fall 2012.

PERFORMANCE EXPERIENCE

- Tully Counsel for the Arts: Vocal Soloist for the *Messiah*, 2004, 2007, 2009, and 2014.
- Tully Counsel for the Arts: Choral and Orchestral Conductor for the *Messiah*, 2006, 2007, 2008, and 2009.
- Syracuse Children's Chorus: Conductor of Children's Choir Gregg Smith Concert Finale, Summer 1996.
- Syracuse Children's Chorus: Conductor for *Dark Elegy*, Spring 1995.
- Syracuse Oratorio Society, Fall 1994-Spring 1996.