Are Schwab's Commonplaces Common In Music Teaching?

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Abstract

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The purpose of this multi-site comparative study was to engage music educators in a process to uncover broader perspectives on their pedagogy by breaking down the barriers between general education pedagogy and music education. The curriculum planning and instruction of music teachers were observed through Schwab's Commonplaces framework to identify connections between their initial approaches and changes made during the beginning of the 2020-2021 school year. Participants were seven New York City middle school general music teachers. Data were collected from participants in two sets, each consisting of one questionnaire in Qualtrics, and one interview on Zoom for a total of four instruments. The data analysis process was as follows; (a) data organization, (b) first cycle structural coding, (c) second cycle coding, and (d) synthesis and cross-case analysis. The study addressed the following research questions: (a) How can the curriculum planning, and instruction of music teachers be observed in relation to Schwab's commonplaces? (b) What connections might be inferred between these observations and any later curriculum or instructional changes (or lack thereof) made by teachers? (c) How might the schooling changes resulting from the Covid-19 outbreak have impacted these decisions? (d) What impact and/or changes in student engagement and learning might be observed by teachers during the period of this study?

The findings were as follows; (a) Commonplace lens/es for curriculum planning and instruction were misidentified by participants, *Learner* was the most emphasized Commonplace instruction lens and four participants were unable to differentiate between curriculum and

instruction, (b) Teachers' more accurately identified the Commonplace lens/es in the second data set, *Learner* was the most emphasized Commonplace lens for curriculum planning and instruction, and student feedback and/or engagement influenced curriculum changes, (c) COVID-19 affected participants' emotions, attitudes, and decision-making, school reopening structures frequently changed, participants simplified curriculum content for remote and reduced instruction time, and altered curriculum and instruction to prioritize students' social-emotional well-being and engagement, and (d) Student engagement and learning looked different due to COVID-19 schooling changes, in-person students showed improved engagement and quality of work, other subjects affected student engagement and learning, which improved after curriculum changes.

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R.A.D.

Dedication

This paper is dedicated to my family. For my mother, Caroline, whose hard work, determination and support encouraged me to strive to be my best. A woman without whom I would not be the person I am today. For my grandparents, Cecelia and Ken, for being my home away from home and keepers of my fondest childhood memories.

R.A.D.

Chapter I: Introduction

Introduction

As a result of the increasing focus on the education of students worldwide, teachers are often bombarded by an endless stream of research that seeks to identify which philosophies and approaches are best suited to various classrooms. Rather than providing clarity, academics' contradicting voices can seem overwhelming, and designing effective curriculum and instruction methods can feel like an insurmountable task. The common theme is that effective classroom teachers integrate many perspectives to make well-informed decisions regarding the planning and implementation of curriculum (Bransford et al., 2000; Gay, 2010; Knight & Marciano, 2013; Ladson-Billings, 2009; Pallas & Neumann, 2019).

Through this study, the researcher aimed to address the perceived gap between non-music and music-specific pedagogy and contribute to the body of literature surrounding general music curriculum and instruction. The researcher further seeks to highlight the value for teachers to understand diverse pedagogical approaches to create the best learning experiences for music students. This study was conducted during the COVID-19 outbreak, which resulted in sweeping changes to schooling, including remote, in-person, and blended learning models.

Narrative

Have you ever heard the phrase 'math is the same in every country'? It may interest you to know that in Australia, we call it 'maths' with an 's' and very little of what we study has to do with algebra. That is what I thought about teaching K-12 music: that it would be the same in every country and especially an English-speaking one such as the United States. I did know that there were different names for notes: that we as Australians call a whole note a semibreve and an eighth note we call a quaver. I did know that solfege was related to Kodály, eurythmics to

Dalcroze, and mallet instruments to Orff. However, I did not know there were songs such as *Lucy Locket* or *Doggy Doggy*, let alone the games that went with them, or why people kept saying 'criss-cross applesauce' for students to sit cross-legged. I did not know that instrumental ensembles were part of the school day in many middle and high schools in the US and not limited to extracurricular activities before or after school, like in Australia. I did not know that students learned instruments in large ensembles and not in small group lessons. This brought a realization that the concept of music education would not be the same in New York as it was back in Australia. As a result, I would inevitably discover new ways to think about teaching.

There are some key differences between the music education systems of each country. Music is part of the Australian Curriculum which holds all students and teachers accountable to the same assessment standards regardless of the state they live in (Australian Curriculum, Assessment and Reporting Authority [ACARA], 2019). Before this, each state had its own standards. I highlight this, as such requirements are not strictly adhered to nationwide in the US. The equivalent document in the US would be the National Core Arts Standards (National Coalition for Core Arts Standards [NCCAS], 2014) which are similar to the Australian documents both in dimensions of music-making and in benchmarks expected of students. However, schools in the US can adopt these, rather than being mandated by the federal government to do so.

It is important to note that the US education system is extremely diverse and varies notably between states. Not only do states have the option to choose what curriculum guides or standards (if any) they implement, but they also have different certification requirements for teachers. In music, teachers may be licensed to teach broadly for all areas of the subject, or more specifically to specialties such as instrumental, choral, and general music (Henry, 2005). They

may also be certified for specific age levels or for all years of schooling K-12 (May et al., 2017). According to Henry (2005, p. 47), the reason is that "the diversity of school settings and student populations among the states necessitates variety in certification practices." This disconnect may also contribute to the differences in how each country, or state in the US, structures its music programs.

In the US, music learning standards were introduced to the teaching workforce in 1994 by the then Music Educators National Conference group (MENC). Williams (2007) and Conway (2008) explain how teachers embraced these voluntary standards in music classrooms. Conway (2008) points out that "capturing the spirit of the standards is no easy task." William (2007) presents findings from various studies which indicate that most classroom time is devoted to standards related to performing skills. In contrast, those related to creative or artistic decision-making skills are often overlooked. When seeking to understand why this was so, Byo (1999) found that teachers felt less able to implement creative or artistic standards effectively and believed they did not have enough time with students to cover every one of the National Standards adequately. This links to the emphasis on large performance groups and pressure to maintain their size and quality of performance (Williams, 2007s).

In 2014, the National Association for Music Education revised the standards in collaboration with the National Coalition for Core Arts Standards (Shuler, Norgaard, & Blakeslee, 2014). One of the essential purposes of these revisions was to offer educators a more sequenced approach toward using the standards and offer more encouragement and guidance for teachers seeking to incorporate more creative and artistic approaches into their classrooms (Shuler, Norgaard, & Blakeslee, 2014). Something unique to New York State and, therefore, this particular study is the Blueprint for Teaching and Learning in Music which "provide a standards-

based rigorous approach for teaching the arts" (New York City Department of Education, 2015, p. 3). This document first emerged in 2005 and since then has been updated as recently as 2015. In 2017, the New York State Learning Standards for the Arts replaced the Blueprint. The NYSLSAS is the most current document available on the education department's website. School administrators or teachers themselves typically decide whether teachers use state or national standards in planning curriculum.

In Australia, most children experience general music in K-7 and as an elective in grades 8-12. Instrumental music programs such as band, orchestra, and chorus are extracurricular activities. In the US system, students in elementary school and often middle school typically experience general music. However, many middle and high school students have the opportunity to elect to replace general music with band, orchestra, or chorus, and these become electives in grades 8-12. There are also key differences in the learning experiences in the two countries' general music classrooms. Dwyer (2016) suggests this is "because music teachers invariably have a different experience of music education," and they "develop strong beliefs about what musical knowledge and skills are valuable to their students" (p. 31). In Australia, the diverse and holistic approaches of teachers reflect the objectives of curriculum documents. The expectation is that students should "explore meaning and interpretation, and social and cultural contexts of the arts" (Australian Curriculum, Assessment and Reporting Authority [ACARA], 2019). Teachers have the same opportunity in a system that values flexibility in the journey rather than the destination itself.

This flexible approach is achieved through various aspects of music categories as composing, performing, and responding. Performance tasks may use voice, guitar, ukulele, recorder, classroom percussion, mallet instruments, or even an instrument students learn outside

of this space such as piano, strings, woodwind, or brass. Composing tasks utilize traditional and non-traditional notation with pen and paper, electronic scoring programs (e.g., Noteflight, Finale, Sibelius), and graphic scoring. Compositions can also be created using music production software (e.g., ProTools, GarageBand, Audacity) live recordings of students playing instruments. Responding tasks may be written assignments, tests, oral presentations, or may branch out to be podcasts, MTV segments, or debates.

In a school year, students produce six music-related assessments: two composing, two performing, and two responding. The extent of the Australian Curriculum mandates is one notated composition, one live performance, and one essay-style response. The structure of assessments beyond these simple stipulations is entirely up to the teacher. The possibilities often seemed endless, and my own selections always varied depending on the school and cohort of students. There seems to be more mention and discussion of single-method approaches to teaching general music and even tension between educators who subscribe to different ones in the US. Facebook group posts, conferences, peer discussions, even teacher preparation programs are reflective of this.

During my study in Australia, both undergraduate and graduate programs were relatively similar since each state often only had 3-4 universities from which to choose. Prospective teachers would attend primarily generalized education classes, with 1 or 2 music methods classes each semester for the two years duration. Essentially, despite being enrolled in a music teaching degree, you were taking anywhere from 10-12 general education classes and only four to six music classes. The expectation was that content-area classes existed for pre-service teachers to apply the principles learned in pedagogy classes to their specialized content-area. Music-specific approaches were only touched upon briefly and generally only for their intended purpose of

guiding knowing and understanding of music (Benedict, 2010). Teacher training programs emphasize the need for broader perspectives and prize diverse instructional approaches over single-method mindsets. Such considerations "are essential to enable children to experience music in authentic, engaging and learner-centered ways" (King, 2018, p. 56).

During my time in this system, I remember experiencing the frustration that so much time was devoted to courses perceivably unrelated to music teaching. This unsated need eventually drew me to New York University to a program that emphasized music-specific content. It was not until I arrived and immersed myself in this new way of thinking that I realized just how valuable those general pedagogies had been. When the time came to pursue my doctorate, I found myself gravitating toward non-music courses and thirsting for more knowledge regarding the education field at large. I took classes in organization and leadership, curriculum and instruction, adult education, and culturally responsive education.

Through my experiences in these learning spaces, I found myself drawing new connections between these education pedagogues and music researchers and practitioners' writings. I would read passages in curriculum planning and instruction resources and see the source of an author's idea or the influence. Examples of Pedagogical Content Knowledge (Shulman, 2004), Commonplaces of Learning (Schwab, 1970), Culturally Relevant, Responsive, and Sustaining Education (Gay, 2010; Ladson-Billings, 2009; Paris & Alim, 2017), Knowledge Transfer (Bransford et al., 2000; Willingham, 2009), and many more were all there, tiny nuggets embedded within music pedagogy approaches. However, it was rare to see any references to non-music scholars in these writings. There seemed to be a missing connector between explicit acknowledgment and explanation of the non-music research and specific to the subject area. Countless searches through databases, library catalogs, reading of scholarly articles and texts

yielded very few results of texts which emphasized pedagogy for music that did not have a music-specific name or term attached. As a result, it made me wonder why many resources available to music educators foreground the author's interpretations and opinions of foundational, pedagogical concepts rather than allowing readers and educators to explore their own?

Background and Rationale

This study's foundation emerged from the researcher's experience of completing undergraduate and graduate studies in Australia and the United States of America (USA). There was a clear difference in the emphasis on generalized education pedagogy and music-specific course requirements. Based on discussions with college students, professors, and teaching colleagues, this did not seem to be just a global problem and across the US. Music teacher preparation programs have a wide range of general pedagogy requirements, both in undergraduate and graduate study. Some colleges only require students to take teaching methods classes specific to music, and others expect students to study teaching itself before delving into subject-specific approaches. As a result, the range of instructional and pedagogical strategies music teachers employ varies, with the same ones appearing particularly dominant (e.g., Kodály, Orff, Dalcroze, Feierabend, Gordon). These are assumptions based upon the researcher's experiences.

There are many resources on different approaches toward teaching music for those music educators who seek to expand their knowledge and improve their teaching practice through literature, professional development, or conferences. This literature tends to reference other music experts rather than making connections to pre-dating, non-music frameworks. However, the influences of non-music pedagogues are evident in these resources despite the lack of reference. As such, explicit connections between generalized pedagogy and music-specific

research are rare and become missed opportunities. Teacher preparation programs and professional development often deal in one extreme or the other, entirely subject-specific or overly broad, with little connections made to specific subjects.

The resources designed for music educators often deal primarily with the relationships between subject matter and one of the four Commonplaces of Learning (teacher, context/milieu, leaner) from the framework used in this study (Schwab, 1970). As literature would indicate, the most effective planning and instruction occur when teachers interconnect all four of the Commonplaces. This researcher believes that breaking down the barriers between general education frameworks and music-specific pedagogy would engage music educators in a process to uncover broader perspectives on their pedagogy. By interconnecting non-music and music-specific approaches, music educators would likely discover new ways of engaging their students in learning.

The original intent was for the researcher to conduct and intervention study where participants would learn about the Commonplaces and apply them to their curriculum planning and instruction. The schooling changes resulting from COVID-19 resulted in a pivot for the study due to the following reasons; (a) learning moved to full-remote or blended models, (b) due to this shift, teachers were already making changes to their curriculum which would affect the validity of base-line observations, and (c) full-remote and blended learning made lesson observations unfeasible. The researcher had planned to work independently with each participant over a four-week period, including a professional development session on the Commonplaces, and a follow-up focus group with all participants approximately one month after the collection of data from each individual. The most significant change was the removal of the intervention, and offering participants no prior explanation of the Commonplaces.

First, participants were to video record two observations of their classroom teaching, followed by submission of a questionnaire centered around their education, teaching experience, current class load, curriculum planning and instruction both long term, and observation specific. An interview was to be conducted for participants to offer further, verbal insight into their curriculum planning and instruction. This interview will be followed by the intervention as a professional development session where participants would learn more about the Commonplaces, with discussion following related to how it might help guide their planning and instruction moving forward. Participants would have been given a week to prepare two new lessons with planning and instructing influenced by a different lens/s than those which first round data indicated they emphasized. Two more classroom observations were to be video recorded, followed by another questionnaire asking teachers to debrief on their lessons and experiences using the commonplaces. Approximately one month later, an unstructured focus group would have been conducted using Zoom with all participants that enabled them to discuss their experiences during and following the study with one another.

Assumptions

Based on the researcher's discussions with professors, colleagues, and teaching experience, the following are assumptions related to this study. First, many music teachers do not make connections between general education pedagogies and music-specific approaches. Second, there is a large discrepancy in music teachers' pedagogical backgrounds concerning music performance, music pedagogy, and generalized education courses. Third, music teachers tend to place higher value and base their curriculum on music scholars' music methodologies or writings. Fourth, curriculum planning and instruction in music classrooms might be diversified and enhanced by incorporating non-music pedagogical approaches. Fourth, understanding and

utilizing a more comprehensive range of pedagogical frameworks would likely affect curriculum planning and instruction to improve teaching approaches and student learning. Lastly, that COVID-19 would significantly impact teachers' decision-making when planning curriculum and instructing students through remote, in-person, or blended learning models.

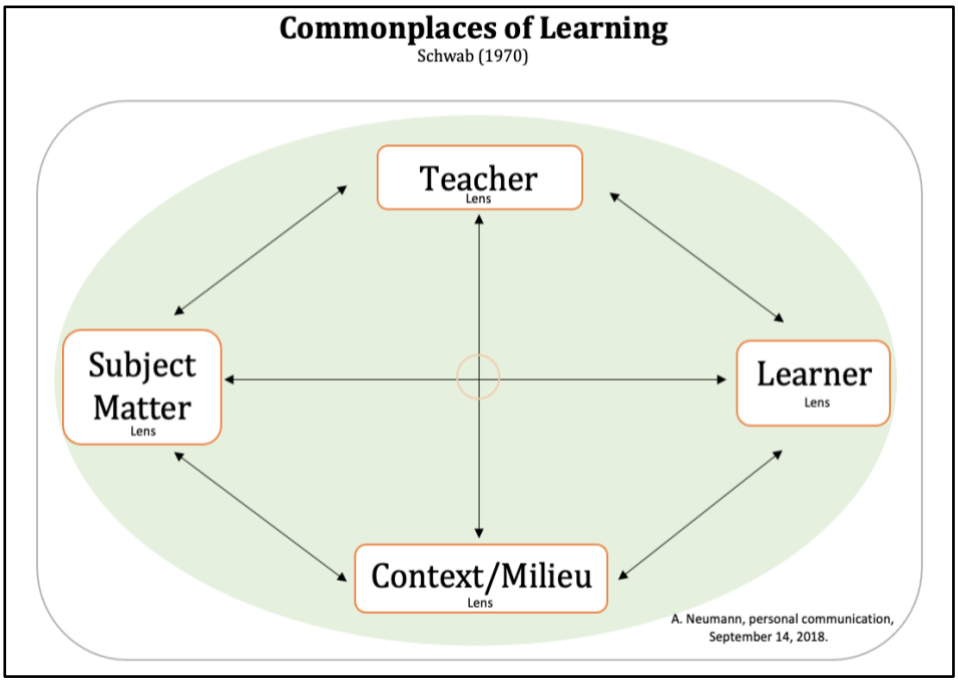
Theoretical Framework

The theoretical framework (Figure 1) used for this comparative case study (Creswell & Poth, 2018) utilizes Joseph Schwab's (1970) Commonplaces of Learning: teacher, context/milieu, learner, subject matter. Each of these four categories represented a focus, an entry point into the classroom that informs curriculum and instruction. The selection of this framework was due to each lens's universal nature, that the Commonplaces can also be used in combination with other pedagogical frameworks. For this study, it offers a way to foreground the intent and reasoning behind decisions regarding curriculum content and the teacher's instruction. It is a non-music pedagogical framework that may help participants better understand the meanings conveyed through their choices and how, in the future, it might help them diversify their teaching practice.

Throughout the study, participants responded to questions regarding this framework. The data were analyzed and Commonplace emphasis mapped onto the diagram based on participants' direct responses. In addition, the researcher created their own mapping of participants' curriculum planning and instruction emphasis based on all data. The center point represented curriculum and instruction that contains an equal emphasis on all of the Commonplaces. The diagram at large was divided into four quadrants to reflect the potential interaction between different Commonplaces; teacher and learner, learner and context/milieu, context/milieu and subject matter, and learner and subject matter.

Figure 1

Theoretical Framework Based On Schwab's Commonplaces of Learning



Note. Theoretical framework showing Schwab's four Commonplaces of Learning (*teacher, learner, context/milieu, subject matter*) in relation to curriculum planning and instruction (green circle) where the center point represents a balance between all four Commonplaces.

For this study, each of Schwab's Commonplaces was defined based on various scholars' writings (Bransford et al., 2000; Dewey, 1964; Schwab, 1970).

Teacher. The teacher plays the primary role in the classroom, delivering the subject matter to students through instruction, requiring little to no student participation. The subject matter is presented based solely on the teacher's knowledge, perspective, and experience.

Context/Milieu. The teacher consciously draws out the student's prior knowledge and experiences related to the subject matter. Instruction, curriculum, and learning are influenced by the contextual applications of knowledge specific to the students in the classroom, the school, and how they encounter and apply it to their everyday experiences.

Learner. Planning, content, instruction is all structured, organized, and tailored specifically to students' diverse needs. The teacher aims to foreground students' perceptions and thinking to adapt lessons for the learners' interests and current knowledge.

Subject Matter. Attention is primarily given to what needs to be taught, the subject matter, and the information students must know. Instruction style may vary, but learning is focused on understanding and achieving competence and mastery of the subject matter.

Plan of Research

Problem Statement

The problem this study seeks to explore is the missing connector between music-teaching resources and explicit acknowledgment and explanation of the non-music research and pedagogy approaches that underpin music-specific literature. Influences of non-music pedagogues are all present, tiny nuggets embedded within music pedagogy approaches. However, it is rare to see any references to non-music scholars in these writings despite evidence of Pedagogical Content Knowledge (Shulman, 2004), Commonplaces of Learning (Schwab, 1970), Culturally Relevant, Responsive, and Sustaining Education (Gay, 2010; Ladson-Billings, 2009; Paris & Alim, 2017), Knowledge Transfer (Bransford et al., 2000; Willingham, 2009) and many more.

Such literature indicates the most effective planning and instruction occur when teachers incorporate many perspectives. Why then do many resources available to music educators foreground the author's interpretations and opinions of foundational, pedagogical concepts rather than allowing readers and educators to explore their own? This study seeks to highlight the value for teachers to understand diverse pedagogical approaches to create the best learning experiences for music students.

Purpose Statement

The purpose of this multi-site comparative study was to break down the barriers between general education pedagogy and music education to engage music educators' in a process to uncover broader perspectives on their pedagogy. Throughout this study, the curriculum planning and instruction of music teachers were observed through a non-music pedagogical framework (Schwab's Commonplaces) to identify connections that emerged between their initial approaches and changes made during the first four to six weeks of the school year. The Commonplaces allowed for exploration, understanding, and identification of connections between participants' curriculum planning, instruction, and literature outside the music education field.

Research Questions

The study will address the following research questions: (a) How can the curriculum planning and instruction of music teachers be observed in relation to Schwab's commonplaces? (b) What connections might be inferred between these observations and any later curriculum or instructional changes (or lack thereof) made by teachers? (c) How might the schooling changes resulting from the Covid-19 outbreak have impacted these decisions? (d) What impact and/or changes in student engagement and learning might be observed by teachers during the period of this study?

Research Methodology

Data were collected from seven middle school general music teachers in two rounds: the first during the school year's opening weeks and the second four to six weeks into the school year. Each round of data consisted of one questionnaire, and one interview, with a total of four instruments. Data collection took place between September 10, 2020, and November 19, 2020. On the last day of data collection, New York City public schools closed due to an increase in

Covid-19 cases and returned to all remote learning. The selection participants were purposeful and used snowball sampling (Boeije, 2010; Cresswell & Poth, 2018; Stake, 1995) to minimize the variables that might occur due to students' age level and differing expectations of school systems. Also, due to the study's timeline and in order to maximize the potential for gaining consent (Boeije, 2010; Merriam & Tisdell, 2016), participants were selected from schools that might have existing ties with the researcher or Teachers College Columbia University.

Participants' criteria were that they were over 25 years of age, of any gender or gender expression, and teach middle school general music in an independent or public school in New York City (including Long Island). These teachers were in the mid-career stage category of 5-20 years of teaching experience. As identified by literature, these teachers have confidence in the classroom, are more focused on pedagogy than skills, and are ready to take on additional responsibility (Armarto, 1990; Eberhart, 1990; Eros 2011, 2013; Super, 1957).

Definitions

Kodály is A singing-based approach to teaching music education created by Hungarian composer and musician Zoltán Kodály. The philosophy of Kodály was that through musical activities, human beings learn to know the pulse, rhythm, and shapes of melodies (Organization of American Kodály Educators [OAKE], 2020). Folk-music forms most repertoire used by Kodály teachers and maybe most recognizable for pitch identifiers called solfege (do, re, mi).

Orff Shulwerk is a music-making approach developed by Carl Orff and Gunild Keetman. The philosophy is tied to children's natural development and builds musicianship through speech, playing instruments, and movement (American Orff Shulwerk Association [AOSA], 2020). Orff teachers typically use different pitched recorders, xylophones, metallophones, bass bars, and other percussion instruments.

Dalcroze is a movement-based approach to music education developed by Emile Jaques-Dalcroze, a Swiss composer, and educator. It emphasizes experiential learning, focusing on innate musicality through rhythmic music, known to many as *eurhythmics*, improvisation, and aural training (Dalcroze Society of America [DSA], 2020).

Feierabend is an approach to music learning created by John Feierabend based on the philosophy that "all people have the potential to become tuneful, beatful and artful" (Feierabend Association for Music Education [FAME], 2019). Published resources are the *First Steps* series, with the primary sources including folk songs, rhymes, and classical music. *Conversational solfege* is also a well-known concept unique to this approach.

Gordon's Music Learning Theory is an auditory-based approach to learning music based on field research by Edwin Gordon and others from which emerged the term *audiation*; hearing music in the mind (The Gordon Institute for Music Learning [GIML], 2019). A marker of this approach is the sequenced teaching methods with curricular objectives adapted for individual teaching styles.

Summary

This chapter outlined the researcher's background, experiences, and rationalizations for the need for research to address the perceived gap between non-music and music-specific pedagogy. The purpose of this study was to explore and identify how curriculum planning and instruction of music teachers might be observed through a non-music pedagogical framework to diversify teachers' strategies and create new learning pathways. It included the presentation of research questions, methodology, and definitions of frequently referenced music teaching methodologies.

Chapter II: Literature Review

Introduction

The review of literature presented in this chapter sketches a broad perspective on learning in generalized education before narrowing it to focus specifically on music education. The first section provides an overview of the changing and evolving landscape of learning, particularly related to diverse student populations and a growing awareness and attentiveness toward meeting their needs. The second section focuses on culturally responsive education and summarizes three research bodies regarding cultural responsiveness as educators strive to be more mindful and inclusive of all students. The third section outlines non-music pedagogical frameworks to highlight the interconnected nature of subject matter (music) and pedagogy, including Schwab's (1970) Commonplaces of Learning, Pedagogical Content Knowledge (Shulman, 2004), and Knowledge Transfer (Barnes, 1993; Bransford et al., 2000). The fourth and final section examines literature surrounding the teacher's role as a facilitator of learning and how they approach planning curriculum and instruction specific to their career stage and willingness to engage in ongoing professional learning.

The Landscape of Learning

Contextualizing Learning

One of the most common problems with formal schooling, the disconnect between how subject matter is taught and its function in greater society, was identified by Dewey (1938) in his earlier research. He later asserted that for learning to fulfill its authentic purpose, education should "Not be concerned with the subject-matter as such, but with the subject-matter as a related factor in a total and growing experience" (Dewey, 1964, p. 352). As students grow older, their lived experiences broaden and diversify, as does their academic learning. From Dewey's

perspective, schools' function should be to provide the knowledge students need as they grow up, directly related to their experiences toward creating meaningful connections between their home lives, lived experiences, and schooling. However, as Armstrong (2006) and Lee (2007) highlight, this is often not the case. Many students encounter a disconnect between their school world and their home/social sphere, often resulting in a transition that requires conscious effort. As a result, this leaves behind a wealth of socio-cultural knowledge and basic understandings related to multiple subjects.

In the decades since Dewey's writings, many scholars have delved deeper into examining the relationships between context, subject matter, and learning. In order to understand why home and social knowledge should be richly incorporated into curriculum, it must first be recognized that all knowledge is cultural. The process of learning inevitably involves a cultural encounter between one's own context of the idea, one's family, and one's communities' deeply held views, and the views that scholarly communities profess (Ladson-Billings, 2009; Lee, 2007; Lind & McKoy, 2016; Neumann, Pallas, & Peterson, 1999). Essentially, every student enters a classroom space with some form of prior knowledge which instructors may supplement, challenge, and possibly replace with new ideas. How can teachers find ways to mine this prior knowledge from their students and offer opportunities for them to interact with new knowledge?

Another way of looking at these interactions is to consider learning as a transfer of information from one context to another; the academic learned through experience (Barnes, 1993; Bransford et al., 2000). This concept is known as 'knowledge transfer.' It is increasingly valuable in creating curriculum and planning instruction as educators grapple with frustration when students seem to understand a concept but cannot access that knowledge for other purposes. This example is why it is essential to consider the planning of curriculum and

instruction to explore the avenue through which students are likely to make the most meaningful connections.

Palmer (1998) and Ball (1993) examined the effects of making these connections, researching whether their students retain more knowledge if the information was presented in meaningful ways rather than in isolation. Palmer (1998, p. 127) found that "the human brain works best with information presented not in the form of isolated data bits, but patterns of meaningful connection, in a community of data." Ball (1993) noted engaging students in authentic tasks better enables them to conjecture and experiment, form arguments and solve problems related to them. Students can then construct their own representations of information and also identify misunderstandings.

Such connections between old and new knowledge forge new pathways toward learning and understanding through which this same knowledge can transfer between multiple contexts. "If someone understands an abstract principle, we expect they will show transfer.
When knowledge transfers, that means students have successfully applied old knowledge to a new problem" (Willingham, 2009, p. 74). It is a teacher's role to help put these pieces together, which requires paying attention to which core concepts are new to students or those they already know. Then, combining this information with, "A repertoire of instructional practices that can support students in moving from their existing knowledge to elaborated and abstract understandings that can be transferred, indeed with adaptation, into new contexts" (Pallas & Neumann, 2019, p. 59).

Culturally Responsive Education

Considering these interactions between curriculum and instruction and students' experiences beyond traditional schooling highlights a need for "bridging the gap between

academic abstractions and lived socio-cultural realities" (Gay, 2010, p. 31). While this study is not conducted through a culturally relevant lens, awareness and consideration of *context/milieu* concerning teachers, students, and subject matter form a vital part of the theoretical framework. As such, modern educators must be aware of their students' lived realities beyond the school environment. Specifically, teachers should "consider the essential role care plays in relationship building with students, especially students of color" (Knight-Manuel & Marciano, 2018, p. 56). Research supports this assertion, finding pedagogical practices rooted in culturally relevant contexts were notable characteristics identified by current educators in their teachers growing up (Gay, 2010; Jackson, Sealey-Ruiz, & Watson, 2014). To date, there are three leading bodies of research that delve deeply into culturally relevant education, and each does so in its own unique ways.

Culturally Relevant Pedagogy. Ladson-Billings (2009) was a pioneer of research in equitable education, particularly for students of color. This research is known as *Culturally Relevant Pedagogy* and would be an essential consideration for the context/milieu commonplace for teachers of students of color. There are three central tenets of *Culturally Relevant Pedagogy*; (a) Learning Achievement; do students know what they need to know?, (b) Cultural Competence; are students able to navigate between local and general cultures?, and (c) Socio-Political Consciousness; do students acknowledge privilege and discuss movements which seek equity such as social justice, politics, and government?

Ladson-Billings elaborates further on these in her book, *Dreamkeepers* (2009), emphasizing the importance of ongoing, critical examination of the issues which arise from the discussion of selected materials. They also suggest dismantling the traditional teacher/student power structure to encourage shared experiences between peers that enable them to see learning

as a collaborative, community-based process rather than individual (Ladson-Billings, 2009, p. 76).

Early in her research, Ladson-Billings (2009, p. 36) identified the duality of intended messages versus the unintended, "Saying we [teachers] are aware of student race and ethnic background is not the same as saying we treat students equitably." The framework shows extensive research and thought regarding the inclusion of previously silenced or omitted materials and viewpoints. However, it does not mention how these new additions should link to existing materials and curriculum. In light of this missing component, teachers should consider what relationship culturally relevant inclusions have with other aspects of the curriculum and whether to treat them as equal or novel (Ladson-Billings, 2009, p. 87).

How does being aware of this and acknowledging different perspectives outside of oneself promote the development of cultural competence and socio-political consciousness? (Manual-Knight, class discussion, February 6, 2019). Ladson-Billings (2009) promotes helping prospective teachers understand culture (their own and others) and how it functions in education. The tenents of culturally relevant pedagogy should not be confused with add-ons such as multicultural education or human relations courses (Zeichner, 1992) which identify diverse students as 'other.' Rather, they encourage teachers to consider the nature of the student-teacher relationship, the curriculum, schooling, and society. (p. 483)

Ladson-Billings views cultural relevance in teaching as encompassing three domains, all about qualities of the teacher: (a) The conceptions of self and others held by culturally relevant teachers, (b) The manner in which culturally relevant teachers structure social relations, and (c). The conceptions of knowledge held by culturally relevant teachers.

Culturally Responsive Teaching. Understanding of the tenets outlined by Ladson-Billings, in theory, is not the same as embodying them in the act of teaching itself. This is an area where Gay (2010) developed a framework to guide teachers toward being culturally responsive, which she called *Culturally Responsive Teaching*. In her own words, culturally responsive teachers use "the cultural knowledge, prior experiences, frames of reference, and performance styles of ethnically diverse students to make learning encounters more relevant to and effective for them" (p. 31). To do so, Gay believes that educators should be adopting asset-based mindsets to promote student success and consider changes in curriculum planning and instruction through the lens of students' cultures. Such changes might include "Instructional techniques, instructional materials, student-teacher relationships, classroom climate, and self-awareness to improve learning for students" (Muniz, 2019, p. 9).

Culturally Sustaining Pedagogy. As Gay built upon Ladson-Billings's work, so did Paris and Alim (2014) when they began to explore how these frameworks might help educators consider the evolution of learner's identities and cultures. This idea that culture is static or singularly defined, Paris and Alim (2017) argue against, highlighting that people belong to multiple cultural communities that are not based solely on their ethnicity. *Culturally Sustaining Pedagogy* has an explicit focus on developing "cultural dexterity" (Paris & Alim, 2017, p. 1) and expanding understanding "the ways in which young people are enacting race, ethnicity, language, literacy, and their engagement with culture is always shifting and dynamic" (p. 7). Culturally sustaining pedagogy calls for teachers to not only draw on but also "*sustain* students' culture—both static culture (e.g., heritage ways, and home language) and evolving culture" (Muniz, 2019, p. 10).

Contextualizing Music Learning

There can be no doubt that music is a part of almost everyone's socio-cultural reality. Music is a human experience that many children first encounter as part of their culture (Elliot, 2015). Knowing this raises the question that if music has such an inbuilt, organic connection, then surely the idea of teaching subject matter in isolation would be jarring? Music scholars point out that this is not often the case and assert that teachers should encourage students to create, perform, and respond to music in ways that are relevant to and meaningful to themselves, their peers, and their world (Custodero, 2010; Jorgensen, 2003; Lind & McKoy). For teachers, this requires new consideration of content that should reach beyond selecting subject matter to include a thoughtful reflection on previously held assumptions. For example, educators should consider why particular musical ensembles, genres, pieces, will be valuable to their students and continue to be so in furthering future educational experiences.

It is interesting to note that these ideas are hardly new in the field of music education. Kodály, Orff, and Dalcroze are three of the most widely known and practiced teaching approaches in music education. There are dedicated courses to these methodologies worldwide, and many spend years in pursuit of mastering them as singular pathways toward learning music. Unfortunately, at times the philosophies and framing of these approaches are lost, as are the contexts within which they evolved, with many educators falling into the habit of teaching through just one. None of these men intended their philosophies to become methodologies to be followed at the expense of all else, but rather their perspectives of what it meant to know and understand music (Benedict, 2010). Each believed that music learning should be through lived experience, the music, and the culture of each student's daily life. This idea foregrounds the importance of scrutinizing a 'one size fits all' single-method approach to teaching music. By

doing so, teachers and their students have the opportunity to re-discover the complexities of musical experience.

The idea of exploring music through the lenses of varied human experiences has been the focus in designing and implementing new approaches toward teaching music in K-12 settings. The National Core Arts Standards (2014) heavily emphasize the importance of making connections between subject matter, teachers, students, cultures, and music's function within society (context/milieu). If, as music educators, we wish to speak "to the depths at which our subject is connected to our common humanity and our differences," then we also "need to be aware of the meanings conveyed in our pedagogical choices" (Custodero, 2010, p. 61).

The Relationship of Pedagogy and Subject Matter

Pedagogical Content Knowledge

Enter the idea of Shulman's (2004) concept of Pedagogical Content Knowledge (PCK), where "the knowledge of the discipline and the knowledge of pedagogy interact" (Bransford, 2000, p. 143). Only with a thorough consideration of pedagogical practices can teachers develop tools and techniques to tailor and transform their knowledge to suit learners and think beyond the black and white concepts of their subject area into the world (Shulman, 2004). To embrace new teaching methods, educators must face the challenge of examining what they already know (prior knowledge) and acknowledging the influences these understandings may have on how they perceive new knowledge. Essentially, these 'experts' should reconsider their "fundamental understanding about subjects, including how to frame and ask meaningful questions about various subject areas, to contribute to individuals' more basic understanding of principles of learning" (Bransford et al., 2000, p. 5). This emphasizes the reciprocal,

interpersonal nature of teaching and the innately interwoven relationship between teaching and learning.

Redish and Shulman (as cited in Bransford et al., 2000) speak to the idea that "Content knowledge necessary for expertise in a discipline needs to be differentiated from the pedagogical content knowledge that underlies effective teaching." If the goal is to be an effective teacher, then ideally, all educators would strive for expertise in both. Therefore, to create a well-balanced curriculum, it would be vital to ensure equal focus on mastery of both and how the interaction of subject matter and pedagogy promotes effective teaching. One of the key challenges of focusing on both subject matter and pedagogy is to "realize that you cannot teach everything and so understand the subject matter deeply enough to be selective, to be simplifying, to be structuring and organizing" (Shulman, 2004, p. 131).

As Heaton and Lampert (1993) and Bransford (2000) highlight, effective teachers must be able to retrieve knowledge with little conscious effort to focus students' perspectives and make justifiable decisions about how to proceed both in planning and teaching the lesson itself. This foregrounds the instructor's need to use their expertise to weave connections between the two areas and create learning experiences that allow students to understand these in theory and practice. Creating these diverse learning experiences and understanding relationships between different lenses through which teachers can plan curriculum and delivery instruction was the purpose of this study. To allow educators to identify which perspectives their current pedagogy may emphasize, those which it may ignore, and discover new ways in which multiple perspectives may interact to broaden learning experiences.

Commonplaces of Learning

Schwab believed that teachers have paid attention to the subject matter of education but ignored its purpose: the education of a human being (Levine, 2007). In *The Practical: A Language for Curriculum* (1970), Schwab makes three main points; 1) that curriculum, as it stands, cannot continue to "contribute significantly to the advancement of education" (p. 1), that it requires new principles, 2) that curriculum relies too heavily on theory, knowledge, and focuses on discerning a single point of what is right,' and 3) that the only way curriculum can contribute to the quality of education, is if it moves to other modes named the *practical*, the *quasi-practical*, and the *eclectic.*

When considering how curriculum planning might remedy this, Schwab found that some teaching strategies were more successful than others at enabling students to transfer knowledge between understanding and knowledge of scientific methods and their applications (Levine, 2007). In his series of papers called "The Practical," Schwab (1970) explained how he would first connect with the students, understand what they knew (or did not know), and the contexts from which their knowledge came. It was not until after this that he would start dealing with the subject matter and then to the students' learning itself. This was how the four Commonplaces of Learning began to emerge. "Defensible educational thought must take account of four commonplaces of equal rank: the learner, the teacher, the milieu, and the subject matter" (Schwab, 1973, pp. 508-509).

Each of Schwab's Commonplaces plays a unique role in the learning process and can be considered as follows (Bransford et al., 2000; Dewey, 1964; Schwab, 1970); (a) Teacher: The teacher plays the primary role in the classroom, delivering the subject matter to students through instruction which requires little to no student participation. The subject matter is presented based

solely on the teacher's knowledge, perspective, and experience. (b) Context/Milieu: The teacher consciously draws out the student's prior knowledge and experiences related to the subject matter. Instruction, curriculum, and learning are influenced by the contextual applications of knowledge specific to the students in the classroom, the school, and how they encounter and apply it to their everyday experiences. (c) Learner: Planning, content, instruction is all structured, organized, and tailored specifically to the diverse needs of students. The teacher aims to foreground students' perceptions and thinking to adapt lessons for the learners' interests and current knowledge. (d) Subject Matter: Attention is primarily given to what needs to be taught, the subject matter, and the information students must know. Instruction style may vary, but learning focuses on understanding and achieving competence and mastery.

Commonplaces of Learning in Music

These four Commonplaces are ideal for the music classroom, as they are innately reflective of everyday practice. Teachers are often considering a multitude of factors when planning and instructing lessons. Considering Schwab's Commonplaces may give voice to the silent reasons as to why teachers make their own choices. The framework may offer a means of expressing pedagogical reasoning for various approaches that speak not only to music teachers but also to other colleagues and administrators. It can also be a means of visually identifying and being aware of the lens through which educators prefer teaching and making conscious choices to explore other avenues to evaluate its effect on student learning.

Some studies made connections between the Commonplaces and music. However, they analyzed and interpreted data rather than as a tool for participants. Brook et al. (2016) conducted a study that examined how studio music teachers developed curricula for their students, using the Commonplaces to discover the degree to which teachers considered

the *learner* and *context/milieu* concerning the subject matter and their own experiences. The results indicated that teachers were not "simply replicating their own music education experiences" but instead "striving to create a responsive curriculum that aligns with the musical goals of their students" (Brook et al., 2016, p. 17).

Another instance where the music curriculum was analyzed using the Commonplaces was in a dissertation study by O'Leary (2016). The researcher investigated how competitions influenced and framed high school band curricula. While the researcher utilized Schwab's framework, the definitions of each commonplace presented by the researcher were exclusively based on Dewey's (1938) writings. O'Leary's (2016) findings indicated that teachers were often basing their planning and instruction on competitive requirements, which resulted in tension between competition and curricular goals. As a result, there was often a lack of space to consider other aspects of their learning or give thought to how students' experiences "might be enriched if they did not have to carry the field's collective competitive baggage" (O'Leary, 2016, p. 268).

While several studies use Schwab's Commonplaces to analyze data, there seemed to be significantly fewer examples of participants interacting with the Commonplaces directly. Barrett (2009, p. 9) conducted a study based upon the supposition that music teacher educators experience adjustments to their beliefs about music teaching and learning. They posited that these changes "reflect both shifts in local, personal, and situated understandings of educational concepts, as well as the general professional, educational, and societal terrain." Through interviews with several elementary music teachers, the study found that; (a) All teachers noticed and felt optimistic about changes in their curriculum planning and instruction, (b) All teachers noted they paid more attention to their belief systems, cultural backgrounds, and those of their students cultural, (c) Two teachers were concurrently engaging in professional learning and

found their views of the children and their teaching shifted as they reflected on their own instruction, and (d) Two teachers experienced tension between their formative goals for projects, and the expectations of the school, and community expectations for public performances. Notably, each of these experiences can be connected back to one or more of the Commonplaces of Learning. It is also important to highlight how this consideration elicited changes in planning and instruction and that the teachers viewed these changes positively.

Engaging In Professional Learning

Teacher Career Cycle

Throughout their lifespan, human-beings move through various developmental stages. As such, it would be reasonable to assume there would be a similar, linked cycle of stages through which people moved throughout their career (Armato, 1990; Eberhart, 1990; Eros, 2011; Super, 1957). From a higher education perspective, Bloom et al. (1987) further support this by highlighting that teachers' career needs and adulthood stages are often intertwined. There are complex interactions between personal and career development. As all people are, teachers are unique individuals and possess different experiences, skills, knowledge, and perspectives visible in and are a vital component of their work. However, as with many things in life, these are prone to fluctuation and change. Armarto (1990) identifies some of these changes such as, "Their types of concerns, instructional behaviors, understanding of children, awareness, and understanding of the school and teaching environment, and their perceptions of themselves, their work, and their profession" (p. 28).

Many models seek to group these changes into 'stages,' some of which Eros (2010) examined from the 1980s through to the 2000s. All models agree on there being at least first and second teaching stages, with some doubt as to a third. However, the definition of these stages

and how teachers move between these stages vary. The 1980s model identified the second teaching stage based on career stabilization, the 1990s model as teachers gaining personal and pedagogical comfort, and the 2000s model as 'professionals' who have shifted their focus from their own needs to those of the students. Eberhart (1990) adds a third stage of teaching, which Eros (2011) agrees should be commonly accepted. These stages are early, mid, and late-career.

Eberhart (1990) highlights that research into career-cycle often labels varying stages as discrete rather than developmental. It seems that this developmental concept is more frequently used in education research specific to teaching careers, with scholars tending to use descriptive language to characterize each stage. The first stage is viewed by Super (1957) as a time to develop competency, engaging in professional development, and striving to be accepted by one's peers. Eros (2011, 2013) supports this and adds that developing classroom management and self-confidence are also at the forefront of teachers' minds. The second stage involves receiving tenure, an increase in self-confidence, more time spent focusing on pedagogy rather than specific skills, and taking on more responsibility in the school community (Armarto, 1990; Eberhart, 1990; Eros 2011, 2013; Super, 1957). The same group of scholars also note that the third stage occurs as teachers approach retirement. They have stagnated in terms of responsibility and are focused on maintenance rather than feeling the need to break new ground.

Willingness to Engage in Professional Development

Unsurprisingly, there is a strong connection between teachers' career stages and their perceptions and attitudes toward professional development. Not only does their stage of teaching affect their willingness to engage in professional learning, but also on the types, they are more interested in (Eros, 2013). Early-stage teachers tend to participate more frequently than any of the other stages, focusing primarily on a wide array of topics designed to improve their skills on

a broad and basic level (Griffin, 2001; Masuda et al., 2013). They also tended to prioritize opportunities involving outside experts rather than their colleagues. Mid-stage teachers are more willing to engage in peer-based professional development, valuing their experience and common shared interests more highly than experts (Griffin, 2001). They prefer detailed and rich information on a narrow topic rather than a broader overview. Late-stage teachers often are more diverse in their choices regarding professional learning, more willing to try new things and explore areas beyond their usual areas of expertise. However, they may do so less frequently than their counterparts (Eros, 2013; Griffin, 2001; Masuda et al., 2013).

Participating in professional learning is only one piece of the puzzle, as the general goal of engaging in this practice is to make informed changes and improvements to teaching practice. "Passing from first knowledge of an innovation to forming an attitude toward the innovation, to a decision to adopt or reject, to implementation and use of the new idea, and confirmation of this decision" (Rogers, 1995, p. 20). Roux and Valladares (2014) highlight the importance of this with their study on teachers' willingness to engage in professional development, finding that if teachers do not see the impact of professional development in their teaching, they are less likely to participate. The findings of several studies indicate that offering teachers a choice in their professional development maximizes the chance for adopting and implementing new ideas (Eros, 2013; Griffin, 2001; Masuda et al., 2013; Roux & Valladares, 2014).

The Impact of COVID-19 on Education

From the outset of this study, COVID-19 had a notable impact on education, with many schools having finished the 2019-2020 school year with entirely remote learning. It was March 2020 when New York City schools were closed for in-person learning, and all students moved to Remote Emergency Teaching. In September 2020, government officials and school

administrators were grappling with how they might safely reopen schools. When some schools did reopen, it was with half-sized classes, face masks, and six feet social distancing measures in place. On the final day of data collection, the New York City Department of Education (NYCDOE) closed public schools due to virus cases' resurgence. Due to the present and ongoing nature of the COVID-19 outbreak during this study, there was very little available literature for review before collecting data. A small number of relevant articles had been published at the conclusion of this study and are reviewed below.

In a report from the National Academies of Sciences, Engineering, and Medicine (Dibner et al., 2020), the committee weighed the risks of returning to school and "recommended that the school districts make every effort to prioritize reopening with an emphasis on providing in-person instruction" (p. 833). The American Academy of Pediatrics (Black et al., 2020) also supported returning to school quickly to "preserve education and socialization while limiting the exacerbation of existing educational disparities for high-risk populations" (p. E1). However, "most parents, schools, and teachers were unprepared and untrained to handle the complexities inherent to educating as well as the demands of the technology needed to support these efforts" (Black et al., 2020, p. E1).

Fullan et al. (2020) proposed a three-stage model to describe the ongoing restructuring of school learning environments; disruption, transition, and reimagining. The first being the disruption of the traditional schooling model where, for a short time, education was suspended before resuming through Emergency Remote Teaching (ERT). The second stage of transitioning involves managing structures, processes and making decisions needed to reopen schools. This then would be followed by a third stage of reimagining former education practices in a way that creates an "agile, innovative, and future-focused hybrid deep learning system" (Fullan et al.,

2020, p. 3). Other scholars have produced work in a similar vein, and there are some key points on which they all agree.

On such point are the differences between a sudden transition from traditional teaching to remote learning. Kozimore (2020, p. 182) posits that ERT is a temporary shift in instructional delivery to an alternate delivery model due to a crisis." They emphasize the importance of differentiating between emergency remote instruction and online learning. Online learning should be a "carefully crafted and intentional design using instructional techniques and best practices specifically suited for the virtual environment" (Kozimore, 2020, p. 182). Affouneh et al. (2020, p. 1) offers a similar explanation of this difference, adding educators "have to work in a highly stressful situation while having no knowledge of the end of the crisis." They also point out that an expectation of returning to normalcy is associated with ERT (Affouneh et al., 2020), whereas crafting e-learning experiences should be done with purpose and reason.

A second point made by scholars (Affouneh et al., 2020; Black et al., 2020; Daubney & Fautley, 2020; Middleton, 2020) is the inequity of access to the necessary educational resources. "Not all households have access to instruments and technologies, or the support or space to learn, and for others, there are greater priorities right now" (Daubney & Fautley, 2020 p. 108). Black et al. (2020, p. E1) write that virtual schooling may not work for all students and families and that differences in their "access to instructional support as well as their internet access, can cause significant variations in student success." Teachers whose students do not have access to the required resources may observe a lack of engagement (Affouneh et al., 2020), lower levels of success (Black et al., 2020; Middleton, 2020), and mental state changes (Fegert et al., 2020; Middleton, 2020). Daubney & Fautley (2020 p. 111) point out that such disparities will continue

to impact students if or when schools do return to their normal state due to likely gaps in knowledge "between the haves and the have-nots."

Chapter III: Methodology

Introduction

The purpose of this study was to engage music educators' in a process to uncover broader perspectives on their pedagogy by using a non-music pedagogical framework, Schwab's Commonplaces, to observe their curriculum planning and instruction. The intent was to identify connections that may emerge between their initial approaches and changes made during the first four to six weeks of the school year. A multi-site comparative case study was selected as the research design as the focus will be on teachers' perspectives and experiences. As defined by Creswell (2013), case study research explores either a "single (case) or multiple bounded systems (cases) over time, through detailed, in-depth data collection involving multiple sources of information (e.g., observations, interviews)" (p. 97). This dissertation's bounded system was middle-school music teachers as a group (multiple cases) across different New York City schools.

In order to "strengthen the precision, the validity, and the stability of the findings" (Miles et al., 2014, p. 33), the researcher chose a multi-site comparative case study in order to collect and analyze data from several cases (Benz & Newman, 2008; Lincoln & Guba, 1985; Merriam & Tisdell, 2016). Ideally, the "design of a qualitative study is emergent and flexible, responsive to changing conditions" (Merriam & Tisdell, 2016, p. 18). With this in mind, the sequential and ongoing collection procedures allowed for informed alterations based upon the changing circumstances of COVID-19. The one change was a delay in data collection commencement due to staggered public school starting dates, which were pushed back across the city.

This chapter will detail the participants, setting, procedure for data collection, instrumentation, and analysis which addressed the following research questions: (a) How can the

curriculum planning and instruction of music teachers be observed in relation to Schwab's commonplaces? (b) What connections might be inferred between these observations and any later curriculum or instructional changes (or lack thereof) made by teachers? (c) How might the schooling changes resulting from the Covid-19 outbreak have impacted these decisions? (d) What impact and/or changes in student engagement and learning might be observed by teachers during the period of this study?

The participants were seven middle school general music teachers from New York City schools. Data were collected from participants in two rounds, each consisting of one questionnaire and one interview for a total of four instruments. These instruments can be found in Appendix A of this paper. The questionnaires were completed through Qualtrics, and the interviews were conducted through Zoom at times convenient to the participants. Each questionnaire took approximately 30 minutes to complete. They focused on the participant's curriculum planning, intentions, and reasonings for their lessons' planned content and instruction style.

Teachers were interviewed by the researcher twice for approximately 30-60 minutes each on Zoom. During these semi-structured interviews, teachers were asked to reflect on their curriculum planning process, instruction style, and experiences during the beginning of the school year. They were also able to engage in an open discussion with the researcher. The interviews were video-recorded and then transcribed using Zoom's auto-transcription. The recordings were deleted after transcription.

Pilot Study

The pilot was a within-site, comparative case study (Creswell & Poth, 2018) conducted with two seventh-grade music teachers in a co-educational, independent school holding

certification through the National Association of Independent Schools. The intent was to examine how teachers might use Schwab's Commonplaces of Learning (teacher, context/milieu, learner, subject matter) to guide their curriculum design and instruction. This intervention was not part of the final dissertation study. Furthermore, to observe how that might affect the knowledge transfer between music-making dimensions, the following research questions were addressed: (a) What impact does the use of a non-music pedagogical framework in music teaching have on the musical content teachers plan to share with students? (b) If these impacts can be seen in teachers' instruction, which transfers may occur between instruction and students' compositions and performances? (c) How do teachers' understanding and implementation of Schwab's Commonplaces framework dimensions affect students' knowledge transfer between compositions and performances? (d) What impact and/or changes in teachers' planning and instruction might be self-observed when they use Schwab's Commonplaces?

The pilot study found that using a non-music pedagogical framework increased teacher focus on strengthening connections between their approach to curriculum design and instruction. It also demonstrated that the effect this planning had on students' understanding of knowledge was heavily influenced by whether the teachers also used the Commonplaces to alter their instruction. Teachers who had prior knowledge of the Commonplaces and knowledge transfer were less likely to make changes to their instruction. Lastly, the pilot study demonstrated that teachers must be willing to engage fully in the work and be open to making changes in the ways they plan and instruct to incorporate a non-music pedagogical framework in their classrooms successfully,

The pilot study did not provide enough evidence as to the knowledge students could transfer between dimensions of music-making. However, additional data regarding teachers' non-

music education background and willingness to engage in research required further scrutiny. As such, the dissertation study was amended to remove the focus on students' ability to transfer knowledge and focus solely on teachers' perspectives of their curriculum planning and instruction. The pilot study informed the more extensive dissertation study by narrowing the research scope to the teacher's perspective and refining the research questions. The data also indicated that the quality of participant responses varied between written and verbal formats, leading to the inclusion of similar questions in both questionnaires and interviews to improve validity.

Participants and Setting

Participants were seven middle school general music teachers from New York City public schools. Four teachers identified as male, and three teachers identified as female. Gender pronouns were removed from the presentation of data to minimize assumptions and biases associated with gender. These teachers were in the mid-career stage category of 5-20 years of teaching experience. As identified by literature, such teachers would have solid confidence in the classroom, are more focused on pedagogy than skills, and be ready to take on additional responsibility (Armarto, 1990; Eberhart, 1990; Eros 2011, 2013; Super, 1957). The target number of cases was small to allow for detailed analysis (Creswell & Poth, 2018) within the time frame for submitting the dissertation.

Purposeful selection was used to identify the participants to minimize variables (Boeije, 2010; Creswell & Poth, 2018; Stake, 1995), such as students' age level and differing expectations of school systems. Some participants were selected from schools that might have had existing ties with the researcher or Teachers College Columbia University to maximize the potential for gaining consent and the study's short time frame (Boeije, 2010; Merriam & Tisdell, 2016).

Data Collection

Data collection took place between September 10, 2020, and November 19, 2020. On the last day of data collection, New York City public schools closed due to an increase in Covid-19 cases and returned to all remote learning. The participants were seven middle school general music teachers from New York City schools.

Participant Sampling and Recruitment

The participants were purposefully selected through snowball sampling (Boeije, 2010; Creswell & Poth, 2018; Stake, 1995) to minimize variables that might occur due to students' age level and differing expectations of school systems. These teachers were in the mid-career stage category of 5-20 years of teaching experience. Also, due to the study's timeline and in order to maximize the potential for gaining consent (Boeije, 2010; Merriam & Tisdell, 2016), some participants were associated with the researcher's place of study, Teachers College Columbia University. Participants were recruited via email based on the researcher's contacts.

Participants were also recruited via social media posts on the researcher's timeline, sharing of this post, as well as posts in the following groups: I'm a General Music Teacher, Kodály Educators, Music Educators Collective, MEANYC--Music Educator's Association of New York City, and Carnegie Hall Music Educators. Potential participants were asked to comment on the post or send a direct message to the researcher. The researcher provided additional details regarding the study and obtained their email addresses. Recruitment materials can be found in Appendix B of this paper. All consent forms were emailed to participants, with seven meeting the criteria to participate out of the fifteen who initially expressed interest.

Data Set 1: Questionnaire 1 and Interview 1

The first data set collection commenced on September 10, 2020, and concluded on October 13, 2020. Participants received no explanation of the Commonplaces before starting the study but were provided with explanations of one or more of the Commonplaces if they requested it during their interview. This was to ascertain their prior knowledge of the Commonplace lenses through the explicit Commonplace questions and the analysis of all other responses.

Participants completed their first questionnaire, followed by the first interview (Appendix A) during the beginning few weeks of the school year, which began on different dates according to their school calendars. COVID-19 impacted the commencement of data collection in some cases where schools were delayed in commencing instruction. Questionnaire 1 took approximately 30 minutes to complete, with most questions focused on the participant's educational background, school setting, students, curriculum planning process, intentions, and reasonings for their selected content. This questionnaire was created and completed in Qualtrics before Interview 1, and participants received an email link upon completion of their consent form.

Interview 1 was semi-structured and took approximately 30-60 minutes to complete. The majority of questions focused on the participants' curriculum planning, intentions, and reasonings for the planned content. There were an additional three questions related to the instruction style of their lessons. They were also able to engage in an open discussion with the researcher. The interview was video-recorded and then transcribed using Zoom. The first data set was coded, synthesized, and organized by participant on an ongoing basis before the second data set was collected.

The researcher then mapped participants' Commonplace emphasis for curriculum planning and instruction onto the theoretical framework diagram based on collected data and analysis. This was done in two parts; participant identified (P) and researcher identified (R). Participant identified emphasis was mapped based on teachers' responses to questions that made explicit reference to the Commonplaces, and mention they made of the Commonplaces or individual lenses. Researcher identified emphasis was mapped based on all data both related and unrelated to explicit mention of the Commonplaces or individual lenses, particularly regarding participants' explanations and justifications for their curriculum planning and instructional decisions.

Data Set 2: Questionnaire 2 and Interview 2

Collection for the second data set commenced on October 25, 2020, and concluded on November 19, 2020. Questionnaire 2 took approximately 30 minutes to complete. Approximately half the questions focused on changes to the participants' curriculum planning and instruction since starting the study. These questions also sought to unearth intentions and reasonings for any changes. The remaining half focused on the participants' instruction style and process. This questionnaire was created and completed in Qualtrics before Interview 2. Participants received an email link to access the questionnaire four weeks after Interview 1.

Interview 2 was semi-structured and took approximately 30-60 minutes to complete. The majority of questions also focused on changes to participant's curriculum planning, intentions, and reasonings behind these changes. There were an additional three questions related to the instruction style of their lessons. The second interview included follow-up questions to the first questionnaire regarding participants' teaching experience and class schedules. These questions were asked due to discrepancies in the first questionnaire, which indicated participants might

have misunderstood the written question. They were also able to engage in an open discussion with the researcher. The interview was video-recorded and then transcribed using Zoom. The second set of data were coded, synthesized, and presented by participants on an ongoing basis before cross-case analysis began.

The researcher again mapped participants' Commonplace emphasis for curriculum planning and instruction onto the theoretical framework diagram based on collected data and analysis. This was done in two parts; participant identified (P) and researcher identified (R). Participant identified emphasis was mapped based on teachers' responses to questions that explicitly referenced the Commonplaces and mention they made of the Commonplaces or individual lenses. The researcher identified emphasis was mapped based on all related and unrelated data to explicit mention of the Commonplaces or individual lenses, particularly regarding participants' explanations and justifications for their curriculum planning and instructional decisions. These diagrams were placed side by side with those from Questionnaire 1 and Questionnaire 2 to aid in cross-case analysis.

Relationship Between Instrumentation, Data, and Research Questions

Each instrument was intended to provide information specific to certain research questions as outlined in Table 1.

Table 1

Relationship of Research Questions to Data Sources

Research Questions	Data Source	Source Questions	Timeline
(a) How can the curriculum planning, and instruction of music teachers be observed in relation to Schwab's Commonplaces?	Comparisons between; Questionnaire 1, Interview 1, and researcher completed framework diagrams based on (a) and (b)	All responses referencing curriculum planning, instruction, and/or Commonplaces	Data Set 1: September 10, 2020 through October 13, 2020
(b) What connections might be inferred between these observations and any later curriculum or instructional changes (or lack thereof) made by teachers?	Comparisons between; Questionnaire 1, Interview 1, Questionnaire 2, Interview 2, researcher completed framework diagrams based on all questionnaires and interviews.	All above data, and all responses in Data Set 2 explicitly referencing changes to curriculum planning and instruction.	Data Set 2: September 10, 2020 through October 13, 2020 Data Set 2: October 25, 2020 through November 19, 2020
(c) How might the schooling changes resulting from the Covid-19 outbreak have impacted these decisions?	Questionnaire 1, Interview 1, Questionnaire 2, Interview 2, researcher completed framework diagrams based on all questionnaires and interviews.	All responses explicitly referencing, or changes resulting from Covid-19	Data Set 1: September 10, 2020 through October 13, 2020 Data Set 2: October 25, 2020 through November 19, 2020
(d) What impact and/or changes in student engagement and learning might be observed by teachers during the period of this study?	Questionnaire 1, Interview 1, Questionnaire 2, Interview 2, researcher completed framework diagrams based on all questionnaires and interviews.	All responses explicitly referencing student engagement, social-emotional, learning, or work product	Data Set 1: September 10, 2020 through October 13, 2020 Data Set 2: October 25, 2020 through November 19, 2020

Data Analysis

Data collection and analysis were simultaneous, which "is the backbone of the spiral of analysis" (Boeije, 2010 p. 119). Data were analyzed in a multi-step process which involved "segmenting the data into relevant categories whilst also simultaneously generating categories from the data" (Bogdan & Biklen, 1982, p. 153). Data were then "reassembled with relationships between the categories examined to generate understanding of the data in relation to research questions" (p. 153). The data analysis process used for this paper is detailed below.

Step 1: Data Organization

Zoom[1] audio files and transcripts were downloaded and imported into MaxQDA[2] for review. They were proofread and edited to reflect participants' responses verbatim to minimize potential bias. All identifying information was removed and replaced with "Teacher 1". These labels for participant data were selected in place of pseudonyms with an intent to reduce possible gender or racial bias. Transcripts were grouped into Data Set 1 and Data Set 2 folders. Following analysis, direct quotes used to support findings were edited to ensure readability and clarity. This only included removal of unnecessary words such as 'like' or 'um' and adding missing conjunctions such as 'and' or 'if.

Questionnaire responses were downloaded from Qualtrics[3] as both PDF and Google Sheets[4] files. The *PDF* copies of participant responses were imported into MaxQDA and grouped by data set into Data Set 1 and Data Set 2 folders. Each questionnaire was split into a separate Google Sheets file. Full-text responses were imported into MaxQDA and grouped by

[1] Online meeting platform https://zoom.us/
[2] Data analysis software https://www.maxqda.com/
[3] Online survey software https://www.qualtrics.com/
[4] Online spreadsheet software https://www.google.com/sheets/

data set into Data Set 1 and Data Set 2 folders. Questionnaire 1 responses were separated into tabs for analysis in the following categories: teacher information, school information, curriculum planning domain emphasis, and curriculum planning commonplace emphasis. Questionnaire 2 responses were separated into tabs for analysis in the following categories: curriculum planning domain emphasis, curriculum planning commonplace emphasis, instruction domain emphasis, and instruction commonplace emphasis. To generate charts in Google Sheets, matching categories from both data sets were combined into a single tab in the Questionnaire 2 sheet.

Step 2: First Cycle Structural Coding

The initial stage of coding, referred to as first cycle coding (Miles et al., 2014, p. 73), was used by the researcher as a way of "assigning units of meaning to the descriptive of inferential information" (Miles & Huberman, 1994, p. 56). Structural codes (Saldaña, 2011) were created based on the theoretical framework to align with research questions (Table 2). Parent codes were labeled using the exact terminology in the framework and also the research questions. Child codes allowed the researcher to tag data using a more focused lens. These codes evolved over time to "keep the codes semantically close to the terms they represent" (Miles & Huberman, 1994 p. 64). Some data were assigned multiple codes to fully capture participants' meaning and accurately reflect the findings chapter.

Table 2

First Cycle Structural Coding

Parent Codes	Subcodes
COVID-19	NA
Background	Teacher, Student, School, Class
Learning	Synchronous, Asynchronous, Remote, Blended, In-Person
Planning	Process, Changes
Curriculum	Similarities, Changes
Instruction	Similarities, Style, Changes
Commonplaces	Student, Teacher, Context, Subject Matter
Teacher/Participant	Feelings, Enjoying, Struggling
Student	Engagement, Attendance

Step 3: Second Cycle Coding

According to Saldaña (2011), the first cycle of coding is rarely perfect. It is the second cycle which "further manages, filters, highlights, and focuses the salient features of the qualitative data record for generating categories, themes, and concepts, grasping meaning, and/or building theory," (p. 9). As such, pattern coding was used during the second cycle of coding to identify dominant elements of the research and to find which indicators suggest a category from the data (Boeije, 2010; Miles et al., 2014; Saldana, 2012). Additionally, it served to "reduce and re-organize the data set," including removal of "redundant codes" and selecting of "the best representative codes" (Boeije, 2010 p. 108). For instance, several data excerpts were coded as Commonplaces/Student and Student/Engagement as the excerpts referred to how students engaged in the learning process. In second cycle coding, these excerpts were separated into one or the other. Commonplaces/Student for ones referred to how students learned or where students

were in the learning process. Student/Engagement for those who described the attitude and responsiveness exhibited by students.

During the second coding cycle, additional codes were added (denoted by * in Table 3) to identify data that did not fit into the conceptual framework but provided important contextual information for other data. Axial coding was also used to "relate data together in order to reveal codes, categories, and subcategories ground within participants' voices" within the collected data (Miller et al., 2010). At this point, data analysis remained bound by the structural codes and axial codes and were largely presented grouped by curriculum planning and instruction.

Table 3

Second Cycle Structural Coding

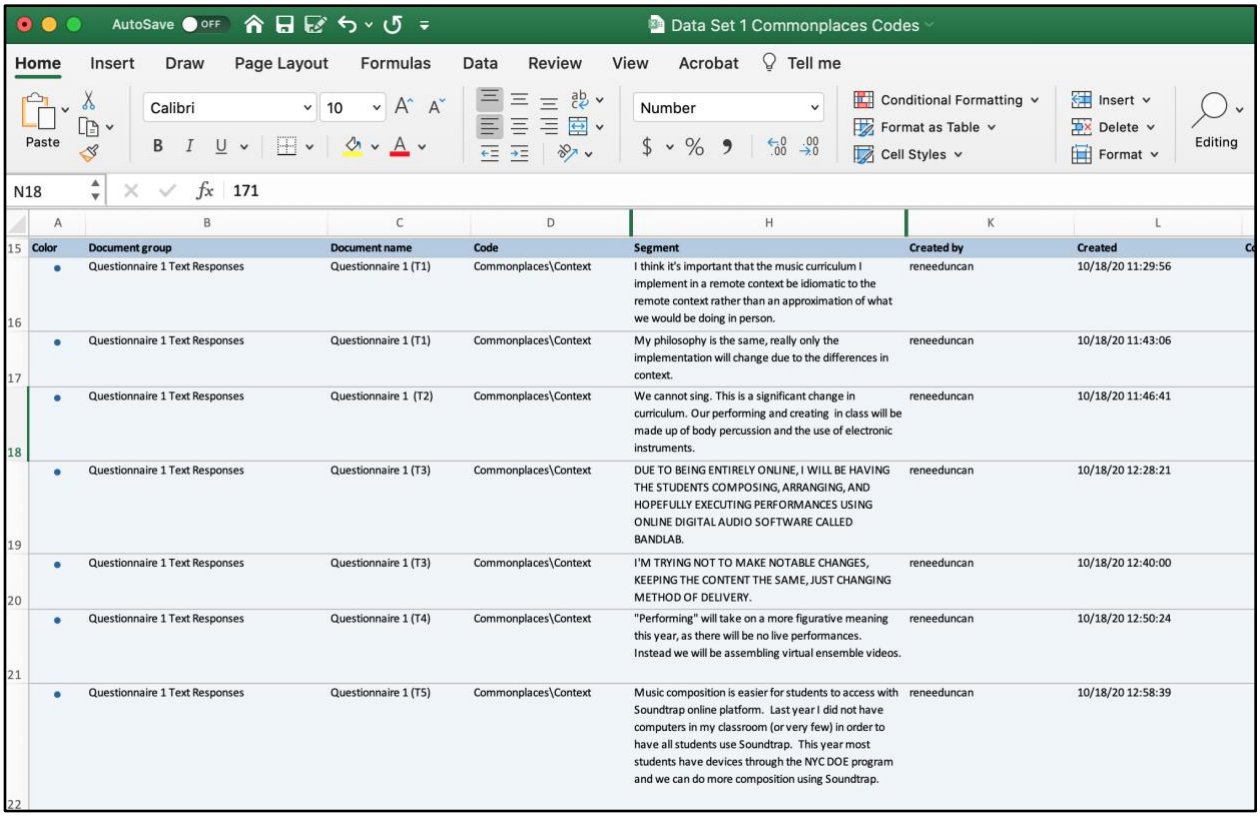
Codes	Subcodes (* indicates axial code)
COVID-19	NA
Background	Teacher, Student, School, Class, *Meeting Platform
Learning	Synchronous, Asynchronous, Remote, Blended, In-Person
Planning	Process, Changes
Curriculum	Similarities, Changes, *Class Resources, *Technology Resources
Instruction	Similarities, Style, Changes, *Structure
Commonplaces	Student, Teacher, Context, Subject Matter
Teacher/Participant	Feelings, Enjoying, Struggling, *Attitude, *Study Comments
Student	Engagement, Attendance, *Work, *Attitude

Step 4: Synthesis and Cross-Case Analysis

Once coding was complete, data were exported from MaxQDA into Microsoft Excel[5] spreadsheets and organized by parent code (Figure 2). Data were next synthesized by participant, which involved what Miles and Huberman (1994) referred to as differentiating and combining retrieved data, including reflections made by the researcher. This was achieved by using the sort function in Microsoft Excel to organize the coded data by participant, then each child code. The researcher wrote summaries in a separate document and copied across quotes that supported the synthesis from these tables. This process was repeated for each parent and child code for every participant.

Figure 2

Coded Data Excel Spreadsheet



Color	Document group	Document name	Code	Segment	Created by	Created
●	Questionnaire 1 Text Responses	Questionnaire 1 (T1)	Commonplaces\Context	I think it's important that the music curriculum I implement in a remote context be idiomatic to the remote context rather than an approximation of what we would be doing in person.	reneeduncan	10/18/20 11:29:56
●	Questionnaire 1 Text Responses	Questionnaire 1 (T1)	Commonplaces\Context	My philosophy is the same, really only the implementation will change due to the differences in context.	reneeduncan	10/18/20 11:43:06
●	Questionnaire 1 Text Responses	Questionnaire 1 (T2)	Commonplaces\Context	We cannot sing. This is a significant change in curriculum. Our performing and creating in class will be made up of body percussion and the use of electronic instruments.	reneeduncan	10/18/20 11:46:41
●	Questionnaire 1 Text Responses	Questionnaire 1 (T3)	Commonplaces\Context	DUE TO BEING ENTIRELY ONLINE, I WILL BE HAVING THE STUDENTS COMPOSING, ARRANGING, AND HOPEFULLY EXECUTING PERFORMANCES USING ONLINE DIGITAL AUDIO SOFTWARE CALLED BANDLAB.	reneeduncan	10/18/20 12:28:21
●	Questionnaire 1 Text Responses	Questionnaire 1 (T3)	Commonplaces\Context	I'M TRYING NOT TO MAKE NOTABLE CHANGES, KEEPING THE CONTENT THE SAME, JUST CHANGING METHOD OF DELIVERY.	reneeduncan	10/18/20 12:40:00
●	Questionnaire 1 Text Responses	Questionnaire 1 (T4)	Commonplaces\Context	"Performing" will take on a more figurative meaning this year, as there will be no live performances. Instead we will be assembling virtual ensemble videos.	reneeduncan	10/18/20 12:50:24
●	Questionnaire 1 Text Responses	Questionnaire 1 (T5)	Commonplaces\Context	Music composition is easier for students to access with Soundtrap online platform. Last year I did not have computers in my classroom (or very few) in order to have all students use Soundtrap. This year most students have devices through the NYC DOE program and we can do more composition using Soundtrap.	reneeduncan	10/18/20 12:58:39

Note. Excel spreadsheet of coded data as exported from MaxQDA for cross-case analysis.

These summaries and quotes were then grouped and organized in multiple ways in an iterative process. This allowed for analysis by the individual or by any of the structural or axial codes across participants. Color-coded text was used to aid this process. Using the research questions as a guide, the researcher focused on finding common patterns and emerging themes between each individual's data to compare across all cases. Data displays were generated to help display both data sets "at a glance and organize within the context of the research questions" (Miles and Huberman, 1994, p. 91). These included visual diagrams of the theoretical framework with each participants' Commonplace emphasis, tables and bar graphs for curriculum planning, and instruction focuses based on questionnaire responses.

Credibility and Trustworthiness

In qualitative studies, "data do not speak for themselves; there is always an interpreter, or translator" (Ratcliffe, 1983, p. 150). In order to ensure accuracy of interpretation, the methodology chapter of this study aimed to be explicitly about how the study was conducted, offer "sincerity, and transparency of methods" (Tracey, 2013, p. 230) in order to ensure "methodological rigor" (Merriam & Tisdell, 2016, p. 246). First, the researcher used triangulation to increase the credibility and quality of research (Patton, 2015) by "using multiple sets of data, comparing and cross-checking data collected through interview data collected from people with diverse perspectives, or follow-up interviews with the same people (Merriam & Tisdell, 2016, p. 245). Similar questions were asked both in the interviews and questionnaires to increase validity and offer participants the opportunity to express themselves verbally and through written responses. Written responses from Questionnaires 1 and 2 were imported into MaxQDA, were coded with interview data, and exported in the same spreadsheets mentioned

above. This enabled the researcher to cross-check responses for validity or flag discrepancies to note in the findings chapter.

Secondly, the researcher distributed de-identified data excerpts from the first interview to approximately 13 doctoral students for peer review as a means to evaluate the credibility of the researcher's coding (Benz & Newman, 2008; Lincoln & Guba, 1985). This validity check was part of a doctoral class experience and the number of peer reviewers was based on peers who were in attendance on the day my data was presented for review. These excerpts were uploaded to Dedoose[5], an online cloud-based data management software. Each participant's excerpted document contained responses to the same three questions, with each excerpt assigned to approximately three peer reviewers. Reviewers coded these segments using the Commonplace framework codes of student, teacher, context, subject matter. They were also invited to add their own descriptive subcodes, as shown in Table 4. The majority of peer reviews validated the researcher's coding analysis, with the only exception being related to technology, where there was some discrepancy between peer reviewers as to whether technology would be classified as part of context or subject matter.

[5] Cloud-based data analysis software https://www.dedoose.com/

Table 4

Peer Reviewer's Structural Coding Tree

Framework Codes	Subcodes (as added by peer reviewers)
Context	Classroom Management Strategies, Demonstration, Empathy, Tech Difficulties, Where Students Are
Student	Agency, Assessment, Community Building, Connected to Personal, Creative Opportunities, Empathy, Relationships, Teacher/Student Relationships, Wide Range of Language Background
Subject Matter	Break Down Content, Collaboration, Deciding on Skills, Getting Engagement, Important Subjects to Teach, Mix of Methods, Online Tools, Scheduling, Concerns, Topics Valuable to Online Format
Teacher	Balanced Role, Expertise, Feedback/Tips from Other Teachers, Flexibility/Adaptability, Feelings Struggle, Modeling, Non-Teacher Centered, Personal Background, Self Perception of Weakness on Context, Teacher Centered Strategy
Flexibility*	Adjustment to Plan, Interaction, Number of Students, Pacing, Space for Learning, Student Engagement/Interest

Note. New code and subcodes added by peer reviewers indicated by *

External Validity or Generalizability

External validity or generalizability "pertains to whether the results of a study can be generalized beyond the specific research context" (Boeije, 2010, p. 180). According to Patton (1999), qualitative studies are highly context and case-dependent as the focus is on understanding important cases rather than attempting to generalize for a larger population. As such, this multi-site comparative case study was not designed to be generalizable and focused on providing a rich description of middle-school music educators' experiences.

Ethical Considerations

"The validity and reliability of the study depend upon the ethics of the investigator" (Merriam & Tisdell, 2016, p. 260). The researcher made every attempt to ensure the study's validity and minimize bias by utilizing peer review of data as discussed in this chapter's credibility section. Data analysis methods and findings were discussed in detail with two

qualitative analysis professors, the researcher's doctoral sponsor and fellow doctoral students at Teachers College, Columbia University. To guard against conflicts, the researcher deliberately did not determine if any participants had been or were currently affiliated with Teachers College Columbia University. They also avoided any extra contact with participants during the study. The researcher did not ask participants for collegial institutional information at any point before or during the study. The researcher completed IRB Human Subject Research training through CITI and received approval for the study through Teachers College IRB.

The study participants' selection was purposeful (Boeije, 2010; Creswell & Poth, 2018; Stake, 1995), specifically regarding their career experience, age level of their students, and teaching of general music. Participant recruitment materials (Appendix B) consent forms (Appendix C) explicitly stated the following requirements: participants could be of any gender or gender expression. Some participants were selected from schools that might have had existing ties with the researcher or Teachers College Columbia University. Consent was obtained from participants using a Teachers College IRB-approved consent form distributed via email or using Adobe Acrobat's Sign program for electronic completion.

There was minimal risk involved; however, the researcher considered that some participants might have felt some discomfort in revealing the level of their knowledge regarding music and non-music pedagogical approaches, their career, and educational background. Data were de-identified using labels such as "Teacher 1" so that only the consent forms, which remain confidential, showed participants' names.

Limitations

There were two main limitations to the study that were generally beyond the control of the researcher. First, participants were not given interview questions ahead of time and were

required to respond within moments of hearing the prompt. The researcher attempted to address this by offering participants the opportunity to complete two questionnaires and two interviews. This way, participants could complete written responses in their own time in addition to time-constrained verbal responses. Second, the dissertation timeline did not allow for a focus group involving all seven participants or follow-up with participants at the end of the school year. Data collected over a longer time period would have allowed for increased understanding of participants' curriculum planning and instruction. It should also be noted that interviews were conducted via Zoom rather than in person due to the COVD-19 outbreak which made for a different experience than in the pilot study.

Summary

This chapter provided an in-depth description of the methodology used for this multi-site comparative case study, including how the pilot study informed the method, instruments, and findings of the more extensive study. The criteria for potential participants and their teaching setting were outlined, in addition to the recruitment process. Data collection procedures were delineated, followed by a table showing the relationship between the instrumentation and research questions. The multi-step data analysis was presented with supporting literature, structural coding lists, and synthesis process. Considerations of the study's credibility, trustworthiness, ethical considerations, external validity, and limitations followed. The findings of the study will appear in the next chapter.

Chapter IV: Findings

Introduction

Throughout this study the curriculum planning and instruction of music teachers were observed through a non-music pedagogical framework (Schwab's Commonplaces) to identify connections that emerged between their initial approaches and changes made during the first four to six weeks of the school year. The Commonplaces allowed for exploration, understanding, and identification of connections between participants' curriculum planning, instruction, and literature outside of the music education field.

Data collection for this study involved seven middle school general music teachers in New York City regarding their curriculum planning and instruction. The collection of the first data set commenced on September 10, 2020 and concluded on October 13, 2020. Collection for the second data set commenced on October 25, 2020 and concluded on November 19, 2020. On the last day of data collection, New York City public schools closed due to an increase in COVID-19 cases and returned to fully remote learning. Collection for these two data sets was separated by four to six weeks for each participant to ensure the study was emergent and flexible, responsive to changing conditions" (Merriam & Tisdell, 2016, p. 18). The time between collection of each data set helped increase the validity of the study by "using multiple sets of data, comparing and cross-checking data collected through interview data collected from people with different perspectives, or from follow-up interviews with the same people" (Merriam & Tisdell, 2016, p. 245).

The data consisted of two questionnaires and two interviews per participant. The protocols are located in Appendix A. Data were analyzed using structural coding based on the research questions and theoretical framework of Schwab's Commonplaces (teacher,

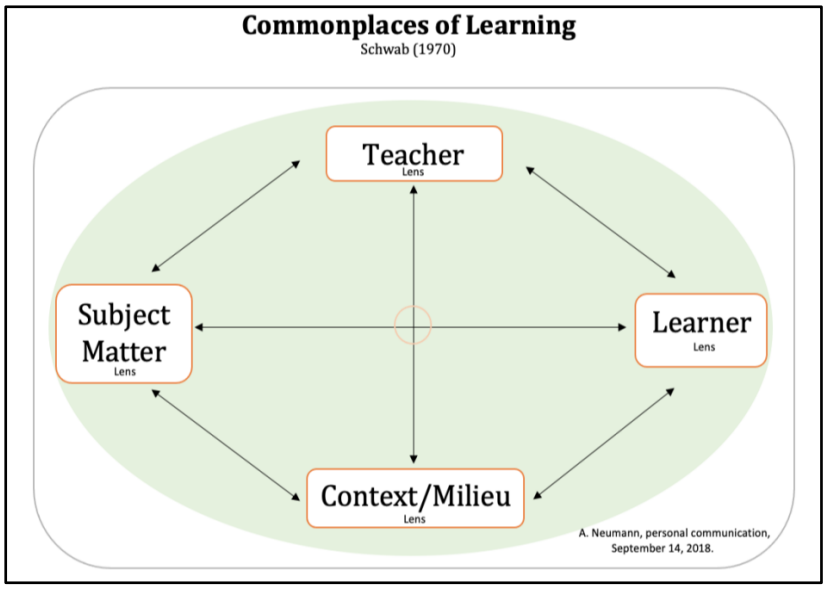
context/milieu, learner, subject matter). A portrait was composed for each participant that detailed their educational background, information about their school, and their planning process, curriculum, and instruction. The data were synthesized by participant, followed by a cross-case analysis. Findings are presented here, organized by research question.

Overview of Findings

The theoretical framework (Figure 3) used for this comparative case study (Creswell & Poth, 2018) was based on Joseph Schwab's (1970) Commonplaces of Learning and the researcher used a diagram to map the participants' curriculum planning and instruction to create a visual reference. The center point represents curriculum and instruction that contains equal emphasis on all the Commonplaces. The diagram at large is divided into four quadrants to reflect the potential interactions between different Commonplaces. For the purpose of this study, each of Schwab's Commonplaces was defined based on the writings of various scholars (Bransford, 2000; Dewey, 1964; Schwab, 1970).

Figure 3

Theoretical Framework Based on Schwab's Commonplaces of Learning



Teacher. The teacher plays the primary role in the classroom, delivering the subject matter to students through instruction which requires little to no student participation. Subject matter is presented based solely on the teacher's knowledge, perspective and experience.

Context/Milieu. The teacher consciously draws out the student's prior knowledge and experiences related to the subject matter. Instruction, curriculum, and learning is influenced by the contextual applications of knowledge specific to the students in the classroom, the school, and the ways in which they encounter and/or apply it to their everyday experiences.

Learner. Planning, content, and instruction are structured, organized, and tailored specifically to the diverse needs of students. The teacher aims to foreground students' perceptions and thinking in order to adapt lessons for the interests, and current knowledge of the learners.

Subject Matter. Attention is primarily given to what needs to be taught; the subject matter and information students must know. Instruction style may vary, but learning is focused on what must be understood, and achieving competence and/or mastery of the subject matter.

Findings which emerged from the data were as follows, headed by the related research question:

1. **How can the curriculum planning and instruction of music teachers be observed in relation to Schwab's Commonplaces?**
    a. Commonplace lens/es for curriculum planning and instruction were misidentified by participants, particularly *context/milieu*, which resulted in a lack of consensus as to which lens was most emphasized.
    b. *Learner* was the most emphasized Commonplace lens for participants' instruction.

c. Four out of seven participants were not able to differentiate between curriculum and instruction.

2. **What connections might be inferred between these observations and any later curriculum or instructional changes (or lack thereof) made by teachers?**
    a. Curriculum changes were primarily made based on student feedback and/or engagement.
    b. Teachers were more accurate in identifying the Commonplace lens/es for their curriculum planning, from which *learner* emerged as the strongest Commonplace emphasis.
    c. *Learner* remained the most emphasized Commonplace lens for instruction.
3. **How might the schooling changes resulting from the COVID-19 outbreak have impacted these decisions?**
    a. COVID-19 heavily affected the emotions, attitude, and decision-making of participants.
    b. Reopening structures frequently changed, which resulted in ongoing curriculum and instructional changes.
    c. Participants simplified curriculum content due to the challenges presented by remote instruction and reduced instruction time.
    d. Curriculum and instruction were altered to prioritize the students' social-emotional well-being, engagement, and work submission.
4. **What impact and/or changes in student engagement and learning might be observed by teachers during the period of this study?**

a. Student engagement and learning looked strikingly different due to schooling changes resulting from COVID-19.
b. Participants who taught in-person or with blended models observed in-person students showed improved engagement and quality of work.
c. Student engagement and learning were both positively and negatively affected by other subjects.
d. Student engagement and quality of work improved after participants made changes to their curriculum.

Participant Portraits

Participants were asked to provide contextual information regarding their teaching experience, qualifications, and background of the schools they taught at during this study. Any data pertaining to student demographics were transferred verbatim from participant responses. Data displays of all participants' portraits can be found at the end of this section. Participants data were labelled by teacher number in place of pseudonyms with an intent to reduce possible gender or racial bias.

Teacher 1

Teacher 1 (T1) had five years of teaching experience, the entirety of which was in middle schools. At the time of this study, their position included 6th, 7th, and 8th-grade general music, and they had taught in the school for four years. Their qualifications included a Bachelor of Music Performance, Master's in Music Education, and were studying for a Master's in Curriculum and Teaching. Throughout their years of college study, T1 indicated they had completed 10-14 music pedagogy courses and 5-9 non-music pedagogy courses.

T1 worked in a Title 1 public school located in the Bronx when participating in this study. They identified the student population as 69% Latinx, 29% African American, and 1% American Indian. Approximately 95% of students in the school were considered economically disadvantaged, 29% were students with disabilities, and 13% were English language learners. The majority of students had access to reliable internet-enabled devices. Following the COVID-19 outbreak, T1's school reopened with all-remote learning but later moved to a blended model. Only in-person students were able to enroll in general music. Instruction was synchronous for both models using Zoom. T1 taught one class of 7th-grade general music. There were approximately four students in the class, a small enrollment due to the in-person requirement. Classes met on a four-week rotation, starting with two 60 minute sessions in the first week, two weeks of asynchronous instruction, and two one-hour sessions in the fourth week for two one-hour sessions for a total of four hours per month.

Teacher 2

Teacher 2 (T2) had fifteen years of teaching experience, the entirety of which has been in middle-schools. At the time of this study, their position included 5th, 6th, and 7th-grade music, and they had taught in the school for four years. Their qualifications included a Bachelor of Music Performance and a Master's in Music Performance. Throughout their years of study, T2 indicated they had completed 0-4 music pedagogy courses and 5-9 non-music pedagogy courses.

T2 worked in a public school located in Nassau County, Long Island when participating in this study. They identified the student population as 69% White, 19% Latinx, 10% Asian, and 1.5% African American with middle-class socioeconomic backgrounds. The majority of students had access to the internet and all had access to reliable internet-enabled devices. Following the COVID-19 outbreak, T2's school reopened with a blended learning model but later moved to in-

person only. Only in-person students could enroll in general music and instruction was synchronous for both models using Google Meet[6]. T2 taught multiple classes of 5th, 6th, and 7th-grade general music. There were approximately 26 students in each class. Over a six week period students were in class each day, then went five weeks without any music instruction or asynchronous work. Classes met for 38 minute sessions, five times per week for one week, then went five weeks without any music instruction or asynchronous work resulting in an average of 2 hours and 6 minutes each month.

Teacher 3

Teacher 3 (T3) has seven years of teaching experience, the entirety of which has been in middle-schools. At the time of this study, their position included 6th, 7th, and 8th-grade music, and they had taught in the school for two years. Their qualifications included a Bachelor of Music Performance, and they were studying for a Master's in Music Education. Throughout their years of study, T3 indicated they had completed 10-14 music pedagogy courses, whereas they only completed 0-4 non-music pedagogy courses.

T3 worked in a Title 1, ICT and dual-language (English and Spanish) charter school located in the Bronx when participating in this study. They identified the student population as Latinx and African American and to be from low-income backgrounds. The majority of some students had access to the internet; however, some had access to reliable internet-enabled devices, and others did not. Following the COVID-19 outbreak, T3's school reopened with all-remote learning, synchronous instruction on Zoom, and assignments posted in Google Classroom[7] for students to work on asynchronously. There were approximately 29 students in

[6] Online meeting platform https://meet.google.com/

[7] Online classroom, communication, and assignment software https://classroom.google.com/

each class. Classes met for 45 minute sessions, twice per week for a total of six hours per month. Additionally, T3 hosted office hours of 45 minutes in duration once per week.

Teacher 4

Teacher 4 (T4) had seven years of teaching experience, the entirety of which was in middle schools. At the time of this study, their position included 6th, 7th, and 8th-grade general music, and they had taught in the school for seven years. Their qualifications included a Bachelor of Music Performance and a Master's in Music Education. Throughout their years of study, T4 indicated they had completed 5-9 music pedagogy courses and 10-14 non-music pedagogy courses.

T4 worked in a public school located in Manhattan when participating in this study. They identified the student population as White, African American, Latinx, and Asian from broad socioeconomic backgrounds. The majority of students had access to the internet and reliable internet-enabled devices. Following the COVID-19 outbreak, T4's school reopened with all-remote learning but later moved to an in-person, blended model. Instruction was synchronous for students attending in-person (three to nine students), while the remote students completed asynchronous work off-camera during scheduled class times. T4 taught six sections of 7th and 8th-grade general music. There were approximately three to nine students attending class in-person while the remainder worked asynchronously. Classes met for 60 minute sessions, once per week for a total of four hours per month.

Teacher 5

Teacher 5 (T5) had 11 years of teaching experience, three years of which were in middle schools. At the time of this study, their position included 6th, 7th, and 8th-grade general music, and they had taught in the school for three years. Their qualifications included a Bachelor of

Music Performance, a Master's in Music Education, and a Certificate of Education Leadership. Throughout their years of study, T5 indicated they had completed 5-9 music pedagogy courses and 5-9 non-music pedagogy courses.

T5 worked in a Public School located in Manhattan when participating in this study. They identified the student population as 96% Latinx, 3% African American, and 1% White/Arabic. 90% of students in the school were on the Economic Need Index (determines the likelihood that students at the school are in poverty), 39% were English language learners, and 26% of students had special needs. Some students had access to the internet and reliable internet-enabled devices, others did not. Following the COVID-19 outbreak, T5's school initially opened fully remote, then moved to a blended learning model. T5's situation was unique in that they started the year teaching in-person classes to half-cohorts and remote classes to the 250 students who elected to remain fully remote. However, this changed between the first and second rounds of data collection, as they were no longer permitted to teach remote classes and could only teach in-person.

T5 taught nine classes across 6th, 7th, 8th-grade general music. There were approximately two to ten students in the class, a small enrollment of only 50 students across all three grades due to the in-person requirement. The class meeting structure had students in music every day they attended school, which was three times one week, twice the next. Classes met for 45 minute sessions on a rotating schedule of two classes one week and three the next for an average of seven and a half hours per month.

Teacher 6

Teacher 6 (T6) had five years of teaching experience and this was their first year teaching middle school. At the time of this study, their position included 5th and 7th-grade music and it

was their first-year teaching in the school. Their qualifications included a Bachelor of Music Education and a Master's in Music Performance. Throughout their years of study, T6 indicated they had completed 15-19 music pedagogy courses and 5-9 non-music pedagogy courses.

T6 worked in a Title 1 Public School located in the Bronx when participating in this study. They identified the student population as African, Caribbean, and South American. Some students had access to the internet, and others did not; however, all had access to reliable internet-enabled devices. Following the COVID-19 outbreak, T6's school reopened with all-remote learning. T6 taught several classes of 7th grade general music at the time of this study and would teach 5th grade in the Spring semester. There were approximately 26 students in each class. Classes met for 60 minute sessions on a rotating schedule of two classes one week and three the next for an average 10 hours per month.

Teacher 7

Teacher 7 (T7) had eight years of teaching experience and three years teaching middle school. At the time of this study, their position included 6th, 7th, and 8th-grade music and they had taught in the school for three years. Their qualifications included a Bachelor of Music Performance and a Master's in Music Performance. Throughout their years of study, T7 indicated they had completed 10-14 music pedagogy courses and 10-14 non-music pedagogy courses.

T7 worked in a Charter School located in Brooklyn when participating in this study. They identified the student population as primarily African American, and Latinx. Almost all students qualified for free lunch assistance and were from lower income households. The majority had access to the internet and all had access to internet-enabled devices. Following the COVID-19 outbreak, T7's school reopened with all-remote learning. T7 taught several classes of 6th, 7th and

8th-grade general music. Classes met for 45 minute sessions, twice per week for an average of six hours per month.

Participant Portrait Summary

Participants provided background information on their education, pedagogy coursework, teaching and contact time with students in Questionnaire 1, with follow-up questions in Interview 2 and were summarized in Table 5. T1 and T5 had the least amount of teaching experience at five years, followed by T3 and T4 with seven years. T7 had eight years and T5 had 11 years of teaching experience respectively, but both had only taught middle school for three of those years. T2 had the most teaching experience of participants at 15 years, all of which was in middle school. However, it should be noted that at the time of the study, T4 had been in their position for the longest at seven years. Six of the seven participants had a Bachelors of Music Performance, with T6 being the only one to hold a Bachelors of Music Education.

Three participants had a Masters in Music Performance, three possessed a Masters in Music Education, with the seventh (T3) in the process of completing Masters in Music Education at the time of this study. T1 was completing their Masters in Curriculum and Teaching, while T5 had just completed their Certificate in Education Leadership. It should be noted that T2 was the only participant without a degree in music education and T6 was the only participant with an undergraduate degree in music education. T1, T3, and T6 had taken notably more music pedagogy courses than non-music pedagogy. T5 and T5 had taken approximately equal number of courses. T2 had taken slightly more non-music pedagogy courses than music. T4 had taken notably more.

Table 5

Participants' Educational and Teaching Backgrounds

Teacher Profiles	Teacher 1	Teacher 2	Teacher 3	Teacher 4	Teacher 5	Teacher 6	Teacher 7
Undergraduate Degree/s (BA)	Mus Perf	Mus Perf	Mus Perf	Mus Perf	Mus Perf	Mus Ed	Mus Perf
Graduate Degree/s (MA) Degrees in Progress (MA)	Mus Ed C&T	Mus Perf	N/a Mus Ed	Mus Ed	Mus Ed C Ed Lead	Mus Perf	Mus Perf
Music Pedagogy Courses	10-14	0-4	10-14	5-9	5-9	15-19	10-14
Non-Music Pedagogy Courses	5-9	5-9	0-4	10-14	5-9	5-9	10-14
Years of Teaching (any grade)	5	15	7	7	11	5	8
Years of Teaching (middle school)	5	15	7	7	3	1	3
Years in Current Position	4	4	2	7	3	1	3
Grade 6 Contact Time (mins p/m)	N/a	126	360	N/a	450	N/a	360
Grade 7 Contact Time (mins p/m)	240	126	360	240	450	600	360
Grade 8 Contact Time (mins p/m)	N/a	126	360	240	450	N/a	360

Note. Abbreviations as follows; music education (mus ed), music performance (mus perf), curriculum and teaching (C&T), and education leadership certificate.

T6 had the most contact time with their students at 600 minutes per week of remote teaching, with one grade per semester and all students required to take music. T5 had 450 minute of contact time and started remote teaching with all students, then switched to blended learning where only 50 students across all grades were eligible to take music in the building. T3 and T7 had 360 minutes of contact time with students. Both taught at schools with full remote instruction. T1 and T4 both had 240 minutes of contact time with students in blended learning models. Lastly, T2 had the least contact time with students at 126 minutes per month, and their school was entirely in-person with the exception of some high-risk remote students who were not

permitted to take music. Participants also provided background information on their schools in Questionnaire 1, with follow-up questions in Interview 2 and were summarized in Table 6.

Table 6

Participants' School Profiles

School Profiles	Teacher 1	Teacher 2	Teacher 3	Teacher 4	Teacher 5	Teacher 6	Teacher 7
Neighborhood	Bronx	Nassau County	Bronx	Manhattan	Manhattan	Bronx	Brooklyn
Classification	Public: Title 1	Public	Charter: Title 1	Public	Public	Public: Title 1	Charter
Student Ethnic Backgrounds	69% Latinx, 29% African American, 1% American Indian	69% White, 19% Latinx, 10% Asian, 1.5% African American	Latinx, African American	White, African American, Latinx, Asian	96% Latinx, 3% African American, 1% White/ Arabic	African, Caribbean, South American	African American, Latinx
Student Socio-Economic Backgrounds	95% economically disadvantaged	Middle class	Low income	Broad range	90% Economic Need Index	Not sure	Almost all get free lunch and are low income.
Additional Information	29% Students w/disabilities, 13% English language learners	N/a	ICT, dual-language school (English/ Spanish)	N/a	39% ELL, 26% students with special needs	N/a	N/a
COVID-19 Reopening Structure	Started remote, moved to in-person	Started blended learning, moved to all in-person	All remote	Started remote, moved to blended learning	Started remote, moved to blended learning	Remote	Remote
Class Format	Sync.	Sync.	Sync. teaching, some async. assignments	Sync. teaching, some async. assignments	Sync.	Sync.	Sync.
Remote Teaching Platform	Zoom	Google Meet	Zoom, Google Classroom	Zoom, Google Classroom	Zoom	Zoom	Zoom
Student Reliable Internet Access	Some	Majority	Majority	Majority	Some	Some	Majority
Student Reliable Device Access	Majority	All	Some	Majority	Some	All	All

Findings for Research Question 1

This section contains an analysis of data related to the first research question: How can the curriculum planning and instruction of music teachers be observed in relation to Schwab's Commonplaces? Data related to the participants' curriculum planning and instruction were analyzed through the four lenses Schwab's (1970) Commonplaces. Data presented below were collected during the first round of data collection through Interview 1 and Questionnaire 1. The findings which emerged were as follows.

1a. Commonplace lens/es for curriculum planning and instruction were misidentified by participants, particularly *context/milieu*, which resulted in a lack of consensus as to which lens was most emphasized.

1b. *Learner* was the most emphasized Commonplace lens for participants' instruction.

1c. Four out of seven participants were not able to differentiate between curriculum and instruction.

Finding 1a. Commonplace lens/es for curriculum planning were misidentified by participants, particularly *context/milieu,* which resulted in a lack of consensus as to which lens was most emphasized.

Participants provided detailed information regarding their planning process, and curriculum content for the 2020-2021 school year. They were encouraged to offer detail regarding their thought process and reasoning for decisions, in addition to the overview of their curriculum planning. Participants received no explanation of the Commonplaces before starting the study but were provided with explanations of one or more of the Commonplaces if they requested it during their interview. When asked explicitly about the Commonplace lens/es through which they planned curriculum, there was a disconnect between the lens/es that

participants identified and what their data indicated. *Context/milieu* was the most commonly misidentified Commonplace, however there was no consensus as to which commonplace lens was most emphasized. What follows is data presented by participants in three categories; planning process, curriculum content, and Commonplace lens/es emphasis.

Planning

Teacher 1. T1 indicated that their planning for the 2020-2021 school year involved an idea of where they "wanted to end up over the course of the year" but due to the constant changes, were "not able to get a full year's worth of planning done before everything [school] starts." At the time of the first interview, T1 was approximately a week ahead in their planning for their general music class (referred to as music production). T1 commented that:

> If this year were like previous years, then I'd probably be about a year ahead in my planning. The day-to-day information that's coming out means that I haven't been able to get as much done as I would have liked ahead of time. I was waiting to know what courses I could teach, how many students I would end up being able to enroll. We still don't have our schedules, or our rosters [aren't]? totally hammered out yet, so just the improvisatory nature of the context is making it difficult for me to get as far ahead as I would like to be.

In addition, T1 indicated the planning process was more front-loaded as it involved creating mini-lessons in the form of pre-recorded videos, which "is totally new, so I am doing a lot more content creation than usual." T1 geared their classes towards an end product they will receive from students, a "macro goal [that] is informing what goes into individual lessons at the micro-level." However, T1 mentioned occasionally they might "scrap a class or do a class entirely different for the second semester. If I'm not pleased with how something is going in the first semester, then I'll just change it up entirely for the second semester."

Teacher 2. T2 stated their planning for the 2020-2021 school year was done by unit, specifically because they see each class five days in a row and then not for another five weeks or

so. They pointed out that there were different logistics this year such as travelling to non-music classrooms and the unpredictability of switching to remote instruction without notice. "Developing lessons over this hybrid format is terrible," T2 commented, "we could just be closed at a moment's notice again. So, know that just makes everything you have [planned] to be able to pivot. So that makes the lesson planning hard."

Another factor mentioned by T2 was that they would not know where students were coming from until school started. "So, after the first class, I generally have an idea of what [content knowledge] they've retained from last year, which also is interesting this year. Um, so that sort of shifts everything a little bit." T2 planned to give students "a little extra padding" on the first two lessons, "especially with the hybrid situation this year." They planned for the last couple of lessons to be more content-heavy and anticipated with the new schedule that it would be "nice to finish what you started without having to wait. You could really do a cohesive unit without them [students] forgetting what's happening." Also, T2 noted that having students five days in a row and not again for five weeks also "changes the curriculum pacing significantly." They went on to say that they "wouldn't change that there's certain goals that I just know I want to hit, but the delivery and. . . . it's the pacing that might change."

T2 often made changes to their planning, feeling like "it's a living document" because "you can't know exactly what each group of kids is going to be able to do." Another consideration was the large class size (27-29 students) and that offering them individual attention might take longer in this new format. T2 commented they were "not a person that's ever really glued to my lesson plans, I've had the freedom to do kind of what I want in all my situations."

Teacher 3. T3 stated they planned by unit for the 2020-2021 school year because they had a history of struggling with long term planning and organization. Their school required they

submit their curriculum units for the entire year, with T3's units being around six weeks in duration. T3 highlighted that new administrative requirements requiring teachers to submit an overview rather than full lesson plans had influenced their planning process. They used to write out detailed lesson plans, but now use Google Slides[8] prepared for students. Using this format, T3 said, "honestly, I think it's changed the way I am going to teach going forward," and intends to continue doing these online plans and student materials in future years. Lesson plans were typically written a week prior and ready by Monday morning, with occasional last-minute planning for the second lesson of a week. T3 stated that "in general, my goal is to get it done by Sunday so that I can make any adjustments that I need to," referring to the core of the lesson plan, "but the opening activity like the do-now, I might do 30 minutes beforehand."

T3 developed core lesson goals by backward planning thinking of where they want students to be by the end of the lesson and then "the last step is, how can I get their brains engaged for that?" This may be a musical concept, but it may also be a project or performance, in which case they consider what steps are needed to get them to do that project or performance. T3 did admit that they were trying to keep their goals simple this year after frustrations experienced during online learning in Spring 2020. They said this year they were regularly reminding themselves that students "are going through a lot more than maybe I realized and yeah, that's definitely influencing my planning." T3 also mentioned referencing past lesson plans as part of their planning process, stemming from a desire to continually adapt and improve.

Teacher 4. T4 indicated they were typically a long-term planner, but they were planning more short-term for the 2020-2021 school year. They pointed out that "it's changed quite a bit this year, kind of building the plane while flying it." They were not teaching the same courses as

[8] Online presentation software https://www.google.com/slides/

a typical year, which definitely impacted their planning. "It's difficult to plan long term this year because I'm not even sure what my long-term goal is this year because of how rapidly things keep changing." In previous years, concerts were a driving force behind T4's planning. They selected their repertoire toward the beginning of the year, then planned backwards from there. For the 2020-20201 school year, T4's "only goal is, are the students playing music, and are they happy doing it, and are they doing it," which was a "drastic shift" from their previous approach.

Their planning process typically involved fewer specifics and more broad strokes for longer-term planning, whereas individual lesson plans contained "several specific marks that I wanted to hit." When asked how their prior years' planning process was different from this year's, T4 stated, "I just feel like I'm basically plugging time until we can, you know, resume what had been planned," referring to the numerous delays in school starting dates. T4 continued:

> Nobody even had a good idea of what or who they were teaching until really about a week [before school started]. I didn't even know which students I was going to have in front of me, so it drastically affected the planned curriculum. I just have this dead space that I'm trying to scramble to work with before I can start what I had planned originally.

In one instance, T4 only had three days' notice to make changes to their planning as the situation evolved. Since their plans involved classroom instruments, they depended on being in-person, one reason why T4 made a choice to fill time rather than re-plan their year.

Teacher 5. For the 2020-2021 school year, T5 indicated that they were a short-term unit planner who went into the year having a long-term idea of what the end goal would be. T5 highlighted the challenges of planning when "things are constantly changing," referring to the shifts between virtual and in-person learning. They pointed out "how it is hard to keep track of what instructions students have received and create cohesive lessons that build off one another." As a result, their planning process was limited to individual lessons or small lesson sequences for one to two weeks while waiting to see how the year continued. In their "I feel like I need to have

a general outline of what the year is going to be because if I don't plan, I will sink, but sometimes I like to be flexible to add in things."

When planning a unit, T5 started with big takeaways, "like the skills I want them to learn and come away with, the ideas I want them to grapple with," and "thinking about the individual experiences or materials." As a result, T5 often made changes such as extending lesson timelines or simplifying content if students "hit on something too complicated and I need to tackle that more, break it down."

Teacher 6. T6 indicated that they were a unit planner and really enjoyed planning for the 2020-2021 school year, that their preparation was "way better" for remote learning than in previous years in-person. They met with their mentor and started using a book *Understanding by Design* (Wiggins et al., 1998). T6 also used the New York State Learning Standards for Music (New York State Department of Education, 2017) to start building their first unit by making lists of what students will know, skills they will develop, and what evidence they could collect to ensure students were able to do them correctly. In T6's own words:

> The thoroughness of this planning is really amazing because you notice your misconceptions quicker and you notice when students are colliding with your language because you've planned your language so well. So, you're not skimming the surface, you're going deeper and you're expecting deeper responses. This is very new for me. So, what I just described to you. That's the first time I planned a unit in that much depth, backwards planning and that way.

T6 used Google Slides prepared for students to structure their lesson plans. They also tried to ensure that classes in the same grade-level cycled through lessons so that no one class was always the first to experience a lesson. T6 felt it was important that the same students didn't "suffer through me trying to explain things," and become their "guinea pigs". Lastly, they noted that their planning was impacted by a need for accessible instruments and performing practices.

Teacher 7. T7 indicated that they used a combination of yearlong and unit planning for the 2020-2021 school year. They would be able to give "good, broad strokes about what we're doing" for the year, in part because they intended to reuse past units and because, "I can't really perfectly plan for a year, knowing it's not going to change so that's why I leave some flexibility there." T7 did not have a solid answer about what equipment they would have access to, the logistics of whether it would be possible to move instruments to classrooms if they had to travel to different rooms, or how many students might be in each class.

T7 said that curriculum planning is one of their "huge responsibilities, that's hard to maintain with my other work responsibilities in general." They went on to make it clear they did not consider a unit to be complete until they had notes regarding each day of the unit, but that if the topic was one which they were "exceedingly well versed I'm not going to write notes because you know I've taught it 100 times." On the flip side, they highlighted that there were things nearly impossible to plan or predict such as students discussing relationships between emotions and sounds.

Planning Summary. Participants unanimously stated that their planning for this year had been altered by COVID-19 and the impact it had on the way their schools operated. For the 2020-2021 school year, all participants indicated their planning was relatively short term, and focused on smaller units even if in previous years they had planned long-term. All participants agreed that the upheaval in their schools made planning more challenging, though two participants felt their planning was better this year because of these challenges.

Curriculum Content

Teacher 1. T1 indicated that they had taught their music production curriculum before, and the switch to remote instruction is "not so much of a departure from the way we've done

things previously because. . . . it's primarily situated on the computer." T1 did note that they spent more time recording lessons ahead of time so students could move at their own pace. The most significant change they made for the 2020-2021 school year was to approach music production "more holistically". They expanded upon this to say:

> I'm trying to acknowledge that there's a lot more that goes into music production besides just the production of music. There are also the interpersonal relationships that are involved in the business side of things. I think I've started thinking about lyrics and vocals as an entirely separate discipline so that I'm having students pick specializations within the course. Because not everybody wants to make the beats on the computers, some students are really only interested in songwriting and they'd rather somebody else make the beat, and that is analogous to the way things happen in real life, too. So, I wanted to make space for that.

T1 spoke at length of the importance they placed on ensuring their curriculum content was situated within the context of students' lives:

> I think very carefully about what I'm sending the kids because it has to be interesting enough, and comprehendible enough where they'll be able to pursue it on their own. That they'll want to pursue it on their own, and it won't feel like a huge drag because as far as priorities go, this class is pretty low on the totem pole. So, it has to be something that they want to do, or else they won't do it. I don't teach any skills that I don't think are immediately relevant to a student's understanding of music, and so as the students' understanding of music broadens then, we'll go into more of the skills that are not immediately necessary. So I'm definitely a sound before symbol type person. I don't think that there's any inherent necessity in teaching notation. I think you get to notation when the student needs it.

Teacher 2. T2 indicated they had taught a similar curriculum before but that, "It's quite different this year because we can't sing. So right now I'm doing a unit on instruments which are not something I usually like to do in this class." Instead of singing games, T2 modified them to rhythm games such as *Poison Pattern* (students echo rhythm patterns but stay silent when they hear the poison pattern, in a way similar to *Simon Says*). T2 also made use of body percussion, browser-based xylophones, and Chrome Music Lab[9] as a means of differentiating pitch as an

[9] Online interactive music-making 'experiments' https://musiclab.chromeexperiments.com/

alternative to solfège. They noted that should students move remote, T2 would assign singing tasks on Flipgrid[10], so students could watch and comment on one another's work. Students were also unable to move around the room and were expected to remain seated behind clear barriers, so T2's normal movement and dance activities were restricted. An additional challenge was that T2 was traveling to different classrooms rather than students having access to the instruments and materials in the music room.

During the first round of data collection, T2's school was in a blended learning model with half the students in-person and the other half attending Zoom synchronously. T2 preferred the class to work together rather than individually but pointed out that it was harder "to have that same level of interaction when half of the kids are on a screen." As a solution, they began to use Nearpod[11], a free online platform that can make any Google Slides presentation or video interactive. According to T2, the ability to "see instantly who tuned out and who didn't is nice when they're on a screen. You can totally tell what's going on at home."

Teacher 3. T3 indicated that they had not taught their curriculum before and had to adjust for the remote and/or blended learning models, not to mention a lack of access to instruments. T4 expanded upon this response, "I don't follow a set curriculum. I don't like a lot of those middle school curriculums. I'm kind of doing my own thing." One of the reasons for this, T3 commented, was that they "always find sometimes things just don't work, and I don't want to keep forcing them to do something that's not working." They have often stopped a unit that wasn't working, then using what they knew of the students in the first few months would rethink

[10] Online video discussion experience for educators and students https://info.flipgrid.com/
[11] Online interactive lessons and formative assessment https://nearpod.com/

things and make changes. When asked how often this happened, T3 responded, "It really depends on the year."

In their written responses regarding curriculum, T3 noted they were "trying not to make notable changes, keeping the content the same and just changing the method of delivery." They intended students to continue composing, arranging, and performing but instead using a Digital Audio Workstation (DAW) called BandLab.[12] T3 spoke about their curriculum in further detail:

> I aim to have them do composition projects. So, everything is geared towards songwriting and music composition, whether it's learning the keyboards they're composing melodies or baselines on the keyboard, whether it's drums or composing rhythms. For instance last year, in normal times, we were doing bucket drums and Latin percussion, like congas and shakers. And now we're still talking about those instruments. Today I was teaching them the clave rhythm. But I'm using BandLab to do it. But yeah, so it's the same kind of similar stuff but just different media.

T3 was also planning a Zoom concert in December which, with the exception of the new online format, would be the same as the previous year where "each class writes a song. . .. and then we gradually combine our ideas and create one class [grade] song. My hope is to record that in asynchronously and put the videos together and present it."

Teacher 4. T4 indicated this was their first time teaching general music classes. They planned to "adopt elements of things that I've taught in the past [from other music-based subjects], but it's not a curriculum. I'm kind of making it up as I go along." Part of this was due to a delay in starting the year, then the decision to remain online (with one day's notice) meant that T4's students did not have access to the instruments that T4 had planned for. The initial intention was to "do a three-month-long piano unit, [then] guitar, [and] percussion unit and was pretty excited about it." When questioned as to how sharing of instruments would be possible with new COVID-19 protocols, they stated that there would be only one class using each set of instruments

[12] Cloud-based Digital Audio Workstation https://www.bandlab.com/

each day, allowing for sanitizing in the 48-hour window before the next group would be in the building.

T4 did highlight that they were flexible with their curriculum throughout the year depending on "resistance I'm feeling from the kids that are in front of me. I'm not someone to really slam my head against the wall if something's really not working or if I feel that group pulling in a different direction." T4 offered further insight later in the interview, "For several reasons related to [the] emotional wellbeing of my students, I plan to make a slight shift away from emphasizing teacher perspective." T4 also commented that they enjoyed sound and video editing, that they were improving their skills and were "actually looking forward to continuing to work with something that I discovered that I really enjoy doing."

Teacher 5. T5 indicated that they were not "exactly" teaching their curriculum but were "taking it week by week to see what works" and sticking to the "basic idea of what I'd like to hit on for the year, but it's more just individual lessons will need to be tweaked so that I can teach them online." T5 had to consciously plan curriculum based on the differences in instruction, such as when students could not see T5 when in other windows/tabs, nor could T5 see them. T5 had to make decisions about what materials and activities would "still allow them to learn the skills and hit on the same points, but that they can have more independence because I'm not there necessarily to help them."

T5 commented that they liked technology and found it "really interesting, and I like the challenge of trying to figure out how to do new creative things with technology." They planned to use Flipgrid for video recording, and Soundtrap[13], a browser based DAW similar to BandLab) for composition. Flipgrid was used by T5 as an asynchronous tool so everyone could "still

[13] Cloud-based Digital Audio Workstation https://www.soundtrap.com/

function as a class but outside of school." They would watch videos of other students in class and have discussions, or students could watch at home and then leave comments for peers. Some students even asked about creating their own YouTube[14] channels. T5 makes a point of prioritizing student engagement, and if "there's no [student] buy-in, then I'm killing myself to try to do something. So, it's getting the kids to buy it and finding things that are going to hook them into being able to do it."

When discussing how they designed the curriculum, T5 said they examined their strengths so they themselves could do what they planned for a year. Then for 2020-2021, they planned to "experiment with and be creative with and see what we [T5 and their students] can come up with." T5 noted that they were big on grading just because they "think it keeps kids on track to stay focused" because they "think my kids struggle with motivation and grading is one way to motivate." T5 then elaborated on this point

> [Grading] was a cleaner way for me to speak on to see how students are doing to give them class participation rates for their work in class. And so, I'll usually have those posted up after the class so that they can see clearly the grade was for the class and on where they lost points right. I'm very clear about what you lose points by being disrespectful [and] not listening in the class. You don't lose points by not being able to get a skill, right, [you lose] those points by not listening. They're distracting others or giving up on something. So, yeah, I guess that gets more integrated and does come into an instruction becomes very clear, like okay this is your greatest outcome, and I know it's tough to do it comes with a cost.

Teacher 6. T6 indicated they had kept their curriculum the same but made changes on a lesson-by-lesson basis based upon what worked for each class, and what did not. They used Nearpod when conducting lessons, and Flipgrid as a platform to show their work, citing the program as being "very equitable because it works on many different devices" and allows students to "express themselves artistically and can use emojis." T6 also found ways to engage

[14] Online video sharing platform https://www.youtube.com/

students in music making by using cups and pens from their homes to create different pitches and rhythms. They also used names of New York City boroughs for rhythmic syllables. T6 did not elaborate further on their curriculum content at large, but rather spoke about short lesson activities related to the information above, the details of which fell outside the scope of this study.

Teacher 7. T7 indicated they were using the same curriculum this year for 6th and 7th grades, but for 8th grade they were using a newer curriculum they were finishing as the year progressed. Curriculum content for all three grades had to be adapted for remote learning, which according to T7 meant, "more videos and less writing in some cases. It also just means less time, unfortunately, which is the part that I'm having to adjust to right now, our schedule got shortened." In fact, T7 had less than half the amount of class time as in previous years and had to "adjust some of my expectations on how much material I can cover in a given time." Additionally, at the time of the first interview there was an ongoing debate in T7's administration as to whether electives (such as music) could offer asynchronous work for homework.

Access to equipment was also a major issue as they were originally meant to start blended learning in October. Initially T7 planned for students to work on the motor skills of learning an instrument and still intended them should students at some point have access to instruments. In the meantime however, T7 "had to fill in extra months of remote curriculum than was originally planned. The uncertainty has impacted my curriculum planning greatly."

T7 switched from technique exercises intended for instruments to music appreciation which included listening exercises, historical background, and cultural contexts of music. A music production unit was intended to follow, including a Soundtrap-based curriculum. T7 also planned to talk about "our emotions and what the sound makes you feel and, you know, how did

this person use sound to convey this, this, and this." Other curriculum content included teaching students to understand basic music vocabulary, melody, harmony, rhythm and how they could be recognized in music.

In T7's own words:

> I search for ways to have students inserting themselves into my curriculum while still recognizing the difficulties of distance learning with independent learners. I've [tried to give] them a well-rounded music education that doesn't just speak to their interest but speaks to you know, establish standards and sort of gives them a broad spectrum between music and appreciation between actually performing.

T7 continued to elaborate on their thoughts, intentions, and frustrations when considering what content they should include in their curriculum.

> There is a lack of [curriculum] materials available for urban black and brown youth. They're just not there. It's not like you read one and have all of these well thought out curriculums like other subjects. That have online components, that have books that have homework assignments and tests and that doesn't exist for the population of students that I teach. At least in any way that I would find that I would be willing to stand behind and teach. So, you know, I just think that in music education what I see now is a real reckoning with our sort of lack of technology and sort of online integration, and sort of the racial component of it sort of being able to decode what music is supposed to be. That's the reason why I'm pulling my hair out all the time is because I want to try to do that as much as I can.

Curriculum Planning Summary. There were two schools of thought which emerged from participants' data. The first were teachers who were filling in time, bridging the gap until such a time as they might return to blended or in-person learning models that would allow them to return to their usually planned curricula. The second were teachers who acknowledged their learning environments were unlikely to return to what they once were and developed new curriculum content and materials that were entirely different in content, or different in how the curriculum was delivered to students. All participants mentioned utilizing new technology used to deliver new curriculum or to help deliver familiar content in a new way.

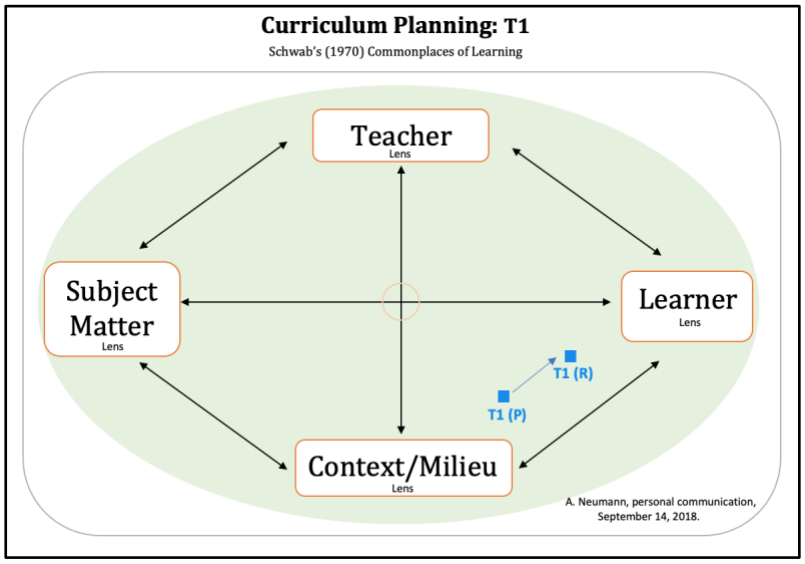
Commonplaces: Curriculum Planning

Participants were asked to identify which Commonplace lens/es were most closely aligned with their curriculum planning. Findings emerged from an analysis of data from Interview 1 and Questionnaire 1. The data presented below are grouped by participant. Data displays were generated using the theoretical framework to map participant identified (PI) and researcher identified (RI) Commonplace emphasis. The arrow indicates the movement between participant identified and researcher identified emphasis. A short arrow represents close accuracy, and a longer arrow represents notable inaccuracy. Absence of an arrow indicates the participant was accurate in identifying their emphasis.

Teacher 1. T1 identified *context* and *learner* as their initial Commonplace emphasis for curriculum planning in the first round of data collection (Figure 4). T1's interview and questionnaire responses to explicit Commonplace questions were in alignment. Their identification of *context* and *learner* was corroborated by their responses to other interview and questionnaire prompts. It should be noted that T1 indicated a stronger emphasis on *context* when explicitly asked in their interview, however their responses to other interview questions and questionnaire data suggested *learner* had the greater emphasis.

Figure 4

T1's Commonplace Emphasis: Curriculum Planning (Data Set 1)

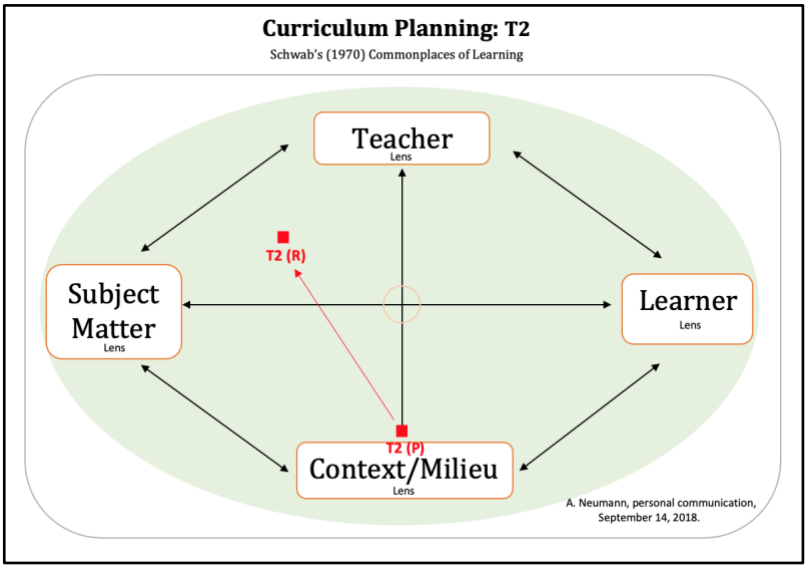


Note. Teacher 1's (P) and Researcher's (R) identification of their Commonplace/s emphasis for curriculum planning based on responses to explicit Commonplace questions from Interview 1 and Questionnaire 1.

Teacher 2. T2 identified *context* as their initial Commonplace emphasis for curriculum planning in the first round of data collection (Figure 5). T2's interview and questionnaire responses to explicit Commonplace questions were in alignment. However, their identification of *context* was not corroborated by their responses to other interview and questionnaire prompts. The majority of first round data indicated their emphasis was on *teacher* and *subject matter*.

Figure 5

T2's Commonplace Emphasis: Curriculum Planning (Data Set 1)

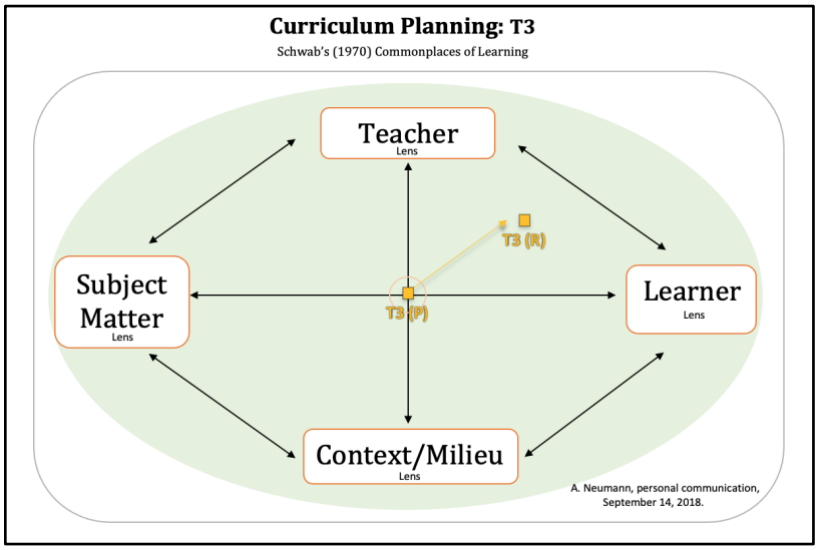


Note. Teacher 2's (P) and Researcher's (R) identification of their Commonplace/s emphasis for curriculum planning based on responses to explicit Commonplace questions from Interview 1 and Questionnaire 1.

Teacher 3. T3 identified *context, subject matter, learner,* and *teacher* as their Commonplace emphasis for curriculum planning in the first interview (Figure 6). There were some discrepancies in T3's responses during the interview where they initially described their curriculum planning as a mix of *teacher* and *student* lens, however several minutes later they concluded by stating it was somewhere between *subject matter* and *context*. T3's first questionnaire responses showed *teacher* as the strongest emphasis, followed by heavy weighting on *context* and lastly, equal emphasis for *learner* and *subject matter*. These discrepancies were reinforced by the uncertainty T3 expressed in their first interview. They asked questions about *context*. An overview of all data from interview and questionnaire responses indicated an equally strong emphasis on *teacher* and *learner* as their primary Commonplaces.

Figure 6

T3's Commonplace Emphasis: Curriculum Planning (Data Set 1)

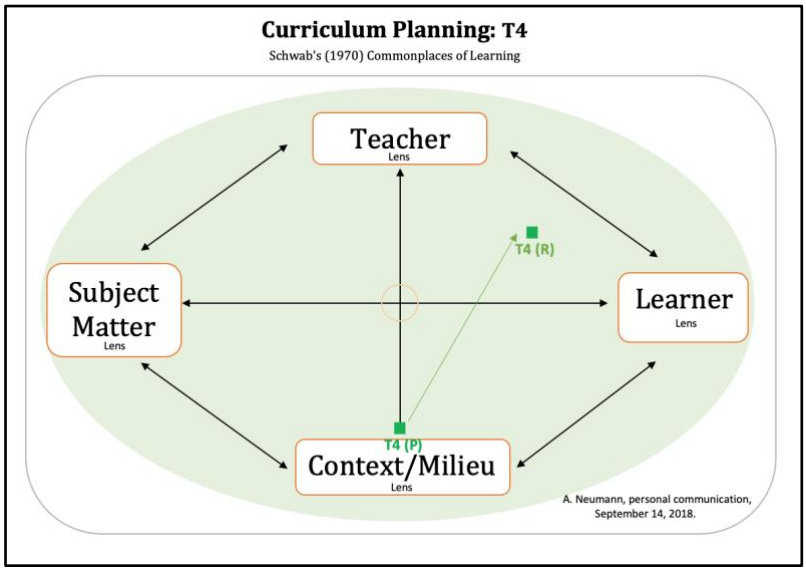


Note. Teacher 3's (P) and Researcher's (R) identification of their Commonplace/s emphasis for curriculum planning based on responses to explicit Commonplace questions from Interview 1 and Questionnaire 1.

Teacher 4. T4 identified *context* as their initial Commonplace emphasis for curriculum planning in the first round of data collection (Figure 7). T4's interview and questionnaire responses to explicit Commonplace questions were not in alignment, nor were their responses to other interview and questionnaire prompts. T3's first questionnaire responses showed *learner*, *subject matter*, and *context* equally as the main emphasis, followed then by *teacher*. However, the majority of first round data indicated their emphasis was balanced between *teacher* and *learner*.

Figure 7

T4's Commonplace Emphasis: Curriculum Planning (Data Set 1)

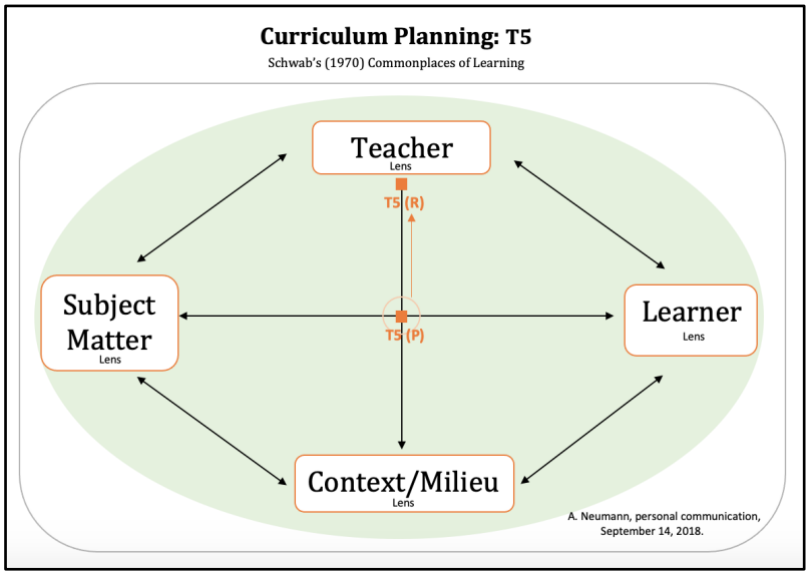


Note. Teacher 4's (P) and Researcher's (R) identification of their Commonplace/s emphasis for curriculum planning based on responses to explicit Commonplace questions from Interview 1 and Questionnaire 1.

Teacher 5. T5 did not identify their Commonplace emphasis for curriculum planning in the first interview when asked. T5's questionnaire responses to explicit Commonplace questions identified equal weighting between *teacher, context, learner,* and *subject matter* (Figure 8). However, their responses to other interview questions and questionnaire data suggested a stronger *teacher* emphasis, closely followed by equal emphasis on *subject matter* and *learner*.

Figure 8

T5's Commonplace Emphasis: Curriculum Planning (Data Set 1)

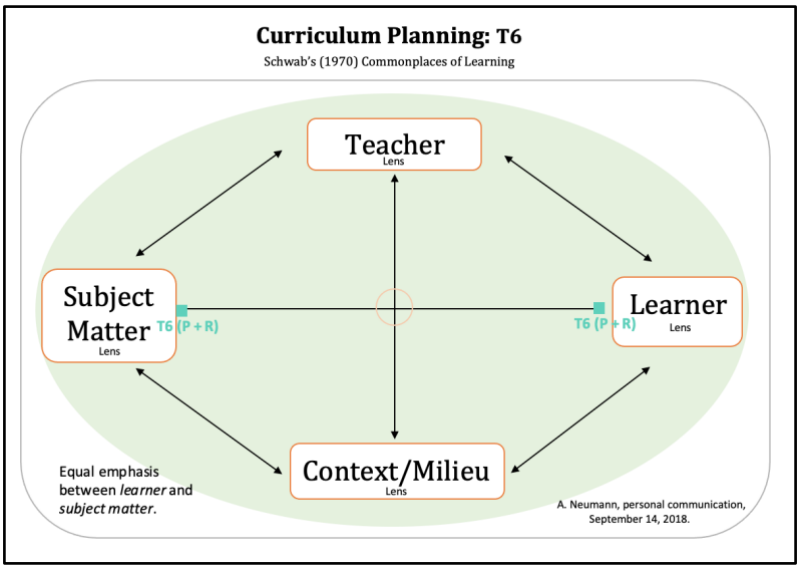


Note. Teacher 5's (P) and Researcher's (R) identification of their Commonplace/s emphasis for curriculum planning based on responses to explicit Commonplace questions from Interview 1 and Questionnaire 1.

Teacher 6. T6 identified *learner* and *subject matter* as their initial Commonplace emphasis for curriculum planning in the first round of data collection (Figure 9). T6's interview and questionnaire responses to explicit Commonplace questions were not in alignment. T6's first questionnaire responses showed *teacher, subject matter,* and *context* equally as the main emphasis, followed by *learner*. Identification of *learner* and *subject matter* was corroborated by their responses to other interview prompts. The majority of first round data related to T6's instruction indicated their Commonplace emphasis was on *learner* and *subject matter.*

Figure 9

T6's Commonplace Emphasis: Curriculum Planning (Data Set 1)

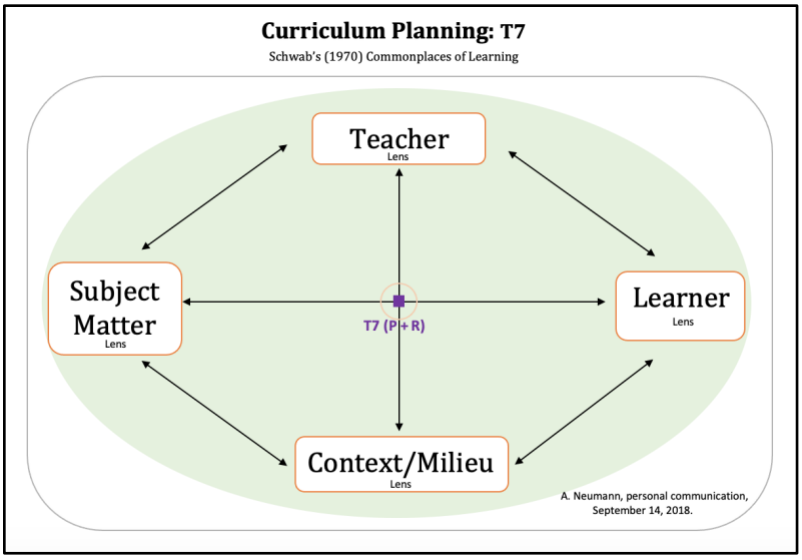


Note. Teacher 6's (P) and Researcher's (R) identification of their Commonplace/s emphasis for curriculum planning based on responses to explicit Commonplace questions from Interview 1 and Questionnaire 1.

Teacher 7. T7 said they strived for a balance between *teacher*, *context*, *learner*, and *subject matter* in their Commonplace emphasis for curriculum planning in the first interview (Figure 10). This was in alignment with T7's questionnaire responses to explicit Commonplace questions which identified equal weighting between the four. T7's responses to other interview prompts also indicated emphasis on all four Commonplaces.

Figure 10

T7's Commonplace Emphasis: Curriculum Planning (Data Set 1)



Note. Teacher 7's (P) and Researcher's (R) identification of their Commonplace/s emphasis for curriculum planning based on responses to explicit Commonplace questions from Interview 1 and Questionnaire 1.

Summary of Curriculum Planning Commonplaces. Four out of seven participants misidentified which Commonplace/s were emphasized in their curriculum planning. These findings were indicative of the initial reactions of participants, many of whom were unfamiliar with this non-music pedagogical framework. In the first interview T1 commented, "That's kind of a tricky question," and T3 recognized the question from the first questionnaire and remembered thinking, "Wow, that's really tough." T2 expressed confusion about differences between some of the areas, asked for examples and commented "maybe I'm not understanding" after receiving explanations of each lens. T7 said, "That's an impossible question to answer," and continued, "it's not really something that I'm particularly ready to give a definitive answer on," because they likened it to "describing the complexities of human interaction."

Table 7

Participant's Commonplace Emphasis (Data Set 1)

Participant	Curriculum Planning (P)	Curriculum Planning (R)
Teacher 1	Context / Learner	Learner / Context
Teacher 2	Context	Teacher / Subject
Teacher 3	Teacher / Learner / Context / Subject	Teacher / Learner
Teacher 4	Context	Teacher / Learner
Teacher 5	Teacher / Learner / Context / Subject	Learner / Subject
Teacher 6	Learner / Subject	Learner / Subject
Teacher 7	Teacher / Learner / Context / Subject	Teacher / Learner / Context / Subject

Note. Participant (P) and Researcher (R)

Finding 1b. *Learner* was the most emphasized Commonplace lens for participants' instruction.

Participants provided detailed information regarding their instruction 2020-2021 school year. They were encouraged to offer details regarding their instruction strategies, style, and reasoning for their approach. When asked explicitly about the Commonplace lens/es participant's emphasized in their instruction, the consensus was that *learner* was the most emphasized lens. What follows is data presented by participants in two categories; instruction and Commonplace lens/es emphasis.

Instruction

Teacher 1. T1's school initially opened with remote learning but moved to in-person learning between the first and second rounds of data collection. They indicated there were challenges with getting students online initially and suspected that whatever "beautiful plan I

could lay out probably wouldn't end up happening" because they would be too busy ensuring students were in the right Zoom rooms. T1 tried to make the lesson "as little about me as possible" and "entertaining because otherwise, teacher talk can be really miserable for people." They liked to minimize any teacher-focused instruction so students could start working on "authentic and worthwhile" tasks so they could "step back and survey and sort of handle everything on a case-by-case basis."

T1 indicated they often pre-recorded lessons and took great pride in making sure they were quality materials so students could see they were "willing to invest time in something that is worth their [students'] time." This way, T1 could dedicate synchronous meeting times to "checking in on" students and really "focusing on conversations." T1 also noted they were even willing to "throw out the lesson plan for the day in order to make sure that everybody leaves the classroom feeling a little bit better than when they came in." If a student did not need contact with T1, they would give them space, but if others needed more interaction, T1 would provide it. They thought their school was an excellent place to learn how to instruct well because students would only accept "the real deal," and if they can "tell that it is baloney, then they're not going to do it." T1 often measured the room for honest feedback and could tell when something worked and when it did not, which they thought was "the best thing you can ask for as a teacher."

Teacher 2. T2's school initially reopened with a blended learning model where half of the students were in-person while the other half attended class remotely using Google Meet. T2 taught classes synchronously with remote and in-person students taught simultaneously. The school equipped classrooms with *Promethean*[15]boards connected to a computer and a Chromebook to run Google Meet. T2's school later moved to an all-in-person model where

[15] Interactive digital display https://www.prometheanworld.com/

remote-only students could not enroll in music. However, if in-person students were absent from school for medical reasons, the school permitted them to join the class via Google Meet. T2 had the following to say regarding the setup:

When they were teaching remote and in-person students simultaneously, T2 said it was a struggle to see and communicate with the remote students using only the Chromebook for the Google Meet. "It's just harder now because I still want to try to have that same level of interaction, but half of the kids are on a screen," T2 mentioned that Nearpod was a decent solution that allowed them to keep track of everyone more easily. T2 preferred synchronous instruction and did not "generally give them stuff to do by themselves because we're doing stuff together." T2 noted that some things were different regarding instruction but that others were the same. Being unable to move around the room, or have students move from their seats, proved to be an instructional challenge for T2. They commented that it took longer to give students individual attention without freedom of movement, mainly if students attended class remotely. Rapport with students was at the top of their mind and they had the following to say on their style:

> They're just seeing the regular me that they know, and they've known for a long time now. And so, it's, I don't think it's really that different, but I don't know how that's going to be in terms of rapport. I don't know the kids, so that's going to be weird. There's just, everything's just a little different. Before [COVID-19] I think [my instruction was] more students' perspective in terms of what they needed. I think that once I get a grip of how the classes and what each kid needs. I think it shifts pretty quickly from the teacher's perspective to the students' perspective. I feel like I'm good at reading [the] room, so that's helpful.

T2 felt that they were "pretty relaxed" in the classroom, and so far had never had to "reprimand classes, who are shocking and lovely." T2 added that they preferred dialogue with students rather than a lecture-style approach and encouraged them to participate. T2 would usually demonstrate before asking students to complete work on their own. They set "clear rules

[that are] easy to follow when they do a good job of it." T2 commented that they were flexible with their delivery of content, particularly regarding pacing, because what took "one lesson last year could take two lessons this year depending on [the students'] past musical experience." This was also helped by having a "relatively flexible" timeline.

Teacher 3. T3's school reopened with remote learning. Instruction was synchronous; however, students would also work on assignments individually posted on Google Classroom. T3 used lecture-style instruction at the beginning of lessons and video examples followed by open-ended questions to prompt discussion. They dedicated the longest portion of the lesson for students to complete work related to the mini lesson. T3 highlighted that they were "constantly asking and checking in with them, you know, kind of Socrates style." They often ended the lesson with time for the students to share their work because T3 considered "sharing at the end very important as a way to create and strengthen our school community and our class community."

T3 said they were "all about trying to be responsive to what they're [students] doing," which they said is even more on their mind for the 2020-2021 school year. They pointed out that a large part of being responsive involved getting to know the students in order to adapt curriculum and instruction. T3 mentioned a mentor who inspired them to "be a little bit fun like a teacher last year [who was] super advanced [and would] ask them a spicy question, something like with their opinion that they're going to be excited to answer." T3 felt that the "remote format helped on so many levels" and planned to continue doing class activities in future years. Some of the comments they made about their instruction and relationships with the students were as follows:

> I do feel like my demeanor changed. I feel being online somehow, I'm actually able to connect better with the kids. I'm able to make more personal connections and

> relationships than I was when we were in the classroom. The reason is, I think, the added feature of having chats and private chat, because before it was really hard for me to have one on one conversations with kids because I was always kind of overwhelmed with just managing the class. I was afraid to come have a private conversation with this child because there'd be 20 fires on the other side of the room that were raging, you know. Now with the private chat, I can just [say] 'Hey, what's up.' I'm getting an interesting new kind of teaching personality that I've never had before.

Teacher 4. T4 felt their instruction during remote instruction had not changed much from previous years but seemed to list many things that were different, even going as far to say that their instruction online was "worse than it is in person." When asked to elaborate, T4 commented that they found it "harder to be energetic" because "a lot is lost when you're not in somebody's physical presence." Other things they felt affected their instruction format was difficulty in reading the room, which they "definitely think probably caused me to miss a lot of cues that I normally would be able to pick up on in the classroom."

T4 made it a habit to work their way around the Zoom boxes to call on people in an attempt to boost student engagement and class participation. They pointed out without prompting, the students would "just sit there and happily hide for the entire time they're not unhappy to be called on. When they are, they have important things to say but they're also just happy to be anonymous."

T4 felt that their way of instructing was "clear, firm, and fair." T4 went on to say they prioritized creating an environment with "mutual respect, clear expectations, and just making sure that people are heard." They did share that it takes time to create this environment but that things fell into place more easily once they had. T4 described their style as "dynamic," noting that they tried to avoid just delivering content. Instead, they preferred it to be a:

> Two-way thing go[ing] back and forth where I have ideas for what I'd like to get done but, you know, students might direct things and others in other spaces, and I can help navigate that. Context is taking a much bigger role. Student perspective still falls high on

> that list. The subject matter is still there. It still, you know, underscores everything, but the context is right up there with a student perspective.

Teacher 5. T5's school initially opened with remote learning, then moved to a blended learning model. T5's situation was unique in that they would teach in-person classes to half-cohorts and then teach remote classes to the 250 students who elected to remain full remote. However, this changed between the first and second rounds of data collection, when they were no longer permitted to teach remote classes and could only teach in-person. Many of their students were ELL, which impacted T5's instruction, requiring them to use simplistic language and allow more time to "make adjustments so they can better understand what's happening."

T5's view on instruction is that "the less I talk and the more they [students] talk, the better." T5 was also "pretty hard on discipline." T5 commented they would usually talk for a long time at the beginning of the lesson, then have students work independently for the rest of the class. T5 did note that "it can change depending on the media, but I do feel like it is good too with middle school [to give] information and then just let them [work independently]." This way, T5 can individually, or in small groups, speak to students who need reinforcement and offer that personal interaction. T5 described themselves in the classroom by saying they "have a lot of patience and [are] very methodical, so students come into a very organized setting, and I try to make my lessons very clear." T5 also had the following to say about their remote instruction:

> I feel like I have a much better relationship with my students because of the ones I see in person. I have so few students, five or six, and a group that I really get to know them, and we can be much more relaxed and go much deeper into things. [We] have a chance to do things a little more freely that we wouldn't have had the chance for, and online is a nice space to chat and to be able to take more time in a certain way, but there's more interaction. I do feel like some students maybe who are interested, will reach out just to double-check about an assignment. And so, there's much more communication.

T5's described their instruction style as "playful and funny," and that they "can have more [of] a sense of humor with them." They said this was easier online in the smaller sections than in

the classroom, where they had to worry about "chaos happening" with the 30 students in the room. Even when students returned to school buildings for the 2020-2021 school year, T5 said there were smaller numbers of in-person students which made it easier to be more flexible in their instruction style.

Teacher 6. T6's school reopened with remote learning and continued to push the start date back several times. T6 used Nearpod in combination with the Zoom chat and hand raising features to encourage student participation and prompt discussion. They began lessons with music, followed by lesson content. T6 used a variety of instructions to ensure they were "hitting things from multiple angles" that included both academic and non-academic language for musical terminology. T6 admitted they often made mistakes in front of students and made corrections but they were more concerned about making connections with the students to "take advantage of every point of contact." Keeping in touch with students by responding to submitted work, emails, and help requests was at the top of T6's priority list to make sure "students know you care about them [students]."

In the first interview, T6 realized that they expected less from their students when online than they would in person. They also commented that they expected more of themselves when online, that they needed to take more responsibility to be clear in their delivery:

> One thing they don't tell us is, you do need acting skills, you do need public speaking cadence and flow in a way with your public speaking. I could hear my feedback and I'm like, wow, I could be more specific. So, I became more hyper aware online of how I give praise and what I give praise for and make it constructive feedback, more so.

Teacher 7. T7's school opened with remote learning and synchronous instruction. T7 said this was "tough with middle schoolers" because many were self-conscious about speaking on camera. They commented that a large portion of the beginning of lessons were often taken up sorting out issues with microphones or video. T7 did not find instruction online much different

than in-person, but then went on to comment on some of the things that were not the same. They could mute students online, but not in-person, and instead of classroom management problems they were having problems eliciting student participation. T7 wished they were able to offer more asynchronous work.

T7 began each class with a social emotional check-in, asking students how they are feeling, whether they are on track to participate or not, and so on. A do-now activity followed as T7's bridge between the opening check-in and the main content of the lesson. T7 tried to keep students active throughout the lesson by including sharing comments in the chat, turning microphones on/off, or written response activities. They also finish the class with shout-outs or wrap-ups to students "who are giving their best or asking questions when they don't understand so they're paying attention to their [peers'] social emotional learning." T7 tried to keep in mind that "every student's in a different place right now with regards to what they can give."

Instruction Summary. Participants frequently commented on the social emotional wellbeing of their students; that they were more concerned with ensuring students felt safe and supported in the learning environment than the quality of their work. They pointed out the differences in instruction style and ways of interacting with students in remote and blended learning environments, particularly that students were often shy and at times reluctant to ask or answer questions. This required adjustments to allow students to comment in text chats, emails, or through Google Classroom. Pre-recorded materials were also mentioned as an alternate way in which teachers could instruct students, whether it be during synchronous or synchronous classes.

Commonplaces: Instruction

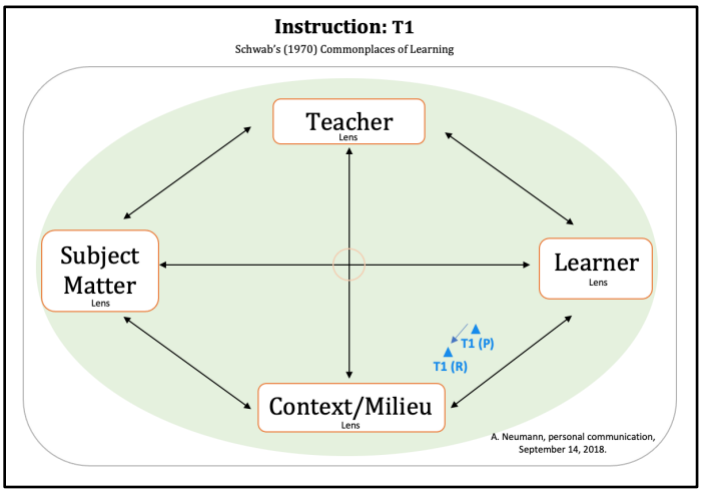
Participants were asked to identify which Commonplace lens/es were most closely aligned with their instruction. Findings emerged from an analysis of data from Interview 1 and

Questionnaire 1. The data presented below are grouped by participant. Data displays were generated using the theoretical framework to map participant identified (P) and researcher identified (R) Commonplace emphasis.

Teacher 1. T1 identified *context* and *learner* as their Commonplace emphasis for instruction in the first interview (Figure 11). This was in alignment with other data with responses such as the following, which indicated a slightly stronger emphasis on *context*: "I really focus on making sure that the tasks that the students are working on are meaningful and authentic and often part of authenticity is a reference to the broader context."

Figure 11

T1's Commonplace Emphasis: Instruction (Data Set 1)



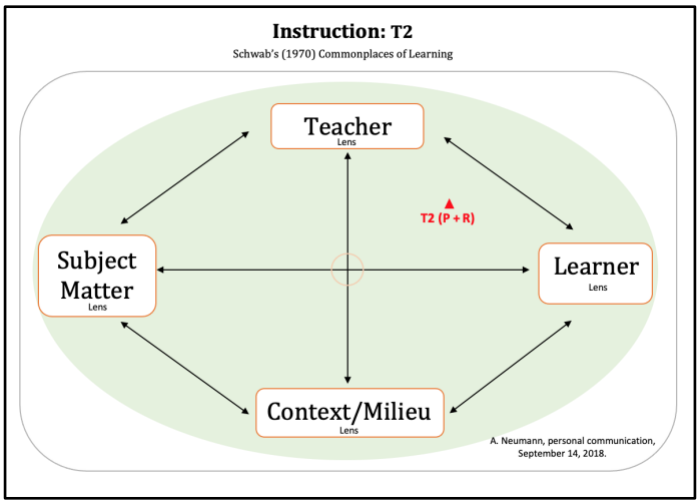
Note. Teacher 1's (P) and Researcher's (R) identification of their Commonplace/s emphasis for instruction based on responses to explicit Commonplace questions from Interview 1.

Teacher 2. T2 identified *teacher* and *learner* as their Commonplace emphasis for instruction in the first interview (Figure 12). Responses such as the following indicated a slightly stronger emphasis on *teacher* at the beginning of the year, with *learner* being the heavier focus

over time: "I think once I get a grip of what each kid needs, I think it shifts pretty quickly from teacher perspective to students' perspective."

Figure 12

T2's Commonplace Emphasis: Instruction (Data Set 1)

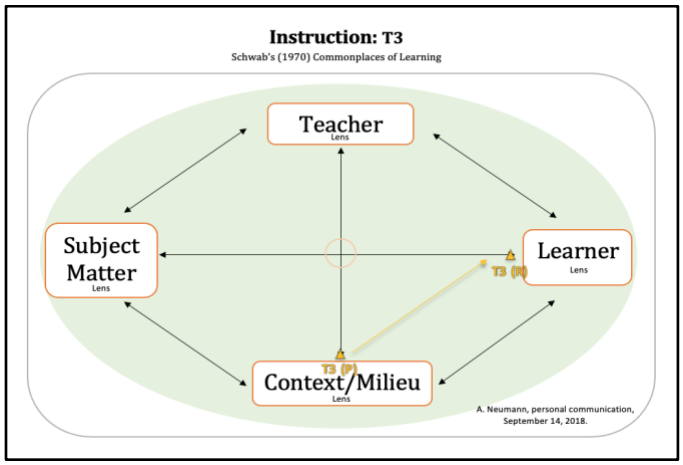


Note: Teacher 2's (P) and Researcher's (R) identification of their Commonplace/s emphasis for instruction based on responses to explicit Commonplace questions from Interview 1.

Teacher 3. T3 identified *context* as their Commonplace emphasis for instruction in the first interview, however followed this by saying they taught "somewhere [near the] three sides of context, student perspective, and musical content, kind of in that corner" (Figure 13). Other comments from by T3 made their confusion clear. The majority of first round data related to T3's instruction indicated their Commonplace emphasis was on the *learner*.

Figure 13

T3's Commonplace Emphasis: Instruction (Data Set 1)

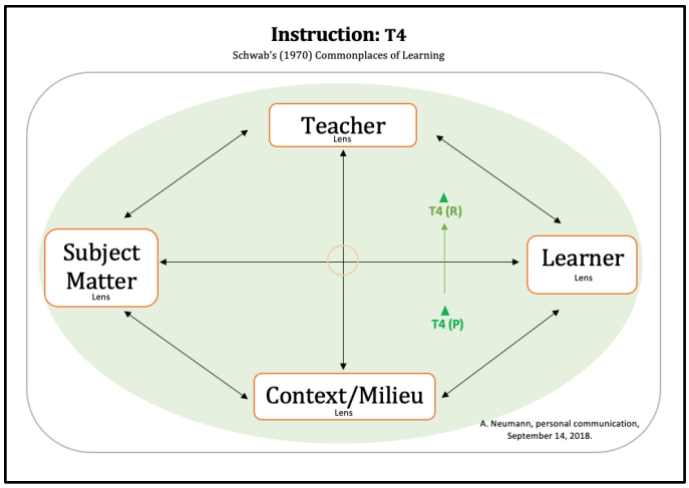


Note. Teacher 3's (P) and Researcher's (R) identification of their Commonplace/s emphasis for instruction based on responses to explicit Commonplace questions from Interview 1.

Teacher 4. T4 identified *context* and *learner* as their Commonplace emphasis for instruction in the first interview (Figure 14). The latter was in alignment with responses to other prompts, however first round data suggested that *teacher* and *learner* were the two most prevalent Commonplaces in T4's instruction. T4 offered definitive responses for their use of the Commonplaces and did not elaborate further.

Figure 14

T4's Commonplace Emphasis: Instruction (Data Set 1)

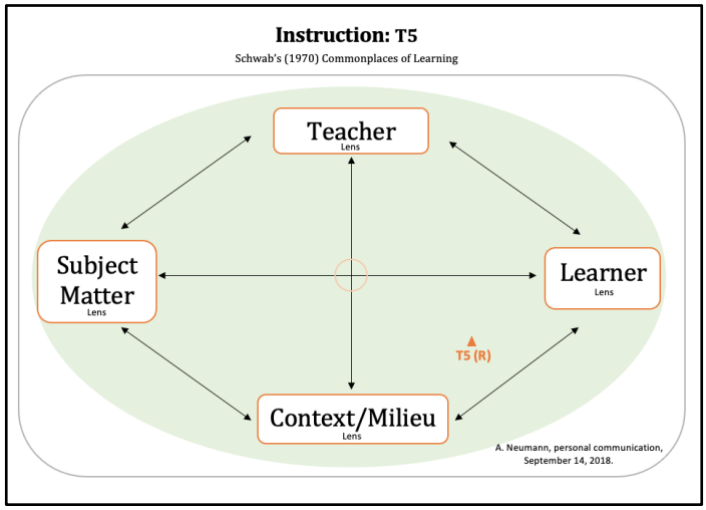


Note. Teacher 4's (P) and Researcher's (R) identification of their Commonplace/s emphasis for instruction based on responses to explicit Commonplace questions from Interview 1.

Teacher 5. T5 did not identify their Commonplace emphasis for instruction in the first interview, however their response to the explicit question indicated their emphasis was balanced between *context* and *learner* (Figure 15). Comments like the following supported this assertion: "So it's bringing in hit songs something we can listen to, [and] be intriguing, right, for my students to be able to play along with [and] to connect to." T5 also added that they try to use "videos that will explain stuff, I think it can't be just me talking."

Figure 15

T5's Commonplace Emphasis: Instruction (Data Set 1)

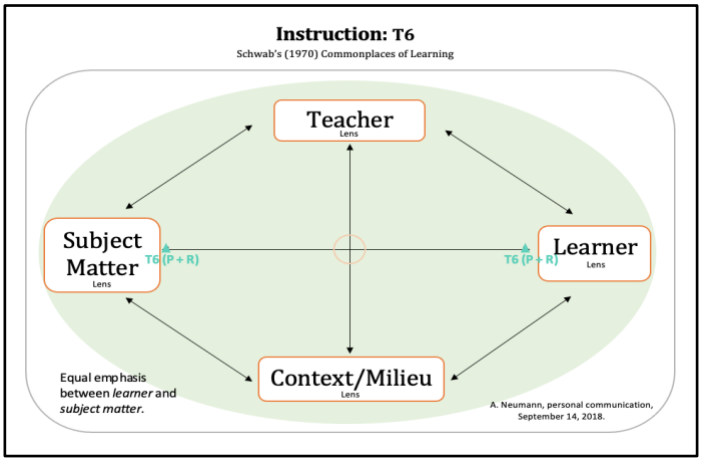


Note: Teacher 5 did not identify their Commonplace/s emphasis for instruction so only the Researcher's (R) identification is shown based on responses to explicit Commonplace questions from Interview 1.

Teacher 6. T6 identified *learner* and *subject matter* as their Commonplace emphasis for instruction in the first interview (Figure 16). This was in alignment with first round data, with responses to other prompts in the interview and questionnaire having explained selection of music content often followed by student-centered reasons for its selection.

Figure 16

T6's Commonplace Emphasis: Instruction (Data Set 1)



Note. Teacher 6's (P) and Researcher's (R) identification of their Commonplace/s emphasis for instruction with an equal emphasis on learner and subject matter based on responses to explicit Commonplace questions from Interview 1.

Teacher 7. T7 did not identify their Commonplace emphasis for instruction in the first interview, however their response to the explicit question indicated an emphasis on *learner* (Figure 17). Comments like the following supported this assertion: "Observing your students is the feedback that they're giving you at any given time, and the amount that you're able to or is useful to do can vary at a given time." However, T7 did note that any possible emphasis might change "depending on the subject matter I'm teaching [or] the type of knowledge that I'm trying to impart at a given time."

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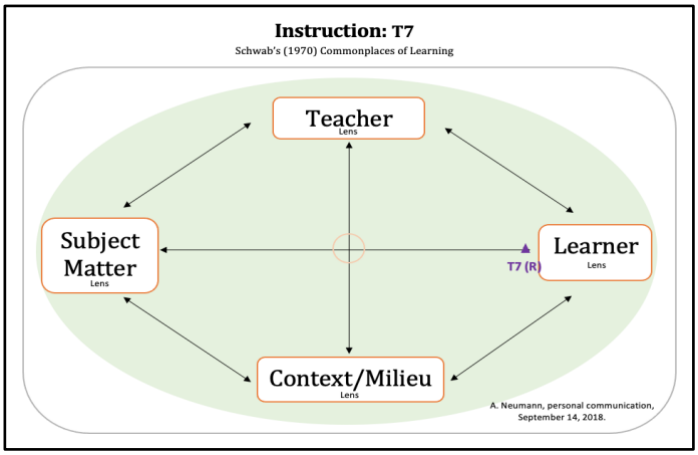
Figure 17

T7's Commonplace Emphasis: Instruction (Data Set 1)



Note. Teacher 7 did not identify their Commonplace/s emphasis for instruction so only the Researcher's (R) identification is shown based on responses to explicit Commonplace questions from Interview 1.

Summary of Instruction Commonplaces. The majority of participants data surrounding instruction was focused on students and how they observed students received the instruction. Participants commented on verbal, and non-verbal feedback from students, their engagement levels, and depth of understanding of instructions. Teachers also noted that much of their instruction needed to be flexible in order to cater to their student needs, with two commenting that they wanted to be authentic in delivery content. Four out of the seven participants were able to accurately identify their Commonplace lens/es for instruction (Table 8). Two participants did not explicitly identify their Commonplace emphasis for instruction and another two misidentified their Commonplace emphasis.

Table 8

Participants' Commonplace Emphasis: Instruction (Data Set 1)

Participant	Instruction (P)	Instruction (R)
Teacher 1	Context / Learner	Context / Learner
Teacher 2	Teacher / Learner	Teacher / Learner
Teacher 3	Context	Learner
Teacher 4	Context / Learner	Teacher / Learner
Teacher 5	Did not identify	Context / Learner
Teacher 6	Learner / Subject	Learner / Subject
Teacher 7	Did not identify	Learner

Note. Participant (P) and Researcher (R)

Finding 1c. Four out of seven participants were not able to differentiate between curriculum and instruction.

Four out of the seven participants had trouble articulating how they delivered content and individual instruction style when teaching students.

T3 found it difficult to differentiate between curriculum and instruction regarding the Commonplaces because they felt like "they're the same answer, for me at least." They asked for clarification of the differences between the two, but when responding to Commonplace emphasis, T3 outlined their lesson structure and planned curriculum rather than discussing instruction.

T5 demonstrated a clear understanding of instruction for the instruction style and online vs in-person prompts, with responses focusing on how they delivered content for varying student needs. However, when asked about the Commonplace emphasis, they did discuss communication

with students and ways of instruction but also shifted toward selection of content, and materials for their curriculum.

T6 found it challenging to differentiate between curriculum and instruction. When prompted, they spoke about choice of content, lesson structure, and assessment strategies and rather than the way they taught students.

T7 initially sought clarification when asked about their instruction style, wanting to know about whether the teaching style was "things you aim to do, or the things that you do successfully every day." They commented that their "curriculum priorities" were "a lot about what my teaching style is" which indicated they were unsure of the differences between curriculum content and instruction practices as they were identified in this study.

The remaining three participants were able to clearly articulate their instruction style and methods of delivering content. T1 demonstrated a solid understanding of instruction throughout the interview, with responses focused on the delivery of content and rapport with students during their lessons. T2 demonstrated a clear understanding of instruction throughout the interview, with responses focusing on how they delivered content and the need for changing instruction styles for different groups of students. T4 demonstrated a solid understanding of instruction throughout the interview, with responses focused on how the delivery of their content was affected by the social-emotional mindset of the students in addition to their learning processes.

Summary of Findings for Research Question 1

Three findings emerged from the first research question: How can the curriculum planning and instruction of music teachers be observed in relation to Schwab's Commonplaces? The first finding was that Commonplace lens/es for curriculum planning and instruction were misidentified by participants, particularly *context/milieu*, which resulted in a lack of consensus as

to which lens was most emphasized. The second indicated *learner* was the most emphasized Commonplace lens for participants' instruction, and the third showed that four out of seven participants were unable to differentiate between curriculum and instruction. Each finding was presented with supporting data from Questionnaire 1 and Interview 1 related to planning process, curriculum content, and Commonplace lens/es. Data displays were included to offer additional insight into relationships between individual participant's data, and cross-case analysis.

Research Question 2: Changes to Curriculum Planning and Instruction

This section contains an analysis of data related to the second research question: What connections might be inferred between these observations and any later curriculum or instructional changes (or lack thereof) made by teachers? Data related to changes the participants' identified in their curriculum planning and instruction were analyzed through the four lenses Schwab's (1970) Commonplaces. Data presented below were collected as part of the first and second data set through Interview 1, Interview 2, Questionnaire 1, and Questionnaire 2. The second set of data was collected four to six weeks after the first to allow teachers to observe their curriculum planning and instruction over a period of time. When second round data were compared to first round data, the following findings emerged:

2a. Curriculum changes were primarily made based on student feedback and/or engagement.

2b. Teachers were more accurate in identifying the Commonplace lens/es for their curriculum planning, from which *Learner* emerged as the strongest Commonplace emphasis.

2c. *Learner* remained the most emphasized Commonplace lens for instruction.

Finding 2a. Curriculum changes were primarily made based on student feedback and/or engagement.

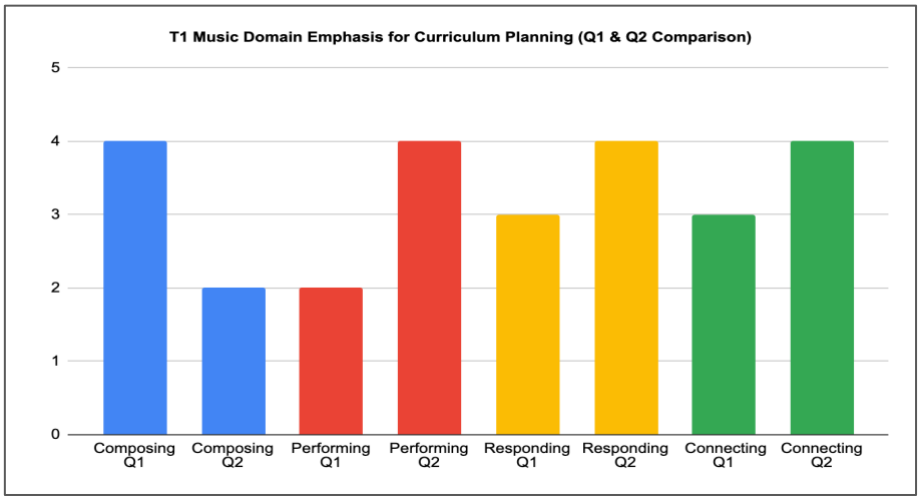
Participants provided detailed information regarding their curriculum planning changes approximately four to six weeks into the 2020-2021 school year. They were encouraged to offer details regarding any changes to their curriculum content and reason for these changes. What follows is data presented by participants taken from Questionnaire 2 and Interview 2.

Teacher 1

T1 said that they did not really make any changes in their curriculum during the first four to six weeks of the school year, that "everything is still pretty much roughly where I imagined I would be at this point." They attributed this to starting with a skeleton rather than a fully fleshed out plan, which meant that they were still aiming for the same place. However, their responses to the questionnaire indicated there were changes which might be explained by T1's explanation: "Everything came together in a different way than they might have initially imagined. "That's part of the idea with not planning things out too concretely, is that instead of erasing and rewriting it just wasn't written yet." The changes shown by questionnaire data (Figure 18) indicated a reduced focus on *composing*, a jump in *performing* activities, and a small increase in *responding* and *connecting* content.

Figure 18

T1's Music Domain Emphasis: Curriculum Planning



Note. T1's music domain emphasis in their curriculum planning from Questionnaires 1 and 2 where 1 indicates minimal emphasis and 5 indicates strong emphasis.

T1 noted that with smaller class sizes they were able to put more effort into the student's musical development. Instead of teaching classes, T1 has put their effort into putting together technology materials to "make up for the fact that I am underutilized, but it means I can utilize my skills in other ways." They continued to say that "the improved quality of materials was necessary because of the asynchronous nature of what I am doing." To try and compensate for lack of synchronous instruction, they included "more carefully curated materials."

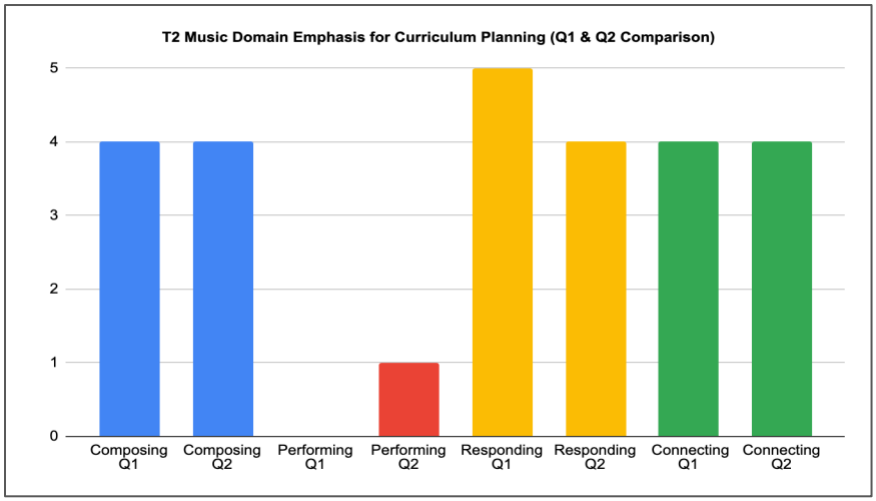
Teacher 2

T2 indicated there had been no changes to their curriculum. Their planning already accounted for using devices for the year knowing they would likely be teaching in-person without access to the usual instruments, or teaching remotely without supplies at home. Between the first and second round of data collection, the only change to their teaching structure was having all students in the room instead of half. This was reflected by a lack of change shown by

questionnaire data (Figure 19) which indicated a small decrease in *responding*, a slight increase in *performing* activities, and no change in emphasis for *composing* and *connecting* content.

Figure 19

T2's Music Domain Emphasis: Curriculum Planning



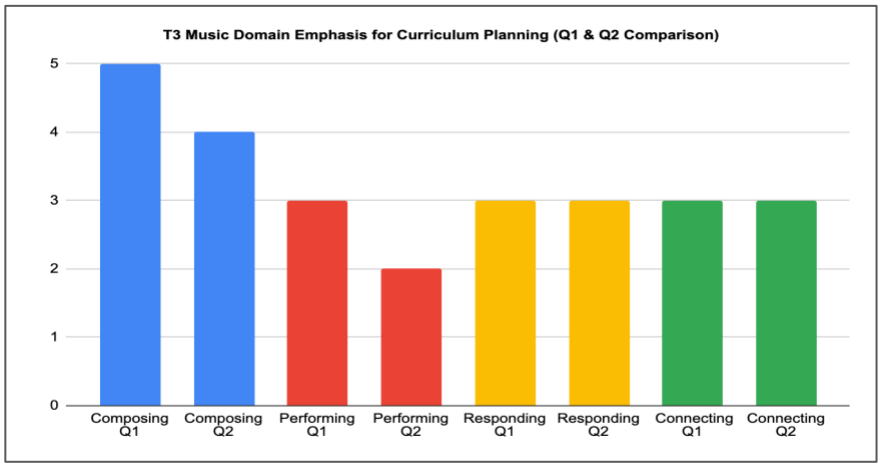
Note. T2's music domain emphasis in their curriculum planning from Questionnaires 1 and 2 where 1 indicates minimal emphasis and 5 indicates strong emphasis.

Teacher 3

T3 indicated that they have made slight changes to the curriculum that were feeling "really positive about everything to this point." This is aligned with changes shown by questionnaire data (Figure 20) which indicated a slightly reduced focus on *composing* and *performing* activities, but emphasis on *responding* and *connecting* content remained the same. T3 switched the order of planned units to align more closely with concepts they intended to teach. When they wanted to teach students about bass lines, they thought of using the 12-bar blues as an example, then "just decided to go ahead and do the blues unit" that was initially planned for later in the year. T3 found that it "really helped them to streamline a bit mentally" when delivering their curriculum.

Figure 20

T3's Music Domain Emphasis: Curriculum Planning



Note. T3's music domain emphasis in their curriculum planning from Questionnaires 1 and 2 where 1 indicates minimal emphasis and 5 indicates strong emphasis.

T3 also noted they were often making last minute changes to their planning, "even within a lesson, sometimes you just realize you need to kind of go a different way." For instance, T3 mentioned they still intended to go ahead with their virtual performance but changed the format from a concert featuring classes writing songs together to more of a "showcase or talent show." They pointed out that the possible switch from online teaching to hybrid learning may result in them needing to change their plans later. They also stated they did not know what instruments and other classroom materials they might have access to should they return to the building, which led them to plan for everything online regardless.

Teacher 4

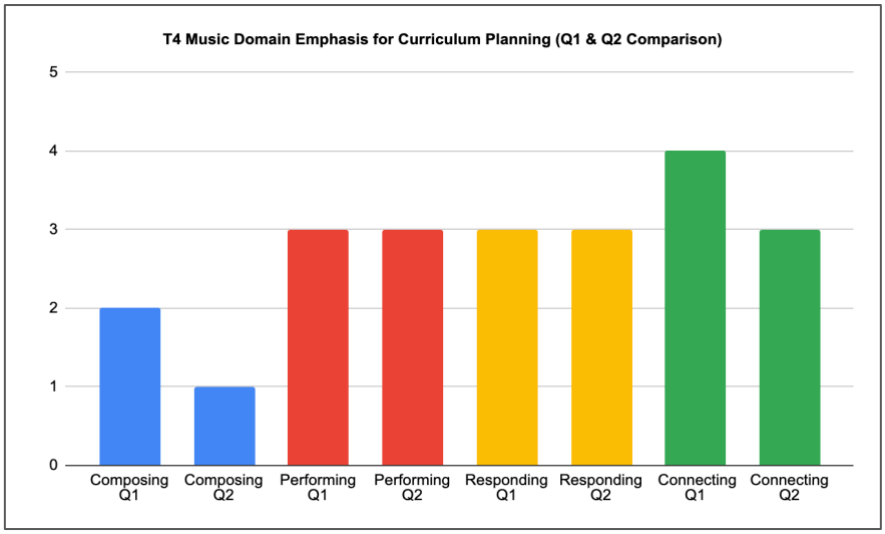
T4 commented that moving to in-person learning has made a big improvement in morale, despite being disorganized. The curriculum was an ongoing, changing product with T4 working from an outline using keyboard, guitar, and percussion units that rotated over set periods of time but not having "worked out exactly what the interactions and work product from those units

would look like." T4 felt that "figuring that out would be a fun challenge for the students" and was "planning on soliciting their [students'] input for what they may want to do with that."

Another key curriculum change was developing an online composition-based unit for students who remained remote and were not able to access instruments. T4 pointed out it was added work for them to provide feedback to those remote students in Google Classroom in addition to planning for and executing in-person instruction. Time management was a challenge, T4 added, particularly when trying to plan curriculum and pacing of instruction since they were teaching students in smaller groups and seeing them less frequently. There was little alignment for curriculum changes between what was mentioned in the interview responses and data shown by the questionnaires. The questionnaire data (Figure 21) showed a slightly reduced focus on *composing* and *connecting* activities. The emphasis on *performing* and *responding* content remained the same. This was unexpected given T4's specific mention of adding a composition unit.

Figure 21

T4's Music Domain Emphasis: Curriculum Planning



Note. T4's music domain emphasis in their curriculum planning from Questionnaires 1 and 2 where 1 indicates minimal emphasis and 5 indicates strong emphasis.

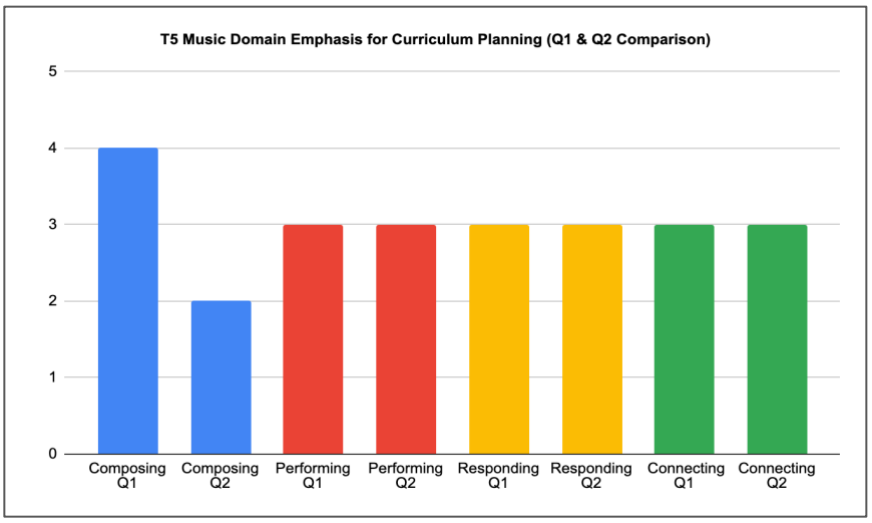
Teacher 5

When asked about changes to their curriculum, T5's response was, "Yes. Everything has changed." T5 expressed feeling "frustrated and defeated" by a sudden schedule alteration that saw them switch from teaching some days (and some students) in-person and remote, to in-person only. This meant that approximately 250 students no longer received music instruction as it was only offered to those in the building. As a result, T5 elected to throw out her old curriculum because with such a small group of students, they were "going to have to repeat everything again next year."

T5 commented that it was nice to be able to see their students daily, that they felt they could go more in depth with project-based learning because of small class sizes. One change they made to their curriculum was to create a project for a virtual pep rally where students could work with other music classes. The plan was for students to brainstorm different activities and ways to "help everyone feel connected" and "raise school spirit because right now the school spirit is pretty low." T5 noticed that students were excited and engaged in class work with new enthusiasm after deciding on this project. Despite creating a brand-new curriculum, the overall focus on each music domain remained similar based on responses given in the interview, which aligned also with questionnaire responses (Figure 22). The only notable change was a reduced focus on *composing* based content.

Figure 22

T5's Music Domain Emphasis: Curriculum Planning



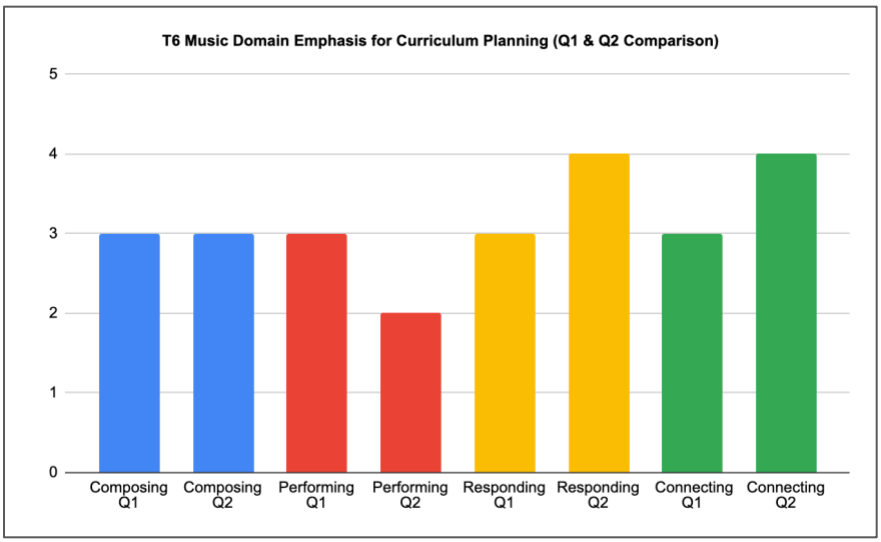
Note. T5's music domain emphasis in their curriculum planning from Questionnaires 1 and 2 where 1 indicates minimal emphasis and 5 indicates strong emphasis.

Teacher 6

T6 made changes to their first unit where students learned grooves. They eliminated a week of work and a larger assignment since, in T6's estimations, students had met the unit's goal of creating and understanding different grooves. T6 said they could tell that students were ready to transition into a new unit when their interest began to wane. T6 was aware that not all students were at a level of understanding to move on, however, to avoid losing student engagement, they chose to "take more people [who understood] with them to the next assignment" rather than risk losing engagement. After changing into the new unit, T6 saw immediate changes where students were jumping into assignments, asking questions, wanting to know how they could do things. These changes aligned with those shown by questionnaire data (Figure 23) which indicated a slightly reduced focus on *performing*, a slight increase in emphasis on *responding* and *connecting*, and a similar focus on *composing*.

Figure 23

T6's Music Domain Emphasis: Curriculum Planning



Note. T6's music domain emphasis in their curriculum planning from Questionnaires 1 and 2 where 1 indicates minimal emphasis and 5 indicates strong emphasis.

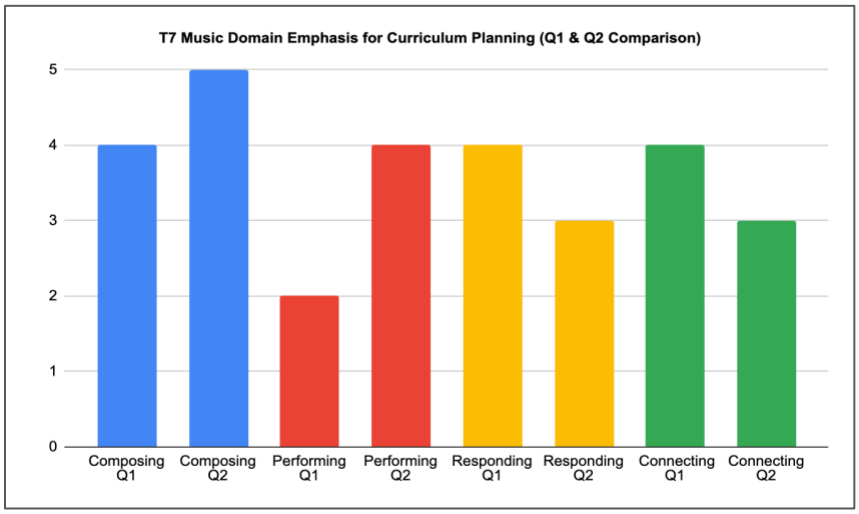
Teacher 7

T7 made changes to the curriculum by transitioning into more project-based learning, particularly composition, which the students preferred. T7 commented that because "students prefer it (composing based curriculum), I prefer teaching it." T7 dropped a project from the end of a unit because students had "hit a peak" where they were doing well and there was a sudden drop in attention span and work ethic. T7 attributed this to having spent longer than students wanted to on the same topic and noted an improvement in student engagement after moving to the next unit. They were looking forward to a new project that enabled students to work across classes and grade levels, something which T7 said would not have been possible before COVID-19. They were able to take advantage of the remote structure to pair students together based upon their skills and interest areas. "That's going to be my favorite thing, is sort of being able to direct different groups of people to work together and I think it's going to produce some really interesting projects by the end of the year."

T7 was forced to wait months for their budget approval to determine what these projects would look like, if they would have the resources to move forward with them, which they eventually did. All these changes were reflected in the questionnaire data (Figure 24) where all four domains showed shifts. There was a significant increase in *performing* activities, a slight increase in *composing* content, and slight decreases for both *responding* and *connecting*.

Figure 24

T7's Music Domain Emphasis: Curriculum Planning



Note. T7's music domain emphasis in their curriculum planning from Questionnaires 1 and 2 where 1 indicates minimal emphasis and 5 indicates strong emphasis.

Summary of Changes to Curriculum Content

The majority of changes to curriculum planning were based on changing reopening structures, student feedback, and prioritization of students' social-emotional wellbeing. There were some discrepancies between participants' interview and questionnaire responses, particularly with regard to their emphasis on musical domains. Student preference for activities and ways of learning were frequently mentioned by all participants. Some participants also indicated an intent to temper this with their own expertise to ensure their students received a well-rounded musical education.

Finding 2b. Teachers were more accurate in identifying the Commonplace lens/es for their curriculum planning, from which *Learner* emerged as the strongest Commonplace emphasis.

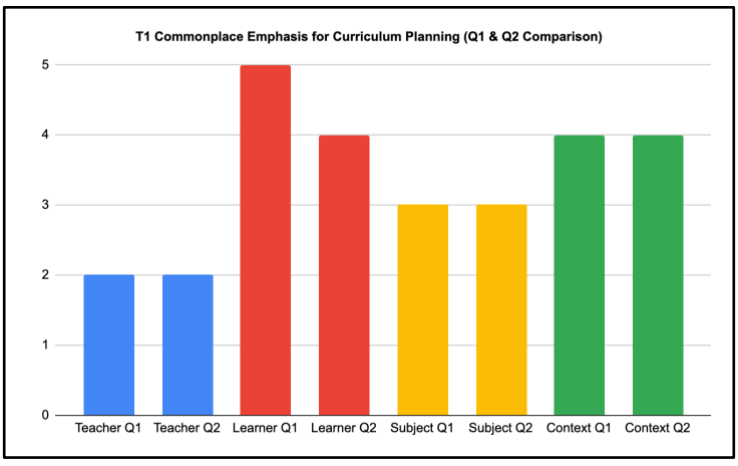
When asked explicitly about the Commonplace lens/es participant's emphasized based on their curriculum planning, *learner* emerged as the most emphasized lens. What follows is comparative data between the first and second data set, organized by participants regarding their Commonplace/s emphasis for their original curriculum planning, as well as curriculum planning changes.

Teacher 1

In their second interview, T1 indicated their updated curriculum had an emphasis on *learner*. However, this did not align with their questionnaire response (Figure 25) which showed a slight reduction in *learner*, making it level with *context*.

Figure 25

T1's Music Domain Emphasis: Curriculum Planning

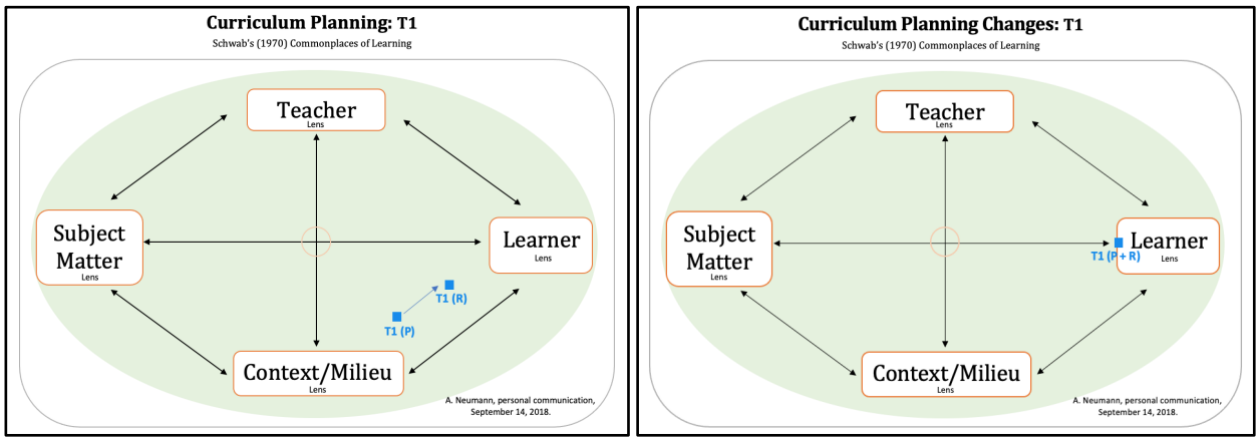


Note. T1's Commonplace emphasis in their curriculum planning from Questionnaires 1 and 2 where 1 indicates minimal emphasis and 5 indicates strong emphasis.

The majority of second round data indicated that T1's interview response was accurate, and *learner* was the primary lens for their curriculum planning. As their initial Commonplace emphasis, T1 identified *context* and *learner* which was corroborated by first round data. T1 successfully identified their Commonplace emphasis as seen below (Figure 26), an improvement on their slight misidentification from the first data set. There was only a small shift during the four to six week period; from *context/milieu* towards *learner*.

Figure 26

T1's Comparative Commonplace Emphasis: Curriculum Planning (Data Set 1 & 2)



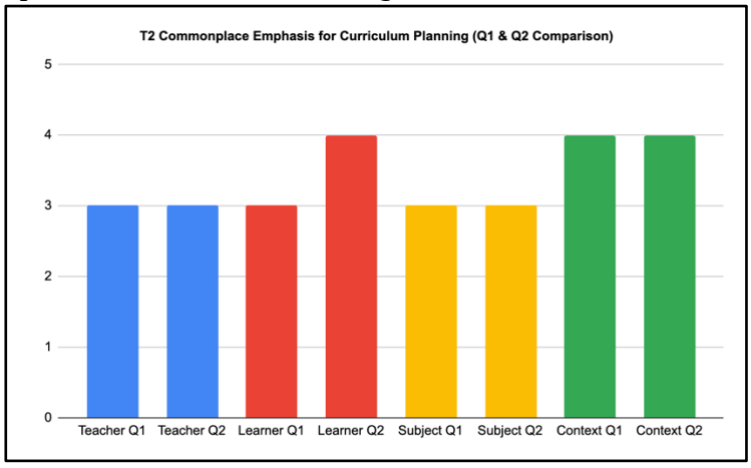
Note. Teacher 1's (P) and Researcher's (R) identification of their Commonplace/s emphasis in their curriculum planning from the first data set (left) and the second data set (right).

Teacher 2

In their second interview, T1 indicated their updated curriculum had an emphasis on *context* and *subject matter* which only aligned with selective second round data. Questionnaire responses (Figure 27) indicated a slight increase in *learner*, making it level with *context*, followed by equal emphasis on *teacher* and *subject matter*.

Figure 27

T2's Music Domain Emphasis: Curriculum Planning

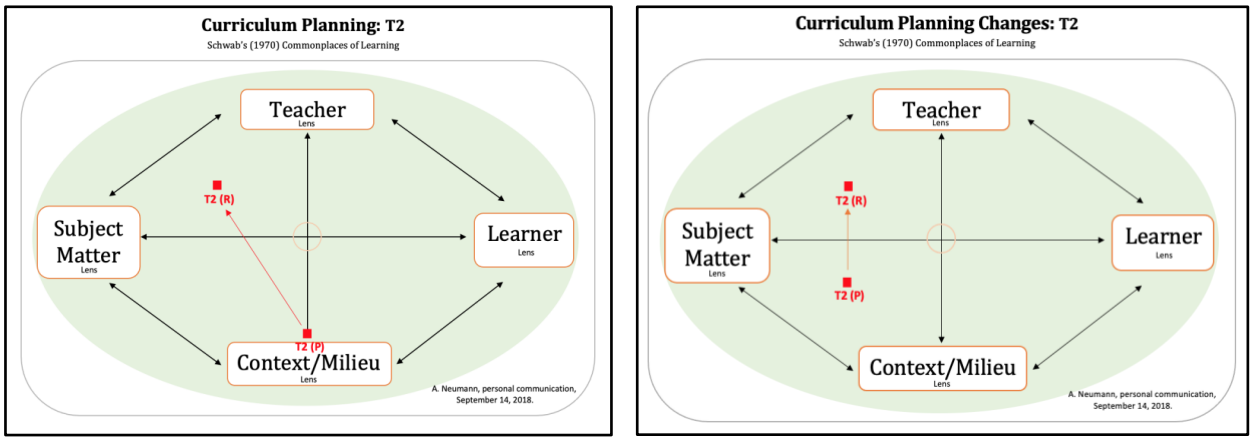


Note. T2's Commonplace emphasis in their curriculum planning from Questionnaires 1 and 2 where 1 indicates minimal emphasis and 5 indicates strong emphasis.

The majority of second round data indicate that T2's Commonplace emphasis for curriculum planning was on *teacher* and *subject matter*. As their initial Commonplace emphasis for curriculum planning, T2 identified *context. H*owever, the majority of first round data indicated their emphasis was on *teacher* and *subject matter*. This was the second time that T2 misidentified their Commonplace emphasis, though their accuracy showed improvement as seen below (Figure 28). There was no shift in Commonplace emphasis during the four to six week period.

Figure 28

T2's Comparative Commonplace Emphasis: Curriculum Planning (Data Set 1 & 2)



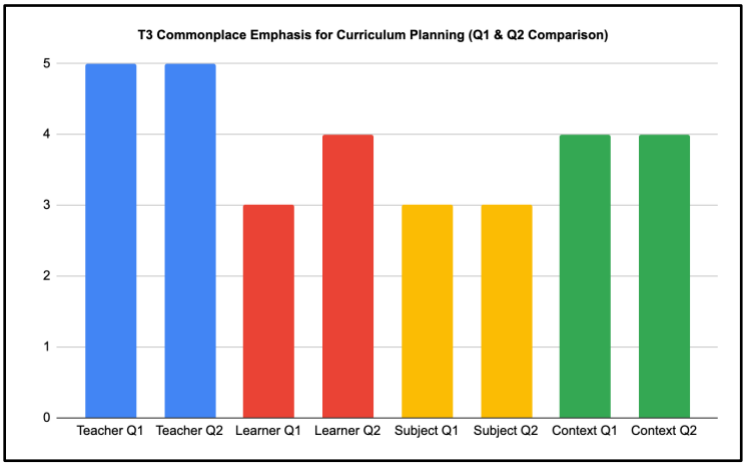
Note. Teacher 2's (P) and Researcher's (R) identification of their Commonplace/s emphasis in their curriculum planning from the first data set (left) and the second data set (right).

Teacher 3

In their second interview, T3 indicated their updated curriculum had equal emphasis on *context*, *subject matter*, *teacher* and *learner*, which aligned with the majority of second round data. However, this did not align with their questionnaire response (Figure 29) which showed varied emphases on the Commonplaces in addition to a slight increase in *learner*.

Figure 29

T3's Music Domain Emphasis: Curriculum Planning

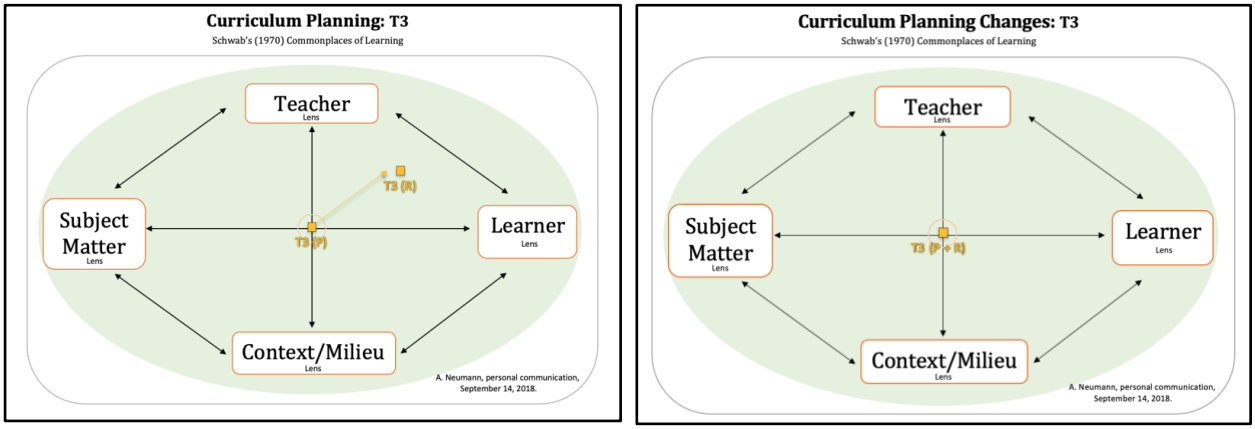


Note. T3's Commonplace emphasis in their curriculum planning from Questionnaires 1 and 2 where 1 indicates minimal emphasis and 5 indicates strong emphasis.

The majority of second round data indicated that T3's interview response was accurate, *context, subject matter, teacher* and *learner* were equally emphasized in their curriculum planning. As their initial Commonplace emphasis for curriculum planning, T3 identified *context, subject matter, teacher* and *learner*. However, the majority of first round data indicated their emphasis was on *teacher* and *learner*. T3 successfully identified their Commonplace emphasis as seen below (Figure 30) an improvement on their misidentification from the first data set. There was a shift during the four to six week period; from *teacher* and *learner*, towards a balance of all four Commonplaces.

Figure 30

T3's Comparative Commonplace Emphasis: Curriculum Planning (Data Set 1 & 2)



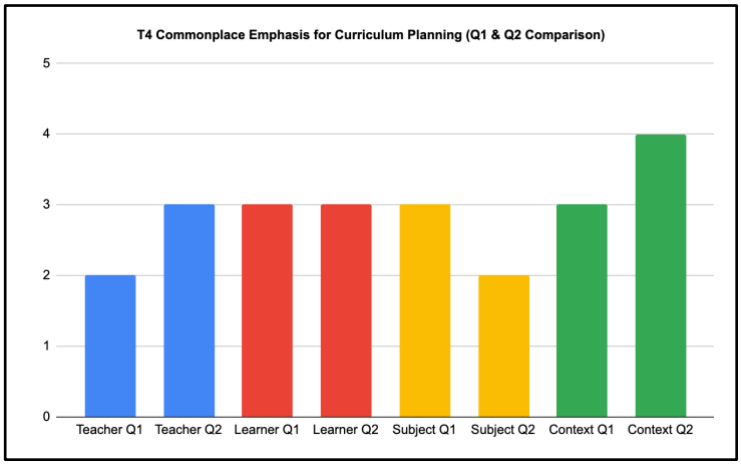
Note. Teacher 3's (P) and Researcher's (R) identification of their Commonplace/s emphasis in their curriculum planning from the first data set (left) and the second data set (right).

Teacher 4

In their second interview, T4 indicated their updated curriculum had an emphasis on *learner* and *context*, which aligned with the majority of second round data. It should be noted that the questionnaire responses (Figure 31) indicated *context* was the strongest emphasis, yet interview data suggested *learner* was their primary emphasis.

Figure 31

T4's Music Domain Emphasis: Curriculum Planning

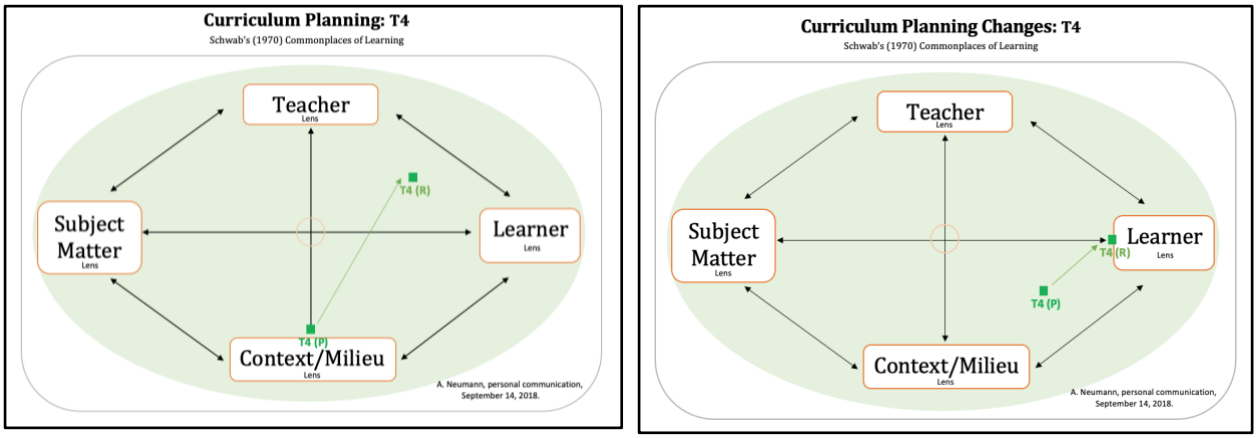


Note. T4's Commonplace emphasis in their curriculum planning from Questionnaires 1 and 2 where 1 indicates minimal emphasis and 5 indicates strong emphasis.

The majority of second round data indicated that T4's interview response was partially accurate; *learner* was the primary Commonplace lens for their curriculum planning. As their initial Commonplace emphasis for curriculum planning, T3 identified *context.* However, the majority of first round data indicated their emphasis was on *teacher* and *learner*. T4's partial accuracy in identifying their Commonplace emphasis (Figure 32) was an improvement on their misidentification from the first data set. There was a small shift during the four to six week period; from a balance between *teacher* and *learner*, towards a solely *learner* emphasis.

Figure 32

T4's Comparative Commonplace Emphasis: Curriculum Planning (Data Set 1 & 2)



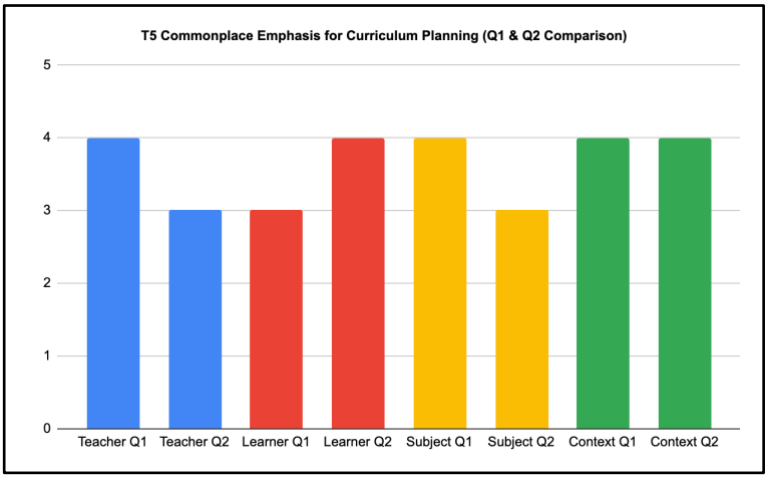
Note. Teacher 4's (P) and Researcher's (R) identification of their Commonplace/s emphasis in their curriculum planning from the first data set (left) and the second data set (right).

Teacher 5

In their second interview, T5 indicated their updated curriculum had an emphasis on *learner* and *context*. This was corroborated by all second-round data, including questionnaire responses as shown below (Figure 33).

Figure 33

T5's Music Domain Emphasis: Curriculum Planning

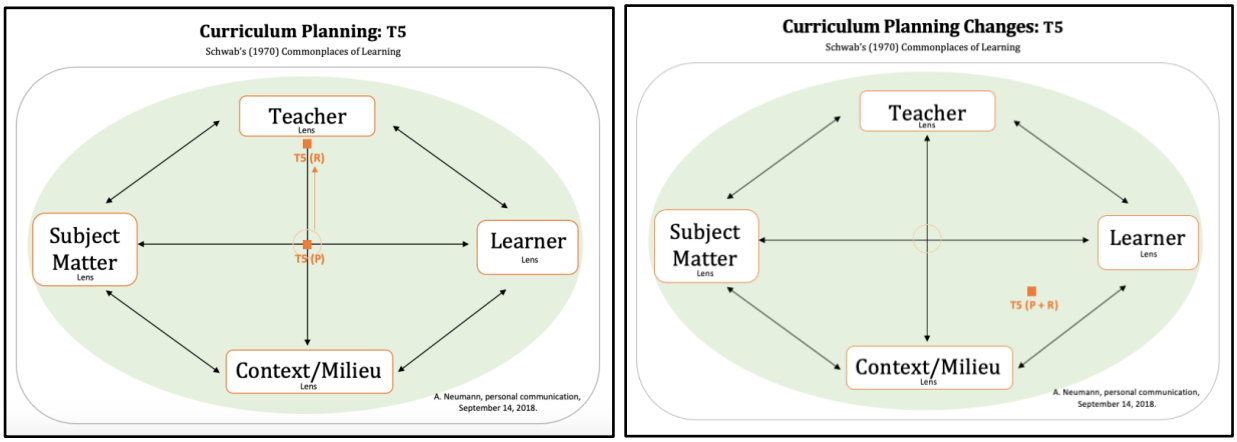


Note. T5's Commonplace emphasis in their curriculum planning from Questionnaires 1 and 2 where 1 indicates minimal emphasis and 5 indicates strong emphasis.

Initially, T5 did not identify their Commonplace emphasis for curriculum planning in the first interview but identified equal weighting between *teacher*, *context*, *learner*, and *subject* in their first questionnaire responses. However, the majority of first round data suggested *teacher* had the strongest emphasis. T5 successfully identified their Commonplace emphasis as seen below (Figure 34), an improvement on their misidentification from the first data set. There was a shift during the four to six week period; from *teacher*, towards a balance of *learner* and *context/milieu.*

Figure 34

T5's Comparative Commonplace Emphasis: Curriculum Planning (Data Set 1 & 2)



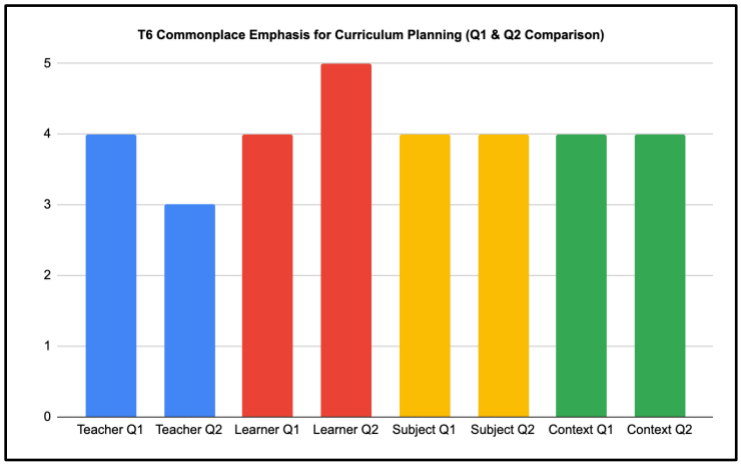
Note. Teacher 5's (P) and Researcher's (R) identification of their Commonplace/s emphasis in their curriculum planning from the first data set (left) and the second data set (right).

Teacher 6

In their second interview, T6 indicated their updated curriculum had an emphasis on *learner*, which aligned with all second-round data including the questionnaire responses (Figure 35).

Figure 35

T6's Music Domain Emphasis: Curriculum Planning

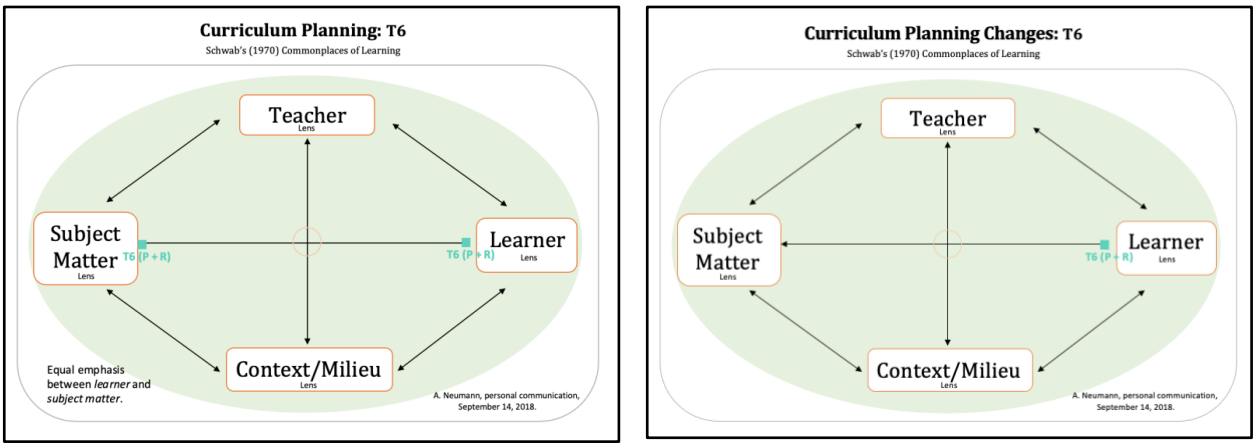


Note. T6's Commonplace emphasis in their curriculum planning from Questionnaires 1 and 2 where 1 indicates minimal emphasis and 5 indicates strong emphasis.

Initially, T6 identified *learner* and *subject matter* as their Commonplace emphasis for curriculum planning which was corroborated by first round data. This was the second time that T6 successfully identified their Commonplace emphasis as seen below (Figure 36). There was a small shift during the four to six week period; from *learner* and *subject matter*, towards a solely *learner* emphasis.

Figure 36

T6's Comparative Commonplace Emphasis: Curriculum Planning (Data Set 1 & 2)



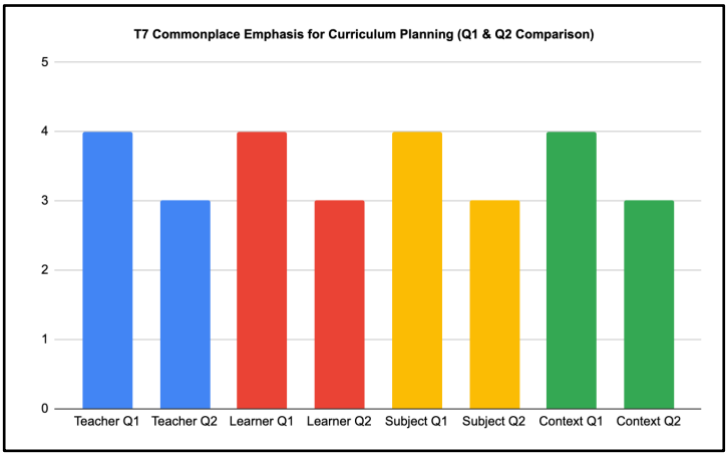
Note. Teacher 6's (P) and Researcher's (R) identification of their Commonplace/s emphasis in their curriculum planning from the first data set (left) and the second data set (right).

Teacher 7

In their second interview, T7 indicated their updated curriculum again emphasized all four Commonplaces (*teacher, context, learner,* and *subject matter)* which aligned with the majority of second round data, including questionnaire responses (Figure 37).

Figure 37

T7's Music Domain Emphasis: Curriculum Planning

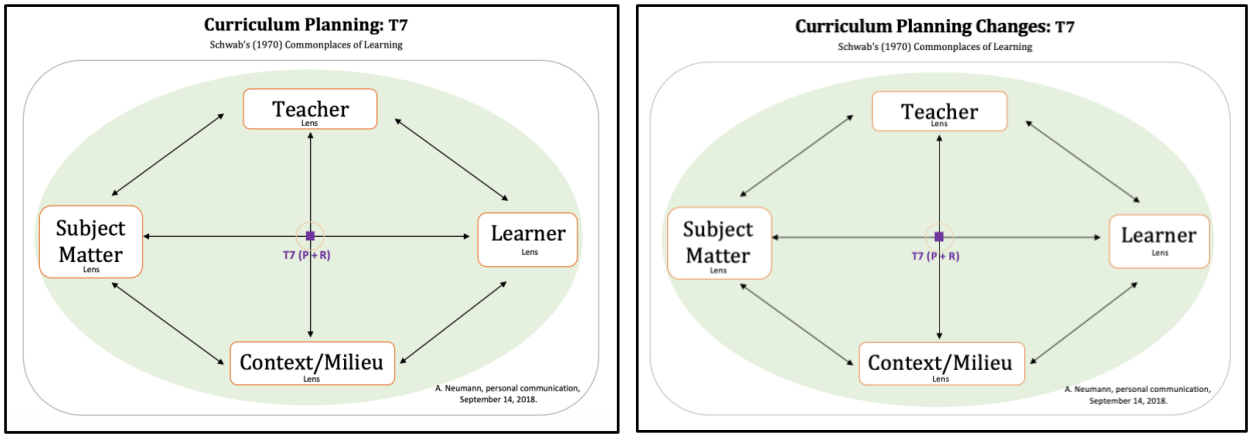


Note. T7's Commonplace emphasis in their curriculum planning from Questionnaires 1 and 2 where 1 indicates minimal emphasis and 5 indicates strong emphasis.

Initially, T7 identified *teacher, context, learner*, and *subject matter* as their Commonplace emphasis for curriculum planning which was corroborated by first round data. This was the second time that T7 successfully identified their Commonplace emphasis as seen below (Figure 38). There was no shift in Commonplace emphasis during the four to six week period.

Figure 38

T7's Comparative Commonplace Emphasis: Curriculum Planning (Data Set 1 & 2)



Note. Teacher 7's (P) and Researcher's (R) identification of their Commonplace/s emphasis in their curriculum planning from the first data set (left) and the second data set (right).

Summary of Changes to Curriculum Planning Commonplaces

The majority of changes to curriculum planning were based on how participants observed student engagement, and direct feedback from students. While there were some discrepancies between participants' interview and questionnaire responses, participants were more articulate when detailing their decisions regarding curriculum planning changes. This was supported by their increased accuracy in identifying their Commonplace lens/es (Table 9), from which *learner* emerged as the most emphasized commonplace. *Learner* was also the most emphasized Commonplace lens for instruction.

Table 9

Participants' Commonplace Emphasis: Curriculum Planning (Data Set 1 & 2)

Participant	Cur Planning (P)	Cur Planning (R)	Cur Changes (P)	Cur Changes (R)
Teacher 1	Context / Learner	Learner / Context	Learner	Learner
Teacher 2	Context	Teacher / Subject	Context / Subject	Teacher / Subject
Teacher 3	Teacher / Learner / Context / Subject	Teacher / Learner	Teacher / Learner / Context / Subject	Teacher / Learner / Context / Subject
Teacher 4	Context	Teacher / Learner	Context / Learner	Learner
Teacher 5	Teacher / Learner / Context / Subject	Learner / Subject	Context / Learner	Context / Learner
Teacher 6	Learner / Subject	Learner / Subject	Learner	Learner
Teacher 7	Teacher / Learner / Context / Subject	Teacher / Learner / Context / Subject	Teacher / Learner / Context / Subject	Teacher / Learner / Context / Subject

Note. Participant (P) and Researcher (R). Curriculum Planning taken from Data Set 1 and Curriculum Changes taken from Data Set 2.

Finding 2c: *Learner* remained the most emphasized Commonplace lens for instruction.

All participants indicated they made at least one change to their instruction, however some were more notable than others. Unlike the first data set, all participants were able to articulate their perceptions of their Commonplace/s emphasis, some more accurately than others. What follows is data presented by participants in two categories; instruction changes and Commonplace lens/es emphasis based on instruction changes.

Teacher 1

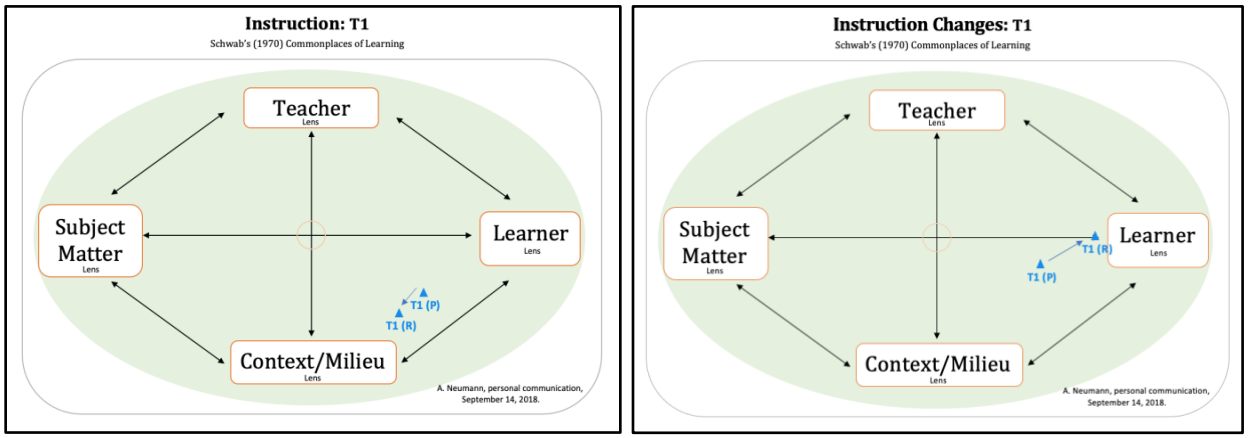
Instruction Changes. T1 identified one notable instruction change: how they prepared pre-recorded lesson materials. During the first few weeks of in-person learning, T1 had received feedback from students and recognized that there were things students understood and others that "flew right over their heads." So, they modified "the way that I divulge information in the video, and the speed with which we're moving from topic to topic." T1 worked out that "only about half

of what I say actually matters" and wondered if that was why they had "lost his audience" in past years, because they were not "saying anything useful." T1 felt that their instruction was much improved now that they only had one in-person class to teach. They continued to say that their instruction style is what they would have aspired to in previous years and credits it to having fewer opportunities to teach so they had time to focus on good teaching. T1 stated they were a lot prouder of what they were doing and they really "go in like a rockstar and feel pretty good about it" even hoping that other people will walk past the classroom to see "how awesome this stuff is."

Instruction Commonplace Emphasis. T1 identified *context* and *learner* as their Commonplace emphasis for instruction which was corroborated by first round data. In the second interview, T1 identified their updated instruction had an emphasis on *learner* with a "smattering" of *subject matter*. However, this did not quite align with their questionnaire response which showed *learner* and *context* to have an equally strong emphasis, followed by *subject matter* and then *teacher* with the least. The majority of second round data indicated that T1's interview response was more accurate; *learner* was the primary lens for their instruction. This was the second time T1 was partially accurate in identifying their Commonplace emphasis (Figure 39) across both data sets. There was a small shift during the four to six week period; from a balance between *learner* and *context/milieu*, towards a solely *learner* emphasis.

Figure 39

T1's Comparative Commonplace Emphasis: Curriculum Planning (Data Set 1 & 2)



Note. Teacher 1's (P) and Researcher's (R) identification of their Commonplace/s emphasis in their instruction from the first data set (left) and the second data set (right).

Teacher 2

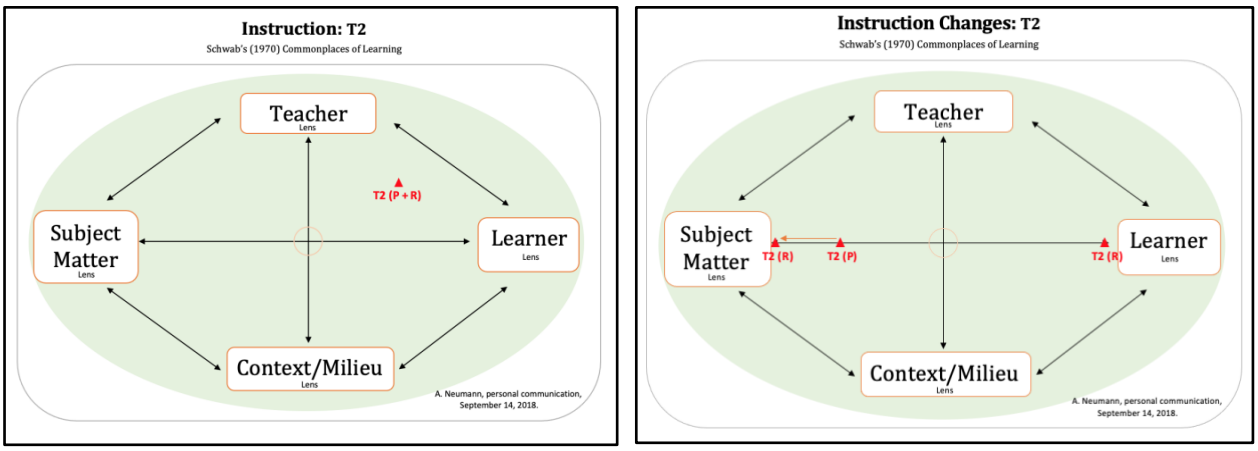
Instruction Changes. When asked about changes to their instruction, T2 noted that without needing to teach on the computer themselves, they were able to pay more attention to students in the classroom. They also found rapport with students improved which made them more willing to participate and get involved in conversations. The pacing of lessons also changed because there were no pauses to wait for students online to respond, or for technology to load. When there had been days where the school returned to remote learning, T2 expressed surprise at how well the remote days went, suggesting that it was nice to see everyone's faces without masks and to communicate with all students equitably rather than struggle to interact with those at the back of the room.

Instruction Commonplace Emphasis. T2 identified *teacher* and *learner* as their Commonplace emphasis for instruction in the first interview which aligned with first round data. In the second interview, T2 identified their updated instruction had an emphasis on *context* and *subject matter*. However, this did not quite align with their questionnaire response which showed

teacher and *subject matter* to have an equally strong emphasis, followed by slightly less emphasis on *subject matter* and *learner*. The majority of second round data indicated that *learner* and *subject matter* were the primary lenses for T2's instruction. T2 was more accurate in identifying their Commonplace emphasis in the first data set, but was partially accurate in identifying their Commonplace emphasis (Figure 40) across both data sets. There was a notable shift during the four to six week period; from a balance between *teacher* and *learner*, towards a *learner* and *subject matter* emphasis.

Figure 40

T2's Comparative Commonplace Emphasis: Curriculum Planning (Data Set 1 & 2)



Note. Teacher 2's (P) and Researcher's (R) identification of their Commonplace/s emphasis in their instruction from the first data set (left) and the second data set (right) where the two (R)s indicate a balance between learner and subject matter.

Teacher 3

Instruction Changes. There were a few small changes in T3's instruction, mostly process related, and they mentioned their use of *GoGuardian*[16] to monitor student work, which was not discussed in the previous responses. T3 noted that they were less focused on verbal responses from students and instead would allow them to respond in either group or private chat

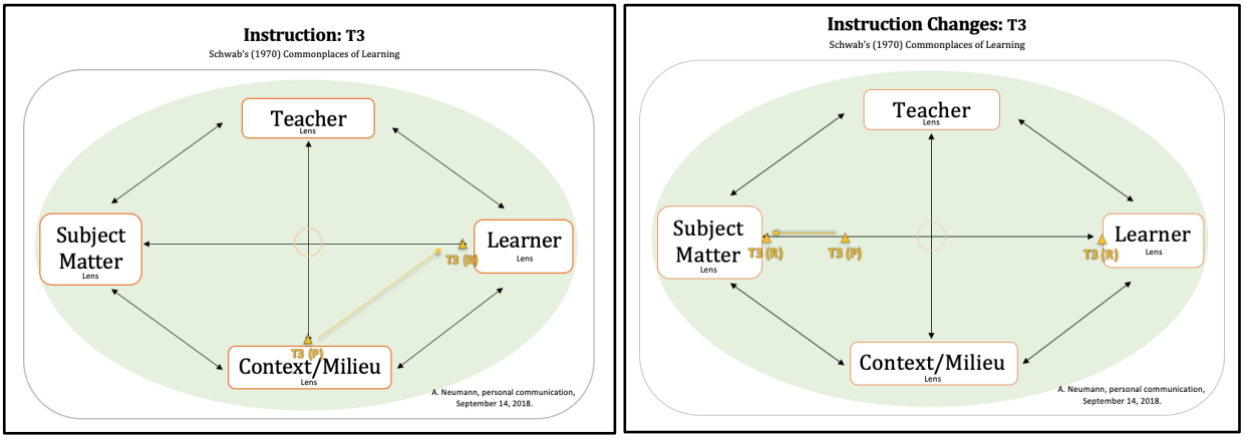
[16] Classroom device management and supervision software https://www.goguardian.com/

because "it gives them some more privacy, they're afraid to be wrong so if they answer privately, they won't be as exposed." For similar reasons, T3 no longer brought students back from individual work to have group sharing and discussion and instead had them work until the end of class. They did add a mid-point check-in where they offered students a choice to continue working independently or to look at T3's screen while they repeated directions. They found this helped students who struggled to apply instructions to the processes in BandLab.

Instruction Commonplace Emphasis. T3 identified *context* as their Commonplace emphasis for instruction in the first interview. However, the majority of first round data indicated their emphasis was on *learner*. In the second interview, T3 identified their updated instruction had an emphasis on *teacher* and *subject matter*. However, this did not quite align with their questionnaire response which showed *teacher* and *context* to have an equally strong emphasis, then with notably less (but equal) emphasis on *learner* and *subject matter*. The majority of second round data indicated that *learner* and *subject matter* were the primary Commonplace lenses for their instruction. T2 was more accurate in identifying their Commonplace emphasis in the second data set, but was still only partially accurate (Figure 41) across both data sets. There was a slight shift during the four to six week period, from *learner* towards a balance between *learner* and *subject matter*.

Figure 41

T3's Comparative Commonplace Emphasis: Curriculum Planning (Data Set 1 & 2)



Note. Teacher 3's (P) and Researcher's (R) identification of their Commonplace/s emphasis in their instruction from the first data set (left) and the second data set (right) where the two (R)s indicate a balance between learner and subject matter.

Teacher 4

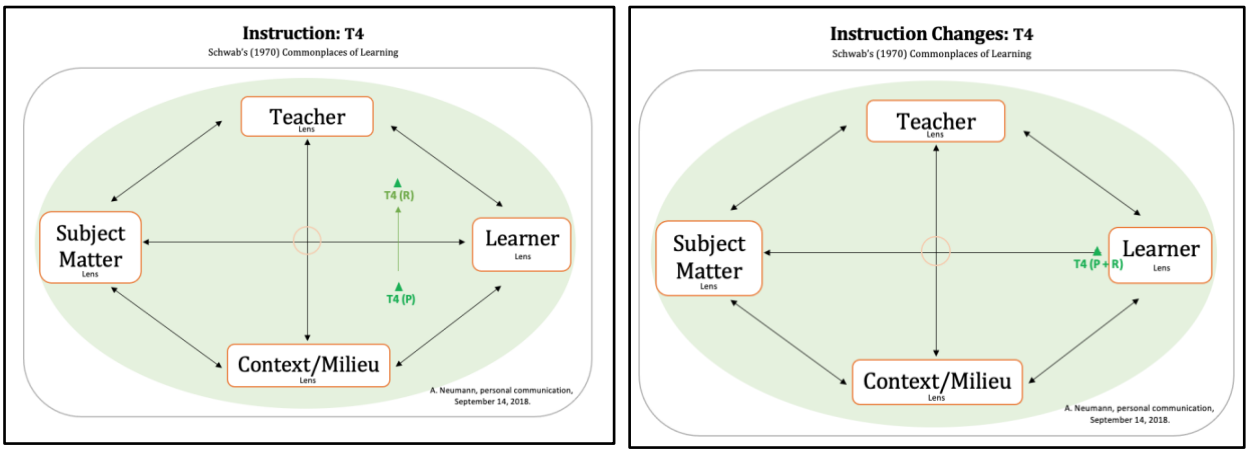
Instruction Changes. When asked about changes to instruction, T4 felt their style was more "casual and informal just in terms of our conversations and interactions" with students. The reduced class size (nine students or less) allowed for "more flexibility when it comes to classroom management." They still felt like they were "building a plane while you're flying it but overall, it feels much more normal to be with students in-person, even a couple of days a week." T4 expressed concern regarding the quality of their music program, wondering how this might impact them building relationships with the students not just for the 2020-2021 school year, but the next few years.

Instruction Commonplace Emphasis. T4 identified *context* and *learner* as their Commonplace emphasis for instruction in the first interview. However, most first-round data indicated their emphasis was on *teacher* and *learner*. In the second interview, T4 identified their updated instruction had an emphasis on *learner*. However, this did not quite align with their questionnaire response, which showed *subject matter* as having the strongest emphasis, followed

(equally) by *learner*, *teacher*, and *subject matter*. The majority of second-round data indicated that T4's interview response was accurate; *learner* was the primary lens for their instruction. T4 was more accurate in identifying their Commonplace emphasis in the second data set (Figure 42). There was a slight shift during the four to six week period from a balance between *learner* and *teacher*, towards a solely *learner* emphasis.

Figure 42

T4's Comparative Commonplace Emphasis: Curriculum Planning (Data Set 1 & 2)



Note. Teacher 4's (P) and Researcher's (R) identification of their Commonplace/s emphasis in their instruction from the first data set (left) and the second data set (right).

T4 included the following explanation of their Commonplace emphasis in Questionnaire 2:

> I would describe my teaching style as motivation and relations-focused, which is to say that I work very hard to create an environment in which students are excited about engaging with the content and feel safe and willing to do so. I put a lot of work into getting to know each student on an individual basis to try and best understand what motivates them. In the end, I ultimately want their engagement to come from a place of intrinsic motivation. I also am very interested in getting the students used to the idea that music is more of a creative process than a rules-driven process and navigating how their own creative decision-making can factor into that process.

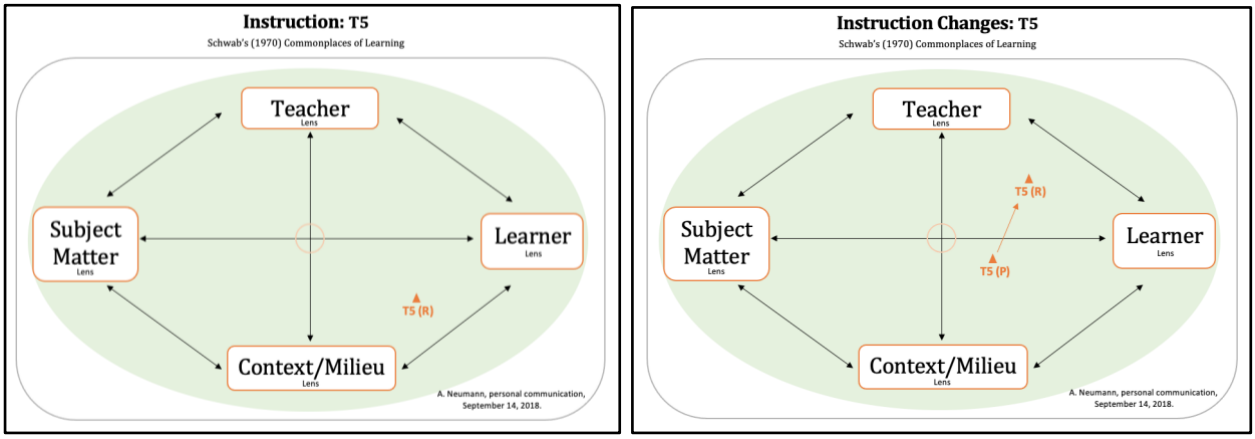
Teacher 5

Instruction Changes. As to how the schedule change affected their instruction, T5 indicated that their focus was those who could be there in the room, "I think it's about the social-emotional aspect and taking this time to play a little bit more with them." To try and do something creative so the students could "have fun and make the experience as good as it can be." T5 also noticed that having fewer students and more free periods allowed her to have more freedom to design creative projects and offer students extra help outside of regular class hours. T5 felt student engagement was much improved because there were less distractions without so many students in the classroom. Students had more time to review material and they could "really understand it [the content] and have a handle on what they're doing."

Instruction Commonplace Emphasis. T5 did not identify their Commonplace emphasis for curriculum planning. However, the majority of first round data indicated *learner* and *context* had the strongest emphasis. In the second interview, T5 identified their updated instruction had an emphasis on *teacher* and *context*, but also went on to say they listened for the *learner* perspective. This did not quite align with their questionnaire response which showed *context* had the strongest emphasis, followed by *teacher*, *learner*, and *subject matter*. Their written responses in the questionnaire suggested the emphasis was between *teacher* and *learner*. The majority of second round data indicated that T5's written response was accurate; *teacher* and *learner* were the primary lenses for their instruction. T5 misidentified their Commonplace emphasis in the second data set, however this was an improvement over not identifying any emphasis during the first data collection (Figure 43). There was a notable shift during the four to six week period; from a balance between *learner* and *context*, towards a balance between *teacher* and *learner* emphasis.

Figure 43

T5's Comparative Commonplace Emphasis: Curriculum Planning (Data Set 1 & 2)



Note. Teacher 5's (P) and Researcher's (R) identification of their Commonplace/s emphasis in their instruction from the first data set (left) and the second data set (right).

T5 included the following explanation of their Commonplace emphasis in Questionnaire 2:

> I think instruction is a balance between teacher and student perspective. I am a singer and performer, so I like to talk to the class and lead teacher-centered lessons. Yet, as I work more with middle school I'm learning to talk less and give students more time to work and figure things out on their own. This year with smaller groups, I'm a little more flexible with subject matter and allowing students to decide what projects we focus on.

Teacher 6

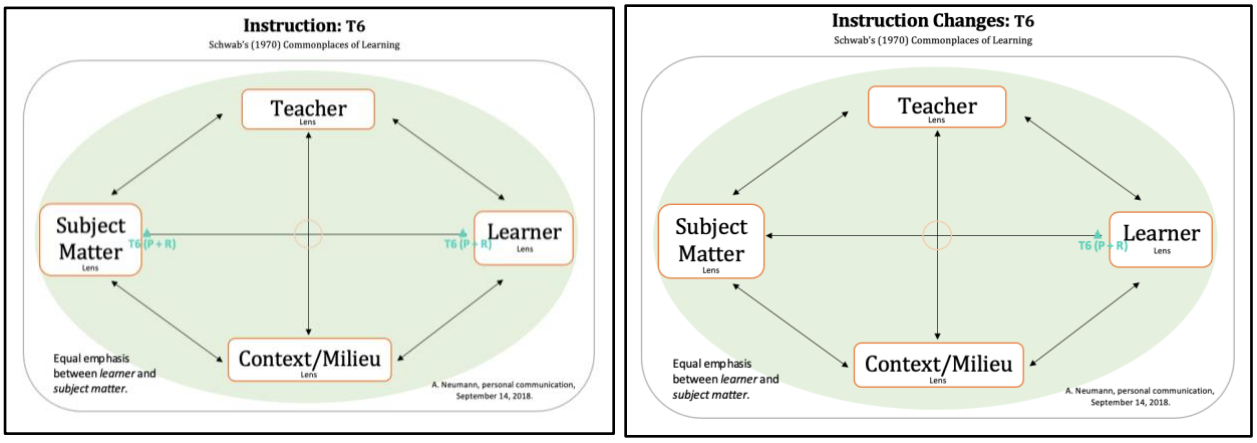
Instruction Changes. As a result of the feelings expressed above, T6 noted that they were mindful when it came to supporting students, trying to "compassionately or empathetically approach students, lead with kindness and really making sure that the atmosphere of the classes are more loving." T6 had increased their use of Google Classroom to keep a record of student work, particularly for the written assignments they used to check-in during class. T6 would allow students to respond to discussion questions either verbally or in the chat and they would always shout people out who were involved and participating. Their preference was for students to respond verbally, but lagging internet connections were affecting pacing of the class and really

"changed the atmosphere for the negative" if they tried to make unwilling students unmute their microphone. T6 made a note ahead of time of students who had previously struggled to stay on track or understand content so they could try to ask these students if they needed any assistance before they could get lost. T6 emphasized this instructional change, and their efforts to ensure that there was personal contact with different students. "That could be checking the cameras being on, asking if they need help, aiming to build relationships, it's helped a lot."

Instruction Commonplace Emphasis. T6 identified *learner* and *subject matter* as their Commonplace emphasis for instruction which was corroborated by first round data. In the second interview, T6 identified their updated instruction had an emphasis on *learner* which aligned with all second-round data, including questionnaire responses. This was the second time T6 was accurate in identifying their Commonplace emphasis (Figure 44) across both data sets. There was a small shift during the four to six week period; from a balance between *learner* and *subject matter*, towards a solely *learner* emphasis.

Figure 44

T6's Comparative Commonplace Emphasis: Curriculum Planning (Data Set 1 & 2)



Note. Teacher 6's (P) and Researcher's (R) identification of their Commonplace/s emphasis in their instruction from the first data set (left) and the second data set (right).

T6 included the following explanation of their Commonplace emphasis in Questionnaire 2:

> Drawing from the interests of the students to generate activities while still following a structure and map for the semester. Student perspective is something I am zoning in on for both students that need differentiation and students that need more to stay engaged. We are composing, but I am allowing students to develop their own taste buds and giving structured ideas to guide. Responding and connecting is something we are emphasizing as a way to develop analytical listening skills and connections to lyrics and cultures. Student perspective is still very important.

Teacher 7

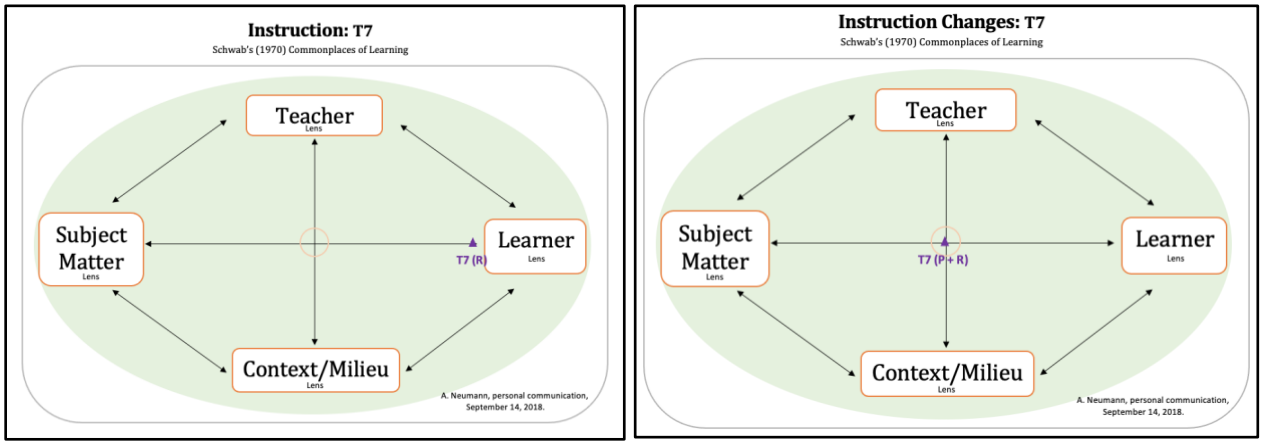
Instruction Changes. When asked about instruction changes, T7 said that their physical set up at home was evolving and getting better. "That's really the main thing, is just trying to get better at what I'm already doing so much more than changing." T7 described their teaching style as "more laid-back" and had stopped trying to shy away from direct confrontation in conflict when was necessary. They said their "teacher look" had gotten much better though they did not think it worked quite as well online. T7 aimed to "Converse with students in the beginning of class as much as possible, always doing check-ins and having discussions that are not necessarily curriculum or school-related." They said this was because they wanted to get to know students as well as they could, particularly because there are some students they had taught for years, others that they do not know at all. T7's school had *GoGuardian* for school-owned devices, which allowed them to monitor students' work to some degree, but there were limitations as it was not installed on student-owned devices. In an effort to regain their attention, T7 tried to find content that "they're really, really interested in, you know, on that level, they're different. There's a difference between them. They put down their phones, and they look up."

Instruction Commonplace Emphasis. T7 did not identify their Commonplace emphasis for curriculum planning. However, the majority of first-round data indicated *learner* had the strongest emphasis. In the second interview, T7 identified their updated instruction had an equal

emphasis on *teacher*, *context*, *learner*, and *subject matter*. This was aligned with all second-round data, including questionnaire responses. T7 was more accurate in identifying their Commonplace emphasis in the second data set (Figure 45), particularly since they did not identify any Commonplace/s in the first interview. There was a notable shift during the four to six week period from a solely *learner* emphasis to a balance between all four Commonplaces.

Figure 45

T7's Comparative Commonplace Emphasis: Curriculum Planning (Data Set 1 & 2)



Note. Teacher 7's (P) and Researcher's (R) identification of their Commonplace/s emphasis in their instruction from the first data set (left) and the second data set (right).

Summary of Changes to Instruction Commonplaces

The majority of data regarding instruction changes showed that participants were focused on the engagement and social-emotional well-being of students. Any changes participants made were geared towards helping students better understand content, improve communication with the teacher, or to better support students' needs. Participants' Commonplace emphasis did shift slightly (Table 10), though *learner* remained the most emphasized lens.

Table 10

Participants' Commonplace Emphasis: Instruction (Data Set 1 & 2)

Participant	Instruction (P)	Instruction (R)	Inst Changes (P)	Inst Changes (R)
Teacher 1	Context / Learner	Context / Learner	Context / Learner	Learner
Teacher 2	Teacher / Learner	Teacher / Learner	Teacher / Context / Subject	Learner / Subject
Teacher 3	Context	Learner	Teacher / Context / Subject	Learner / Subject
Teacher 4	Context / Learner	Teacher / Learner	Learner	Learner
Teacher 5	Did not identify	Context / Learner	Teacher / Context / Learner	Learner / Teacher
Teacher 6	Learner / Subject	Learner / Subject	Learner	Learner
Teacher 7	Did not identify	Learner	Teacher / Learner / Context / Subject	Teacher / Learner / Context / Subject

Note. Participant (P) and Researcher (R)

Research Question 3: The Impact of COVID-19

This section contains a synthesis of data presented above, which is relevant to the third research question: How might the schooling changes resulting from the COVID-19 outbreak have impacted these decisions? Data were synthesized from participant comments directly related to COVID-19 that were made both in relation to and separate from their curriculum planning and instruction. Data were collected from Interview 1, Interview 2, Questionnaire 1, and Questionnaire 2. The key findings were;

3a. COVID-19 heavily affected the emotions, attitude, and decision-making of participants.

3b. Reopening structures frequently changed, which resulted in ongoing curriculum and instructional changes.

3c. Curriculum content was simplified due to the challenges presented by remote instruction and reduced instruction time.

3d. Curriculum and instruction were altered to prioritize the students' social-emotional wellbeing, engagement, and submission of work.

Finding 3a. COVID-19 heavily affected the emotions, attitude, and decision-making of participants.

The schooling changes which resulted from the COVID-19 pandemic were wide sweeping and by order of Governor Cuomo, New York schools were closed state-wide from March until June, 2020. At the start of the 2020-2021 school year, schools were reopening with either blended learning or remote models, both of which required teachers and students to continue online schooling. Music teachers were faced with the challenging problem of working out how to plan curriculum and deliver instruction for a traditionally praxis-based subject. During this study, participants were asked explicit questions regarding the impact of COVID-19 on their curriculum planning and instruction.

Initially, T1 said they were "excited to be teaching again" because when their school shut down the previous year, music classes were suspended. They went on to express feeling "kind of bummed" that they did not get to interact with the students as much as they would have liked and that they realized "how important that is for me to feel like I'm doing a good job." T1 continued to discuss how "music teaching, in particular, is a very social thing, so not having as much of the social component is difficult." Regardless, they were proud of the lessons they had created under such unique circumstances.

T2 was teaching in-person when school buildings reopened, and when the majority of students returned to the classroom, they said, "it's terrible, I feel stressed all the time. I enjoy

what I'm doing. Then I come home, and [think] 'oh my God, that was the most stressful thing ever'." On the few days school reverted to remote learning, T2 felt surprised by how well they went. They said it made such a difference it made to see students' entire faces and to communicate with all students equitably rather than struggle to interact with those at the back of the room.

T3 felt "worried and stressed, but I'm not doomsday about it" and went on to say, "it's going to be what it's gonna be, and there's a lot of things I can't control. So, I'm just trying to do the best I can with what I have." Further into the school year. T3 indicated that they made slight changes to the curriculum and were feeling "really positive about everything to this point."

T4 had been "feeling particularly defeated about the year," and "just a third day in a row of doing the zoom thing is reminding me what I hate about that from last year." T4 said that it was "pretty upsetting" to start a year doing something that was previously considered a "temporary patch" and not knowing "what's going to happen from here." They were also receiving emails from the administration about students that were leaving the school and whom they had "built relationships with and that's a real downer." T4 also commented that they enjoyed the sound and video editing, that they were improving their skills and were "actually looking forward to continuing that work to something that I discovered that I really enjoy doing."

At the start of the year, T5 "was really upset and a little depressed about things. I think now I've just gotten into a flow of things." T5 actually discovered that they liked technology and found it "really interesting, and I like the challenge of trying to figure out how to do new creative things with technology."

T6 felt as though they hadn't been "mentally there," that they were "not healthy enough" to carry out grading and to assess during the prep period. "There's an emotional thing you go

through that really affects your work and that atmosphere of support is important, but it's not being nurtured by the administration." T6 at times felt their school was overscheduling both faculty and students with optional extracurricular activities. While these were optional, T6 was concerned that it might be good for some, for others "times like these are when you need to hit the brakes for the sanity of everyone in your community. Ask them how they feel and hit the brakes."

T7 felt that society hadn't yet "agreed upon what schools should be during this time." Was school a time for "social-emotional learning, a time to de-stress from, you know, a pandemic, or are we really trying to have school for real?"

Finding 3b. Reopening structures frequently changed, which resulted in ongoing curriculum and instructional changes.

Adapting to new learning models, whether remote, blended, or in-person, participants found themselves faced with changes in their school's reopening structures, often with very little notice. As a result, participants expressed the ongoing requirement to be flexible in their curriculum planning and instruction in order to continually adapt.

T2 found the pivot to remote learning and back to in-person learning to be challenging, saying that it was "hard to plan for both scenarios knowing that you could get a call at 9:30 pm to let you know that school will be remote the following day." Even when they were in the classroom with students, they could not "walk down the aisles and help kids, you can't walk through the classrooms, you can't see what they're doing unless you're on a computer." T2 also expressed concern about teaching music the following year and being able to return to their regular curriculum because students are either not going to want to sing or be scared to.

T4 noted that at the start of the year, no one had a good idea of who or what they were teaching; they "didn't even know which students I was going to have in front of me, so it drastically affected the planned curriculum." T4 stated, "I just feel like I'm basically plugging time until we can, you know, resume what had been planned," referring to the numerous delays in school starting dates.

T5 commented that "the beginning of the school year was chaotic," with families changing their plans for students to attend in-person or remote. Several weeks into the year, T5 was forced to move to in-person instruction only, leaving 250 remote students without music and resulting in significant changes to curriculum and instruction. They said, "I'm very frustrated that so many of my students don't get music."

T6 said they were "excited to be employed," and they "just have to put that in perspective, or I will not wake up a happy person."

T7 had the date for their school's transition to blended learning date changed twice, which they stated changed what they were doing. T7 also expressed frustration with needing to attend a third round of planning meetings for reopening the building for blended learning when the administration had twice before scrapped plans and decided to stay remote. They went on to say that "as an enrichment or music teacher, I've consistently felt or known that my subject was not really being considered," and that they would "fight tooth and nail to make sure I can add value to the in-person curriculum."

Finding 3c. Curriculum content was simplified due to the challenges presented by remote instruction and reduced instruction time.

Once the year had begun, participants indicated their intention to scale back curriculum content as their scheduled classes offered less instruction time, and unusual circumstances in the

case of remote learning. Participants offered many reasons as to why they made these decisions, speaking to their experiences below. It should be noted that there was no data from T1 which contributed to this finding.

T2 had a slightly different perspective on changes to instruction time, saying that it was nice to have their students daily so they could " really do a cohesive unit without them [students] forgetting what's happening." However, T2 noted that having students five days in a row and not again for five weeks also "changes the curriculum pacing significantly."

T3 did admit that they were trying to keep their goals simple this year after getting frustrated when schools moved to remote learning in March 2020, when many students did not submit or turned in incorrect work.

For the 2020-20201 school year, T4 said their "only goal is, are the students playing music, and are they happy doing it, and are they doing it?" They went on to say this was a "drastic shift" from their previous approach.

T5 expressed concern that many of their students were not getting music instruction at all, so their skill base would be reduced for future years. They also worried about lack of opportunities to build relationships with these students, saying that it was "definitely going to be harder to go forward" because typically they could "hook sixth-graders into music and performing arts because when they get to seventh grade, they get a little more jaded and harder to reach." Rather than focus on what could not be accomplished, T5 tried to find "things that I can do with what I'm given right now that are rewarding, finding creative ways to do what we can."

T6 expressed feeling overwhelmed with the number of extracurricular activities that the administration required the faculty to run. As a result of the extra time commitment, T6 indicated that they no longer had as much time for curriculum planning or grading. They also felt students

were overwhelmed with choices and felt in some way obligated to attend, or worried they were attending extracurriculars instead of focusing on schoolwork. In the first interview, T6 realized that they expected less from their students when online than they would in person.

T7 expressed that they felt "people aren't really sure how to treat quarantines and remote learning right now" and that "it's not sustainable forever." They continued, "The longer we do this, the more it feels like this is the new normal and the more I feel like we can have expectations and really demand that certain things get done." At some point, T7 referenced some kind of transition where people say, "Okay, this isn't new anymore, we need to improve upon whatever is happening." Curriculum content for all three grades had to be adapted for remote learning, which, according to T7 meant, "More videos and less writing in some cases. It also just means less time, unfortunately, which is the part that I'm having to adjust to right now our schedule got shortened." In fact, T7 had less than half the amount of time as in previous years and had to "adjust some of my expectations on how much material I can cover in a given time."

Finding 3d. Curriculum and instruction were altered to prioritize the students' social-emotional wellbeing, engagement, and submission of work.

The priorities of participants changed as a result of the COVID-19 pandemic, all of whom commented on their concern for, and prioritization of the social-emotional wellbeing, engagement, or submission of work from students.

T1 invested time to pre-make quality materials for students that they took great pride in so they could use synchronous meeting times to "check-in on" students and really "focusing on conversations." Lesson plans and content took a back seat "in order to make sure that everybody leaves the classroom feeling a little bit better than when they came in." T1 was sure to pay attention to both verbal and non-verbal cues from students as a way of anticipating whether to

give them space or encourage interaction. T2 struggled with offering student's individual attention and ensuring they received the assistance they may have needed.

T3 regularly reminded themselves that students "are going through a lot more than maybe I realized, and yeah, that's probably going to, that's definitely influencing my planning." They intentionally turned the end of the lesson over to students by having them share something with the class because T3 considered "sharing at the end very important as a way to create and strengthen our school community and our class community." They felt being online helped them better connect with the students, that they were "able to make more personal connections and relationships, and I was when we were in the classroom." T5 concurred, saying, "we just have to be there with the kids and that's the most important thing."

T4 commented they had several moments where they forgot they were teaching a music class. They found they were mostly "talking to the students about what they've been doing, and what's going on." From their point of view, T4 wondered if they were there to do music or "at this point, are we just surviving?" T4 offered further insight later in the interview:

> The way I'm starting to see it is that the time I'm having with these kids, it's really, it's about mental health, I think, you know, and it's just going to be that they're here, they're stressed, they don't need another hoop to jump through, they need something that's going to be fun, meaningful, getting their mind off of things, and I'm just trying to facilitate that as much as possible.

T6 admitted they were more concerned about making connections with the students, to "take advantage of every point of contact." Keeping in touch with students by responding to submitted work, emails, and help requests were at the top of T6's priority list to make sure "students know you care about them." T7 noted there were "definitely some different ideas floating around about what expectations are" for students, and wondered whether students "showing up was good enough, is that enough right now?" Regardless, T7 felt like they were

constantly "adjusting my expectations on multiple levels at the same time, which is, I think, is the biggest challenge."

Summary of COVID-19 Impact

The schooling changes that resulted from COVID-19 forced participants to rethink many aspects of their curriculum planning and instruction. Participants felt there was no way to remove it from the equation, and expressed a range of emotions from positive to negative regarding their experiences during the period of this study. The uncertainty of the situations where schools would open, close, and bounce between remote or in-person instruction weighed on the minds of several participants. Nearly all participants had to adjust their expectations of students and curriculum content to fit into the reduced instruction time, or to cater to smaller class sizes. The social-emotional wellbeing of students also shot to the top of many participant's priority lists, and several also struggled with getting students to submit work.

Research Question 4: Student Engagement and Learning

This section contains an analysis of data related to the second research question: *What impact and/or changes in student engagement and learning might be observed by teachers during the period of this study?* Data related to participants' observations of students' engagement and learning were synthesized individually, then analyzed for emergent themes across all seven participants. Data were presented in order of participant due to the interwoven nature of their comments. Data for this research question were collected during the first and second rounds of data collection through Interview 1, Interview 2, Questionnaire 1, and Questionnaire 2. The themes which emerged were as follows:

4a. Student engagement and learning looked entirely different due to schooling changes resulting from COVID-19.

4b. Participants who taught in-person or with blended models observed in-person students showed improved levels of engagement and quality of work.

4c. Student engagement and learning were both positively and negatively affected by other subjects.

4d. Student engagement and quality of work improved after participants made changes to their curriculum.

Student Engagement and Learning

The way in which students engaged in learning was also affected by COVID-19; directly due to remote or blended learning models, social-distancing, or indirectly via the changes made by teachers due to the factors outlined in the findings related to the third research question. No longer were they in the same physical environment as the teacher and bound by the usual set of norms established by their school. Instead, many students were learning in isolation through a screen, or through limited in-person sessions with their teachers. Participants observed positive and negative aspects of changes to student engagement and learning throughout the course of this study. Participants observations and comments regarding student engagement and learning are presented below.

Teacher 1

T1 indicated that they had difficulty getting students engaged. They figured that if they could "get them in the virtual door," they could keep them interested. However, they had "no control over the students' environments," which meant it was more challenging to keep students on track. During the first few weeks of teaching, T1 recognized that students were less likely to disengage or get lost when involved in practical, music-making activities, and "it got a lot better" after making that change.

Teacher 2

T2 prioritized student engagement by being open to constant changes because if they did a lesson or activities and students "really loved it," they would shift future lesson plans to include such student-favorites. T2 spoke of using Flipgrid as a way for students to submit singing assignments which they "may or may not do [them] because they're shy." When asked about student engagement, T2 commented that students looked forward to music class. "They get excited when I come in ... because it's something different, they're not on the same apps .... they like the break [from academics]."

Teacher 3

For online learning, T3 found that 6th and 7th-grade students were reluctant to participate. "They like to turn their cameras off and I have to coax them a lot to speak. They often type answers to verbal questions in the Zoom chat." In contrast, their 6th-grade students were more "more enthusiastic about speaking up." T3 put "a lot of energy into designing and implementing these lessons and getting really good results from the ones that show up." T3 struggled with the lack of student attendance and submission of work. "I get so frustrated when they're not turning in their work, for instance, or they're turning it in the wrong, and it's reminding myself that they're going through a lot more than maybe I realized." They did note that the level of engagement was excellent from those in attendance even with their cameras off, but that it was a struggle when less than half came to class in the first place. T3 highlighted that students' home situations with lack of parental supervision, access to the internet, or a reliable internet-enabled device contributed to this problem.

Based on student feedback and comments of really enjoying class, T3 started doing mini lessons on *TikTok*[17] to keep up their engagement. "It's just they get it, you know, it's very much part of their culture. I'm going to see long term what effect [it] has on their work, but I think it's going to have a positive one." Students' lack of engagement was not isolated to music, with so many failing academic subjects, the school administration mandated some students return to in-person learning to catch up. Additionally, administration cancelled several meetings of T3's music class so students could attend study halls or make-up classes with other teachers due to the high failure rate.

Teacher 4

T4 mentioned making changes to their curriculum based on "what sort of resistance I'm feeling from the kids in front of me" to ensure they were not "slamming my head against the wall if something's really not working." When T4 found that students would "just sit there and happily hide for the entire time" they attempted to boost student engagement by prompting them. They wanted to be sure they "left space for people [students] to be heard."

T4 observed that their in-person students had been extremely engaged in the short time they had been back and were very excited to get to play the instruments. However, whether this was due to the curriculum change or just being in the building, T4 had "just implemented those changes [so there's] not really enough evidence to say whether the engagement has changed or not." They also noted that the smaller class size helped with engagement and morale because students could spend more time discussing and reflecting on classwork. However, T4 also pointed out that the students at home were missing out on the experience of playing real instruments due to lack of access.

[17] Video-sharing, social media platform https://www.tiktok.com/en/

Teacher 5

T5 felt that it was easier for kids to get lost with the remote or blended learning formats and thought it was "a problem in terms of society. [When it comes to] keeping kids safe and giving kids' education, I think things are getting lost in this, that is not good." On the flip side, T5 expressed that there was something "positive in being able to provide education specifically to those kids through who want, and need, and [are] looking for that right." The smaller class sizes enabled T5 to better relationships with students because there was more interaction. They found it was more practical to offer individual attention to those who wanted it because students reached out on Google Classroom and could "come to help sessions."

Overall, T5 found it "hard to know how to motivate them [students] and work [that would] get them engaged" because one day "it'll be amazing" to students, "and the next day it's boring." When students were at home, T5 found it hard "to see the accuracy of what they're [students] doing, but I can see that they are at home taking part and trying." When their schedule changed and they could only teach in-person, T5 said students were "very talkative, often excited in music class (sometimes too excited). Most enjoyed the class." Some were too "shy to share by themselves, be recorded, or go on stage." T5 also commented that students could be "easily frustrated" at times.

Teacher 6

Initially, T6 noted that the 7th graders were shy and quickly realized their plans to do a performance project would likely not engage their students. T6 had to build rapport with students and nurture their confidence before they started asking for their opinions, having wanted to wait "until they feel confident." Students preferred to show their work using Flipgrid than perform in

class or have discussions. T6 found "more theatrical moments" effective in boosting student engagement that this was when students "finally started paying attention a little."

Further, into the school year, T6 noted that more students laughed and enjoyed their time in music class. As a teacher, T6 also developed a stronger bond with the students. T6 found that students could be on autopilot at times, so they changed their lesson structure to ensure that the topic shifted halfway through. They also added one small written component in the first half and another in the second half so T6 could assess whether the student was engaged in the whole class and understood the content. The quality of student work was consistent and T6 found they could quickly tell what students could understand and apply versus that which they were unsure of, mainly as it related to music vocabulary. T6 noted that when they moved into a new unit, they saw immediate improvements to engagement where students were jumping into assignments, asking questions, and wanting to know how they could do things.

T6 indicated that students struggled to complete homework and made the minimum requirements for their academic subjects, and they also learned that students did not submit homework for music class. This was exacerbated by students not knowing how to ask questions about music tasks, and a lack of communication from administration about appropriate expectations for student work outside of class. T6 pointed out that "a lot of the students are home alone, without supervision or assistance for their work," and that it took administration up until three weeks before grading to communicate with teachers that a student is at risk of failing the grade level. Despite these challenges, T6 noted that approximately 90% of their students completed assignments and estimated that work was around 80% accurate.

Teacher 7

Initially, T7 noted that "remote learning is tough with middle schoolers, they are shy, and a lot of them feel very self-conscious about speaking on the camera." They found that using emotional check-ins or questions helped get students to reflect on how they have been, which was part of the social-emotional learning strategies the school used. When asked about student engagement further along in the year, T7 responded that "it's a struggle." They continued to point out that teachers were "competing with the algorithms of the social media apps and the phones that they [students] have in their hand" and that teachers can always tell when students are distracted by devices. "I don't think it's reasonable to compete with that [student devices] every day forever. I think it's a struggle. And I think most teachers are feeling that, so I'm fighting the fight. Still, on some days I win, and some days I don't." What T7 found most successful was finding lesson content relevant to the students and noted, "You can just see the difference in their faces when you show them a video that is well made, really engaging, really hilarious. There's a whole bunch of light bulbs going on."

Student Engagement and Learning Summary

All participants found engaging students to be challenging, particularly when they were reliant upon online instruction. The most commonly identified struggle was keeping students engaged, and getting work submitted that met requirements. Participants expressed they actively needed to find ways to alter their curriculum planning or instruction in order to boost student engagement and work product. Students being shy, or uncomfortable communicating through Zoom or Google Meet was also noted by several participants. All participants indicated they strove to offer students multiple ways of communicating and checking in with them during the period of this study. The majority of participants also indicated that student engagement

improved over the first few weeks of the school year. It was noted by some participants that students were pressed for time and academic subjects were taking precedence over music, both in students' minds and in how classes were scheduled or prioritized by administration.

Chapter Summary

Data for this study were collected from seven middle school general music teachers in New York City regarding their curriculum planning and instruction between September 10, 2020, and November 19th, 2020. Data presented were from Interview 1, Interview 2, Questionnaire 1, and Questionnaire 2 and were analyzed using structural coding. The lens/es through which participants planned curriculum and delivered instruction, we mapped onto the theoretical framework based on Schwab's Commonplaces (teacher, context/milieu, learner, subject matter). Findings emerged from data were synthesized by participants, followed by cross-case analysis, and then presented by research questions.

Three findings emerged from the first research question: How can the curriculum planning and instruction of music teachers be observed in relation to Schwab's Commonplaces? The first was that Commonplace lens/es for curriculum planning and instruction were misidentified by participants, particularly *Context/Milieu*, which resulted in a lack of consensus as to which lens was most emphasized. Second, *Learner* was the most emphasized Commonplace lens for participants' instruction. The third finding was that four out of seven participants were not able to differentiate between curriculum and instruction.

Three findings emerged from the second research question: What connections might be inferred between these observations and any later curriculum or instructional changes (or lack thereof) made by teachers? Firstly, teachers were more accurate in identifying the Commonplace lens/es for their curriculum planning, from which *Learner* emerged as the strongest

Commonplace emphasis. Secondly, curriculum changes were primarily made based on student feedback and/or engagement. The third finding was that *Learner* remained the most emphasized Commonplace lens for instruction.

Four themes emerged from data related to the third research question: How might the schooling changes resulting from the COVID-19 outbreak have impacted these decisions? First, COVID-19 heavily affected the emotions, attitude, and decision-making of participants. Second, reopening structures frequently changed, which resulted in ongoing curriculum and instructional changes. The third finding was that participants simplified curriculum content due to the challenges presented by remote instruction and reduced instruction time. Fourth, participants altered curriculum and instruction to prioritize the students' social-emotional well-being, engagement, and work submission.

Three themes emerged from the fourth and final research question: What impact and/or changes in student engagement and learning might be observed by teachers during the period of this study? First, student engagement and learning looked strikingly different due to schooling changes resulting from COVID-19. Second, participants who taught in-person or with blended models observed in-person students showed improved engagement and quality of work. Third, student engagement and learning were both positively and negatively affected by other subjects. Fourth, student engagement and quality of work improved after participants made changes to their curriculum.

Chapter V: Discussion

Introduction

The previous chapter detailed the findings of this study. Data were sequentially presented by order of the research questions, grouped into curriculum planning and instruction, and sectioned by individual participants. This chapter will offer a discussion of cross-case analysis and synthesis of data grouped by emergent themes. The discussion will center around the theoretical framework based on Schwab's Commonplaces (1970) in addition to the related literature to help identify and understand emergent themes.

The discussion chapter will focus on the data concerning the following themes: (a) The misunderstanding of the Commonplaces, improved understanding of the Commonplaces, confusion between curriculum and instruction, and *learner* emphasis, (b) School reopening structures and student engagement during COVID-19, (c) How participants rethought their priorities during the study with a focus on teacher mindsets, student care, and rethinking classroom priorities, and (d) Address initial assumptions made by the researcher at the outside of the study, and any correlation between these and the collected data.

Music Teaching and the Commonplaces of Learning

Misunderstanding Of The Commonplaces

Participants initially misidentified the Commonplace lens/es through which they planned their curriculum. There were differences between the participants' perceptions of their Commonplace emphasis and the data which emerged from other responses. This confusion was indicative of the perceived gap between music and non-music pedagogy approaches. As discussed at length in the first two chapters of this paper, music educators often learn their craft through resources that intertwine musical content knowledge and pedagogy and rarely separate

the two. While these resources contain the influences of education experts outside the field of music, there is little to no inclusion of pedagogy as a field in itself, worthy of extensive study separate from expertise in musical content. This might explain why some participants were unable to understand the Commonplaces related to their curriculum planning and instruction if they did not have an extensive foundation of common pedagogical practices or terminology.

When first asked about the Commonplaces, participants' reactions suggested they had no prior knowledge or understanding of the four lenses. Several of them commented on how tricky the question was or indicated it was something they had never really given much thought to. In the first interview, T1 commented, "That's kind of a tricky question," and T3 said, "Wow, that's really tough." T2 expressed confusion about differences between some of the areas, asked for examples, and still looked confused afterward, commented: "Maybe I'm not understanding." T7 had a stronger reaction, stating, "That's an impossible question to answer," and continued to say, "It's not really something that I'm particularly ready to give a definitive answer on," because they likened it to "describing the complexities of human interaction."

This initial encounter with new information is likely what led them to incorrectly identify the focus of their curriculum. This assertion is supported by the identification of improvements and changes that occurred between the first and second data sets. The biggest confusion arose from the *context* lens, which was identified as having a heavy emphasis by participants during the first round of data collection (Tables 11 & 12). However, by the second round of data collection, fewer teachers identified *context* as a focus of their curriculum. This indicates that teachers had a deeper understanding of what *context* meant following the first round of data collection. Throughout the period between the first and second rounds, they were considering the new information.

Table 11

Participants' Commonplace Emphasis: Curriculum Planning (Data Set 1)

Participant	Curriculum Planning (P)	Curriculum Planning (R)
Teacher 1	Context / Learner	Learner / Context
Teacher 2	Context	Teacher / Subject
Teacher 3	Teacher / Learner / Context / Subject	Teacher / Learner
Teacher 4	Context	Teacher / Learner
Teacher 5	Teacher / Learner / Context / Subject	Learner / Subject
Teacher 6	Learner / Subject	Learner / Subject
Teacher 7	Teacher / Learner / Context / Subject	Teacher / Learner / Context / Subject

Note. Participant (P) and Researcher (R)

Table 12

Participants' Commonplace Emphasis: Instruction (Data Set 1)

Participant	Instruction (P)	Instruction (R)
Teacher 1	Context / Learner	Context / Learner
Teacher 2	Teacher / Learner	Teacher / Learner
Teacher 3	Context	Learner
Teacher 4	Context / Learner	Teacher / Learner
Teacher 5	Did not identify	Context / Learner
Teacher 6	Learner / Subject	Learner / Subject
Teacher 7	Did not identify	Learner

Note. Participant (P) and Researcher (R)

Context as it applies to 'knowledge transfer' involves finding ways to teach through which students can make meaningful connections that allow them to access existing knowledge they can use for other purposes. The focus of participants' curriculum planning seemed to align with the concept of 'knowledge transfer,' which involves learning through experience and the ability

to transfer knowledge from one context to another (Barnes, 1993; Bransford et al., 2000). This study's definition of context was as follows; the teacher consciously draws out the student's prior knowledge and experiences related to the subject matter. Instruction, curriculum, and learning are influenced by the contextual applications of knowledge specific to the students in the classroom, the school, and how they encounter and apply it to their everyday experiences. The most common misconception about *context* seemed to arise between the context of the information as a teacher interpreted it versus how students would live their lives and encounter information in their various contexts.

The researcher postulates the following regarding participants' misinterpretations of their Commonplace emphasis. While many participants cited *context* as a key focus or had some element incorporated in their curriculum, justifications and explanations given were often *teacher* or *learner*-focused. Participants presented their own interpretations of musical knowledge as they perceived students would encounter or apply it to their everyday experiences. Alternatively, participants may have considered the best pathway of learning for their students and adapted their curriculum for their students' interests and current knowledge. These involve assumptions about the students, either about their lived experiences outside the classroom or how they might best learn. If participants flipped those assumptions, their curriculum planning and instruction would more closely align with the *context/milieu* lens. They may also find new ways to mine existing knowledge from their students and cultivate learning experiences where this prior knowledge and new knowledge could interact (Ladson-Billings, 2009; Lee, 2007; Lind & McKoy, 2016; Neumann et al., 1999).

Mapping participants' curriculum planning and instruction in relation to the Commonplaces afforded the researcher a better understanding of connections between music

teaching and literature from outside the music education field. Participants' misunderstanding and misidentification of Commonplaces indicated a gap between their knowledge of music content and pedagogical knowledge. The existence of such a gap was reinforced by the participants' general discomfort and unfamiliarity with having to explain the reasonings and decision-making process behind their curriculum planning and instruction choices. Instead, participants would offer in-depth information about the content and procedures of their lessons.

While participants mostly had solid reasons for their decisions, five out of seven required multiple prompts to articulate their justifications clearly. The need for multiple prompts reinforces the importance of addressing the relationship between subject matter knowledge and pedagogy to help music teachers expand their range of tools and techniques (Shulman, 2004). Furthermore, it highlights an opportunity for music educators to consider the meanings conveyed by their pedagogical choices (Custodero, 2010) and explore pedagogy literature outside of music. This leads back to the purpose of the paper, which was to engage music educators' in a process to uncover broader perspectives on their pedagogy by breaking down the barriers between general education pedagogy and music-specific pedagogy.

Improved Understanding of the Commonplaces

In the second set of data (four to six weeks after the start of the school year), participants were more accurate in identifying the Commonplace lens/es for their curriculum planning. The Commonplace emphasis of all participants' curriculum planning is displayed in Table 13. Throughout both data sets, T6 and T7 were the only participants who were entirely accurate in identifying their Commonplace emphasis. T1, T3, and T5 were only partially accurate in the first data set but were entirely accurate in the second, showing a measure of improvement. T2 and T4

were entirely inaccurate in the first data set but improved and offered partially accurate identifications of their Commonplace emphasis in the second data set.

Table 13

Participants' Commonplace Emphasis: Curriculum Planning (Data Set 1 & 2)

Participant	Cur Planning (P)	Cur Planning (R)	Cur Changes (P)	Cur Changes (R)
Teacher 1	Context / Learner	Learner / Context	Learner	Learner
Teacher 2	Context	Teacher / Subject	Context / Subject	Teacher / Subject
Teacher 3	Teacher / Learner / Context / Subject	Teacher / Learner	Teacher / Learner / Context / Subject	Teacher / Learner / Context / Subject
Teacher 4	Context	Teacher / Learner	Context / Learner	Learner
Teacher 5	Teacher / Learner / Context / Subject	Learner / Subject	Context / Learner	Context / Learner
Teacher 6	Learner / Subject	Learner / Subject	Learner	Learner
Teacher 7	Teacher / Learner / Context / Subject	Teacher / Learner / Context / Subject	Teacher / Learner / Context / Subject	Teacher / Learner / Context / Subject

Note. Participant (P) and Researcher (R)

In general, they asked fewer questions in the second interview, and their confusion gave way to thoughtfulness. T2 was the exception because they asked for a definition of *context*. Once it had been clarified, they clearly stated their Commonplace emphasis with confidence and a slight delay, which improved the uncertainty they demonstrated in their first interview. However, of all participants in both data sets, T2 provided the least amount of elaboration regarding their reasoning and decision-making process surrounding their Commonplace emphasis.

In the second set of data, participants were also more accurate in identifying the Commonplace lens/es for their instruction. The Commonplace emphasis of all participants' instruction is displayed in Table 14. Throughout both data sets, T4 and T6 were the only participants who were entirely accurate in identifying their Commonplace emphasis. T1 and T2 were entirely accurate in the first data set but only partially accurate in the second. T3 showed some improvement, being inaccurate in identifying their emphasis during the first data set and

partially correct in the second. T5 and T7 did not identify their Commonplace emphasis for the first data set but did so for the second, with T5 being partially correct and T7 being entirely accurate. While T1 and T2 were less accurate with pinpointing their Commonplace/s in the second data set, the other five participants were either equally or more accurate.

Table 14

Participants' Commonplace Emphasis: Instruction (Data Set 1 & 2)

Participant	Instruction (P)	Instruction (R)	Inst Changes (P)	Inst Changes (R)
Teacher 1	Context / Learner	Context / Learner	Context / Learner	Learner
Teacher 2	Teacher / Learner	Teacher / Learner	Teacher / Context / Subject	Learner / Subject
Teacher 3	Context	Learner	Teacher / Context / Subject	Learner / Subject
Teacher 4	Context / Learner	Teacher / Learner	Learner	Learner
Teacher 5	Did not identify	Context / Learner	Teacher / Context / Learner	Learner / Teacher
Teacher 6	Learner / Subject	Learner / Subject	Learner	Learner
Teacher 7	Did not identify	Learner	Teacher / Learner / Context / Subject	Teacher / Learner / Context / Subject

Note. Participant (P) and Researcher (R)

T6 was the only participant who correctly identified their Commonplace emphasis throughout the entirety of the study. T6 was also the only participant who held an undergraduate degree in music education; all other participants' undergraduate degrees were in music performance. T6 also had a degree in music performance, but this was at the graduate level after completing their music education degree. This difference may indicate that an education-centered undergraduate degree program may offer educators a more balanced foundation between music performance and teaching. This would align with the literature, highlighting the

importance of educators acquiring expertise in both subject matter and pedagogy (Bransford et al., 2000; Shulman, 2004).

Analysis of the data suggested that there were two likely explanations for the improvement in Commonplace identification. First, participants learned during the time between the collection of each data set. They had time to consider the Commonplaces and were no longer encountering them for the first time. Each participant entered into the study with their unique prior knowledge about music teaching. The researcher may have supplemented, challenged, or possibly offered new perspectives and new ideas through data collection instruments. According to scholars across multiple fields (Ladson-Billings, 2009; Lee, 2007; Lind & McKoy, 2016; Neumann, Pallas, & Peterson, 1999), this is part of the learning process.

Second, teachers had grown to know their students and had a clearer understanding of their curriculum and instruction than at the beginning of the school year. All participants commented they found themselves more focused on ensuring what they initially planned to teach (teacher lens) would work for their cohorts in the second set of data. This is similar to the process outlined by Schwab (1970), who would first connect with the students themselves, understand what they knew, or did not know, and learned the contexts from which their knowledge came. After this, it was not until he would start dealing with the subject matter and then to the students' learning itself.

The Emphasis on *Learner*

Learner emerged as the most emphasized Commonplace lens for participants' curriculum planning and instruction from the synthesis and analysis of data. A *learner* lens refers to planning, content, instruction that is all structured, organized, and tailored specifically to students' diverse needs. The teacher aims to foreground students' perceptions and thinking to

adapt lessons for the learners' interests and current knowledge. All participants noted that it was more challenging to stay abreast of student needs during COVID-19, particularly when teaching through online platforms.

T1 was "thinking very carefully about what to give students," so they would only provide students so they would "see the connection between content and something meaningful to them." T2 noted their curriculum and instruction were constantly changing once they knew their students; that they would shift their plans to ensure students received what they needed. T3 spoke about "trying to be responsible to what students are doing, engaging them in such a way that I see where they want to go" and preferring to try different approaches rather than forcing students "to do something that's not working for them." T3 pointed out they did not know their students well, and that process took time, but once they did, they revamped their curriculum and instruction.

T4 only planned one or two lessons ahead of time because "so much is based on the feedback that I'm getting from the kids," and they wanted to ensure they allowed time to create a class environment that was about "mutual respect and clear expectations." T5 felt the structure of their lessons was most influenced by their students' learning processes, often changing their pacing and materials to accommodate their levels of understanding and learning needs. T6's focus was largely on designing curriculum and instruction that established an environment of care and that was "equitable to all students" so everyone could access resources and be successful. T7 focused on creating a balance between their students' social-emotional needs, natural music interests, addressing the subject matter, and "giving students a well-rounded music education."

Participants' thoughts tie into the finding that curriculum changes were primarily made based on student feedback and/or engagement. All participants thought it was important to consider how their curriculum and instruction explored avenues through which students were likely to make meaningful connections. They recognized and saw the need to build on the knowledge students brought with them into the classroom to create new learning experiences. Whilst the idea of gearing instruction towards learners is excellent in theory, solely learner-centered environments may not necessarily help students acquire the knowledge and skills necessary to function effectively in society. Gay (2010) and Pallas and Neumann (2019) suggest educators be equipped with many instructional practices to support students' existing knowledge, particularly through the lenses of students' cultures, and help them identify how these understandings can adapt or transfer.

The shift towards a *learner* emphasis could be a possible extension of a participant's further consideration of the Commonplaces and questions raised during data collection. Perhaps this thought is a subtle reminder that even educators never stop learning and developing, that there are always discoveries on the path of life.

Confusion Between Curriculum and Instruction

One of the unexpected findings that emerged from the data was that four out of seven participants could not differentiate between curriculum and instruction. T3 asked for clarification between the two but then outlined their lesson structure and planned curriculum rather than discussing instruction. This was similar for T6, although they did not ask for clarification. T7 sought clarification but eventually responded that their teaching style was mostly about their curriculum priorities, highlighting their lack of understanding. T5 was slightly more successful and discussed how their delivery of content met varied student needs. However, when prompted

in relation to the Commonplaces, they too shifted toward discussing content selection and materials for their curriculum.

Griffin suggests that mid-stage teachers are more willing to engage in peer-based professional development, valuing their experience and common shared interests more highly than experts (Griffin, 2001). Participants, as a whole, dedicated more time and offered more detail in responses pertaining to their curriculum and planning than they did instruction. If peers concentrate their energy on curriculum development rather than instruction strategies, it may be a case of selective focus. Data did not suggest any correlation between years of teaching experience, education background, or pedagogical coursework.

Teaching Music During COVID-19

In the months following the COVID-19 outbreak and subsequent closure of schools, governments worldwide began to discuss the possibility of reopening schools. Once schools did reopen, however, "most parents, schools, and teachers were unprepared and untrained to handle the complexities inherent to educating as well as the demands of the technology needed to support these efforts" (Black et al., 2020, p. E1). In fact, when T4 was first asked about how COVID-19 affected their curriculum planning and instruction for the 2020-2021 school year, their response was, "It's such an inescapable force that it's impossible to remove it whatsoever. It looms over everything." This comment aptly captured the effect that COVID-19 had on all participants' teaching.

School Reopening Structures

Reopening structures at several participants' schools frequently changed (Table 15), which resulted in ongoing curriculum and instructional changes. Participants expressed frustration, with T2 finding the pivot between remote and in-person learning challenging because

it was "hard to plan for both scenarios knowing that you could get a call at 9:30 pm to let you know that school will be remote the following day." T4 pointed out that they did not receive a schedule until the first day and "didn't even know which students I was going to have in front of me at the start of their school year." The start of the year for T5 was "chaotic," and T7's school was frequently promising a transition to blended learning that was planned for three times but never eventuated.

Table 15

Participants' School COVID-19 Reopening Structures and Class Format

School Profiles	Teacher 1	Teacher 2	Teacher 3	Teacher 4	Teacher 5	Teacher 6	Teacher 7
COVID-19 Reopening Structure	Started remote, moved to in-person	Started blended learning, moved to all in-person	Remote	Started remote, moved to blended learning	Started remote, moved to blended learning	Remote	Remote
Class Format	Sync.	Sync.	Sync. teaching, some async. assignments	Sync. teaching, some async. assignments	Sync.	Sync.	Sync.

Note. Synchronous (sync) and Asynchronous (async) learning.

Many aspects of music teaching are dependent upon resources such as instruments, manipulatives[18], or even the ability to sing that may or may not be available depending on the physical environment. Due to a lack of typical resources, T1 was "doing a lot more content creation than usual" in online videos. T2 typically sang with their students and changed their entire approach to find alternate means of exploring pitch. T4 no longer had concert repertoire as the backbone for their curriculum and had to find alternative goals, deciding to keep "plugging time" until they could return to the building where students had access to instruments. Rather than thinking about just the skills T5 wanted their students to learn, they also needed to consider

[18] physical tools of teaching such as blocks, puzzles, laminated cards, etc.

"the individual experiences or materials" which would be available to students. T6 noted that their planning was affected by a need for accessible instruments and performing limitations. T7 expressed frustration that they had no answer from their administration about what equipment would be available to them, whether they could teach in their usual room, or travel between different rooms.

All participants noted their planning was short-term, even if they had previously focused on long-term goals. T1 commented that the "improvisatory nature of the context is making it difficult for me to get as far ahead as I would like to be." T2 highlighted the logistics of traveling to non-music classrooms and the unpredictability of switching to remote instruction without notice. T4 felt like planning had become like "building the plane while flying it," and they were not even sure what their "long-term goal is this year because of how rapidly things keep changing." With the shifts between remote and in-person learning, T5 pointed out that "it is hard to keep track of what instructions students have received and create cohesive lessons that build off one another [when] things are constantly changing." On the opposite end of the spectrum, T3 enjoyed creating online lesson plans and materials and said that it "changed the way I am going to teach going forward." T6 expressed a similarly positive view, stating that their preparation was "way better" for remote learning than in previous years, and it was the first time they had planned "in that much depth."

Each participant's experiences and comments have in common a lack of structure and a clear plan as to what the school year would look like; everything was in a state of flux. Fullan et al. (2020) proposed a three-stage model to describe the ongoing restructuring of school learning environments; disruption, transition, and reimagining. The first stage was experienced in March 2020 when schools initially shut down and disrupted the traditional learning environment.

According to the data collected for this study, many schools were transitioning rather than progressing to the reimagining stage. This lack of preparation and obvious solution was reflected in how the participants felt about their teaching, which likely impacted student learning (Middleton, 2020).

Without clear structure or a transition to the third phase of reimagining, data suggested that participants still felt like they were trying to keep their head above water while their schools' made decisions that could only be a temporary fix. In the words of T4, "It drastically affected the planned curriculum. I just have this dead space that I'm trying to scramble to work with." Kozimore (2020, p. 182) posited that this temporary fix should be considered as "emergency remote instruction, and that there was a difference between this and "best practices specifically suited for the virtual environment." If this were the case, it would further explain the improvement in participants' identification of the Commonplaces in the second set of data. They were able to pivot from emergency remote instruction to the intentional design of online learning. It could also be an indicator of a shift from transitioning to reimagining.

Student Engagement

Student engagement and learning looked strikingly different due to schooling changes resulting from COVID-19, particularly with regard to the remote, blended, or in-person learning models. Students who were learning full remote faced different challenges than those who had some form of in-person learning, and those who did have in-person instruction showed improved engagement and quality of work. As discussed above, there was a wide variety of reopening structures amongst participants, reflecting the disjointed nature of school scheduling across New York City. Data suggested that many participants were educating their students in less than ideal

circumstances and were largely left unsupported in reimagining their classroom environments and ensuring their students were engaged.

At the beginning of the 2020-2021 school year, four of seven participants explicitly detailed their students' reluctance to participate in remote learning. T1 initially struggled to "get students in the virtual door," whereas T3, T4, T6, and T7 may have had students in attendance, but all commented on the difficulties of coaxing students to engage. T6 and T7 both noted their students were "shy" and "self-conscious" about speaking on camera, T3's students liked to turn their cameras off, and T4's students preferred to "hide for the entire time."

Black et al. (2020) support the concerns expressed by participants and highlight that, "Virtual schooling is not suited for all students or all families. Individual students need to be motivated, organized and supported. Differences in their environment, access to instructional support as well as internet access, can cause significant variations in student success" (p. E1). They are not alone in this viewpoint, with other scholars noting that the current educational structures should be understood as temporary because such classes do not demonstrate quality educational experiences (Affouneh et al., 2020; Hodges et al., 2020; Shim & Lee, 2020).

Despite this, some participants were aware they would continue to teach remotely for an extended period. Those who did indicate that students' engagement improved during the four to six-week period between collecting the two data sets. T3's students were "more enthusiastic about speaking up," and T4's students were laughing more and "finally started paying attention." T7 commented that some days "they win, others they lose", but that their selection of lesson content is what makes a difference because when their students enjoy something, they can "see the difference in their faces, there's a whole bunch of light bulbs going on."

Those whose schools shifted to blended or in-person models, T1 and T2, spoke to changes in student engagement levels once their schools shifted to in-person teaching. T1's students "got a lot better" when they could participate in practical, music-making activities, and T2's observed students "really loved" being in the classroom. T4's students were extremely engaged and excited to play instruments when they returned to in-person learning, and T5 said their in-person students were "very talkative, often excited in music class."

Participants noted that changes in their curriculum content, instruction, or both played an essential role in improving their students' engagement. T1 focused on uploading quality materials in advance to allow students to work independently and use their synchronous instruction time to "check in on and focus on conversations" with students. T3 designated time at the end of each lesson for students to share to foster "more personal connections." T4 reduced the amount of content for each lesson so they could check in with students, believing that at times their class was "really about mental health." T6 used smaller mini-assignments and other forms of student work to engage students, focusing on building relationships by offering help with class content and providing regular feedback. Lastly, T7 felt like they were still "adjusting their expectations."

Means et al. (2014) pointed out that there are many similarities between crafting compelling online learning experiences and those which occur in a classroom, such as pacing, assessment, feedback, teacher-student relationships, and communication. Havriova et al. (2019) noted that students found success by using internet resources and then utilizing group discussion to analyze and process content. This research aligns with the researcher of Palmer (1998), which also found that taking isolated data and then weaving it into patterns as part of a larger community of data helps the brain make meaningful connections. However, the teacher needs to determine what tasks will be authentic for their students, and Benedict (2010) suggests that

providing students with the autonomy to direct their course of study can make connections more meaningful.

Rethinking Classroom Priorities

Teacher Mindsets

COVID-19 heavily affected the emotions, attitude, and decision-making of participants. COVID-19 was frequently referenced throughout all data collection instruments as having a major impact on participants' decisions. There were wide ranges of emotions expressed by participants, which seemed to shift as the year progressed. T7 was the outlier whose responses veered from their own emotions but instead commented on the bigger picture of how society considered schooling in the time of COVID-19.

At the start of the year, only one teacher explicitly expressed positivity, with T1 saying that they were "excited to be teaching again." However, they noted they felt "kind of bummed" that they did not get to interact with the students. In contrast, T2 said their start to the year was "terrible, I feel stressed all the time," and T3 echoed the sentiments of feeling "worried and stressed, but it's going to be what it's going to be." T4 started "feeling particularly defeated about the year," particularly when there was no clear plan in place for her school, which mirrored T5's emotions, who was "really upset and a little depressed about things." T6 struggled to be "mentally there [and felt] not healthy enough [because] there's an emotional thing you go through that affects your work."

Four to six-weeks into the school year and during the second set of data collected, teachers' mindsets had a noticeable shift. T1 commented on being proud of the lessons they had created, and T2 had more positive things to say after their school switched to in-person learning, that it made a difference to see and build relationships with them face to face. T3 expressed

feeling "really positive about everything to this point," and T4 was "actually looking forward to continuing that work to something that I discovered that I really enjoy doing." The same could be said for T5, who in their second interview said they found teaching remotely "really interesting, and I like the challenge of trying to figure out how to do new creative things with technology." T6 did not express a shift in attitude as they felt overscheduled and unsupported by their administration, commenting that "times like these are when you need to hit the brakes."

The majority of data showed that participants felt stressed, worried, and depressed at the beginning of the school year. Participants expressed similar emotions in a study by McQuirter (2020, p. 49) who felt "a feeling of isolation as they attempt to manage the complex technical, social, and pedagogical challenges presented by synchronous and asynchronous instruction." In contrast, as the year progressed, the data indicated their emotions had shifted and become more positive. However, what is important to note is that the positive comments referenced classroom success rather than personal emotions. This may indicate that participants were making the best of a bad situation and finding satisfaction where they could. Alternatively, it could be that participants had developed tools and techniques to better deal with the unusual situation to embrace new ways of teaching.

In actuality, nearly all participant comments focused on pedagogical concerns rather than musical content. Essentially, COVID-19 caused participants to find new ways to combine their music expertise and knowledge of pedagogy, to demonstrate Shulman's (2004) Pedagogical Content Knowledge. Once they were able to use their knowledge and make justified decisions for their curriculum planning and content, they were able to focus more keenly on other aspects of teaching. According to Heaton and Lampert (1993) and Bransford (2000), this would make them effective educators and perhaps improve their mindsets. These scholars further support the

supposition that it was mostly the uncertainty of circumstance and remote learning implementation that affected participants' mindsets.

Student Care

Participants indicated that many of the changes made to their curriculum and instruction prioritized their students' social-emotional well-being, engagement, and work submission. During the COVID-19 pandemic, adolescents faced an "increased incidence of mental health problems, including stress-related disorders, depression, and anxiety" (Fegert et al., 2020, p. 20). Researchers have been "considering the essential role care plays in relationship building with students, especially students of color" (Knight-Manuel & Marciano, 2018, p. 56) for many years, particularly in the areas of culturally relevant pedagogy. However, COVID-19 seems to have reinforced the importance of care and relationship-building between students and teachers.

Data showed that all participants demonstrated awareness of student needs and that their students' well-being, at times, superseded their curricular goals. There were three key ways in which they did this: simplification of curriculum content, observation of body language and non-verbal communication, and building communicative relationships. By first simplifying their curriculum, participants freed more of their time and focused on attending to students' needs beyond the subject matter. This particular point has been discussed at length in the Emphasis on *Learner* and Student Engagement sections of this chapter. The latter two relate to communication, and teachers found their unique ways of interacting with students.

In remote learning, many of the societal norms regarding human interaction shifted, and this was experienced by participants and their students who engaged in remote learning. Communication pathways become more challenging to navigate not only for teachers and students but also for students to interact with their peers. Verbal communication was no longer

the primary way for a class to interact, and instead, they had options such as gestures, typed chat, emojis, and button prompts such as reactions and raised hands. Access to facial expressions and body language also became more challenging, with students having power over how much of their features were visible or whether they had their cameras on at all. In the case of some, availability of internet or camera-enabled devices presented a challenge as "not all households have access to instruments and technologies, or the support or space to learn, and for others, there are greater priorities right now" (Daubney & Fautley, 2020 p. 108).

Before COVID-19, there was a degree of separation between students' home and school environments. For teachers and their students alike, this boundary blurred, and several participants noted that it had affected the way they interact with and care for their students. T1's instruction goal was to "make sure that everybody leaves the classroom feeling a little bit better than when they came in." T2 was concerned that individual students were getting lost and not receiving the attention they needed. T3 expressed newfound awareness of students "going through more than I realized," and T4 said that really, they were just trying to facilitate students "getting their minds off things." T6 pointed out that they just had to "take advantage of every point of contact in the present learning environment," and T7 had adjusted their expectations so that students "showing up is good enough.

The Prioritization of "Academic" Subjects

The data which emerged showing that student engagement and learning in music were both positively and negatively affected by other subjects was both surprising and yet unsurprising. Data were collected from participants regarding their schedule, grade levels taught, and contact time with students. This information was intended to be contextual and inform the synthesis and analysis of data. However, when combined with participant responses in interviews

and questionnaire text prompts, it emerged that many schools had prioritized instruction time for traditionally "academic" subjects, even though the arts (and therefore music) was also a core subject. This did not only happen in New York. A study conducted in the United Kingdom (Daubney & Fautley, 2020) noted that their government-backed online curriculum launched following the pandemic included very little by way of music and focused predominantly on the narrow range of subjects included.

Speaking to the data collected as part of this study, the lack of prioritization presented itself in multiple ways, including reduced instruction time, exclusion of remote students, travel to other classrooms without music resources, and cancellation of classes with little notice for academic study halls. T3 stated that the initial plan for reopening their school involved only core subjects receiving synchronous instruction, that is "math, science, Humanities, and Spanish." In contrast, others, like music, were intended to be entirely asynchronous. T5 said they "fought against administration and kids and family prejudices, much thinking that music is not a real subject and so then when it's not on their schedule and taken away I feel like its [importance] goes backward." T7 said that music was considered an "enrichment" subject in their school and consistently felt that "my subject was not really being considered."

The last century saw dramatic shifts in the overarching emphasis on formal education and specific subjects' focus. In the early 20th century, Dewey emphasized that the primary point of education was to prepare individuals to function as productive members of their community, fulfilling various roles that were uniquely valued (Dewey, 1938). This approach to education shifted as awareness of multiculturalism grew, society expanded, and politics became the driving force of educational initiatives. A sudden trend emerged across multiple government initiatives where math, science, and language dominated the curriculum (Abeles, 2010). The incorporation

of standardized testing and National Standards increased pressure on schools. Though some policies included the Arts as core subjects, both funding and time allotments for the Arts were cut (Abeles, 2010). With the prevalence of social justice movements centering around race, disabilities, and gender equality, the Arts have re-emerged to serve as a vehicle of inclusion. Music education should be rich in its variety, incorporating repertoire from the past, present, and other cultures (Abeles, 2010).

On the flip side, several participants noted that students were looking forward to music classes to decompress from academic classes. T2 said their students "look forward to the break, they get excited when I come in, it's something different." The literature agrees that the Arts serve as a creative outlet for students in an increasingly testing and achievement-based world (Abeles, 2010; Eisner, 2004; Elliott, 2015):. "The Arts teach students to act and to judge in the absence of rule, to rely on feel, to pay attention to nuance, to act and appraise the consequences of one's choices and to revise and then to make other choices" (Eisner, 2004, p. 5). If they can teach such essential life lessons, then surely this is a compelling answer that supports the need for Arts programs in schools.

Addressing Researcher Assumptions

When it came to articulating their intent and reasoning for curricular decisions, participants often diverged into detailed explanations of music-specific content and processes. There was a disconnect between understanding music-specific pedagogy and non-music pedagogical frameworks or terminology that would have better allowed them to articulate their meaning. This disconnect aligned with the researcher's first assumption; that many music teachers do not make connections between general education pedagogies and music-specific approaches. However, there was no data in this study that supported the related third assumption

that music teachers tend to place higher value and base their curriculum on music scholars' music methodologies or writings.

There was data to support the second assumption of a discrepancy in music teachers' pedagogical backgrounds concerning music performance, music pedagogy, and generalized education courses (Table 16). All participants except T6 (music education) possessed an undergraduate degree in music performance. Three (T2, T6, T7) also had a graduate degree in music performance. Three participants (T1, T4, T5) had graduate degrees in music education, with a fourth (T3) whose degree was in-progress. Two participants had other graduate qualifications, T1 holding a degree in curriculum and teaching, and T5 holding a education leadership certificate. When examining pedagogical coursework, three participants (T1, T3, T6) had taken notably more music pedagogy courses than non-music. Two participants (T5, T7) had taken approximately equal numbers of music and non-music pedagogy courses. Two others (T2, T4) had taken more non-music pedagogy courses than music.

Table 16

Participants' Education and Pedagogy Course Background

Teacher Profiles	**Teacher 1**	**Teacher 2**	**Teacher 3**	**Teacher 4**	**Teacher 5**	**Teacher 6**	**Teacher 7**
Undergraduate Degree/s (BA)	Mus Perf	Mus Perf	Mus Perf	Mus Perf	Mus Perf	Mus Ed	Mus Perf
Graduate Degree/s (MA)	Mus Ed	Mus Perf	N/a	Mus Ed	Mus Ed	Mus Perf	Mus Perf
Degrees in Progress (MA)	C&T		Mus Ed		C Ed Lead		
Music Pedagogy Courses	10-14	0-4	10-14	5-9	5-9	15-19	10-14
Non-Music Pedagogy Courses	5-9	5-9	0-4	10-14	5-9	5-9	10-14

Note. Abbreviations as follows; music education (mus ed), music performance (mus perf), curriculum and teaching (C&T), and education leadership certificate (c ed lead).

The fourth assumption was that curriculum planning and instruction in music classrooms might be diversified and enhanced by incorporating non-music pedagogical approaches. While data did not directly support this assumption, the data did demonstrate that participants' ability to articulate their curriculum planning and instruction decisions improved through their use and developing an understanding of a non-music pedagogical framework (Schwab's Commonplaces). The last assumption was related to the fourth. Understanding and utilizing a more comprehensive range of pedagogical frameworks would likely affect curriculum planning and instruction to improve teaching approaches and student learning. Again, data did not directly support this assumption. However, this study's findings would suggest that further research involving the application of a non-music pedagogical framework to teachers' curriculum planning and instruction might yield further information.

Addressing Data Limitations

In this chapter, there were points at which discussion could no longer progress due to a lack of available data. Ideas, suppositions, and questions that emerged were unable to be addressed as they fell beyond this study's scope and would require additional supporting literature and data. First, the data did not explain why participants' did not grasp the difference between curriculum and instruction nor offer information regarding the impact on quality and effectiveness of teaching practice. Second, data collection instruments did not include questions regarding how policy, expectations of school administrators, or school culture may have influenced their initial curriculum planning and instruction or later changes. They also did not include prompts to indicate plans for any future changes to curriculum planning and instruction. Third, questions did not delve into participants' knowledge or speculations as to why music was

seemingly devalued, what effect might the above have on students' perceptions of the importance of music, and whether it may have affected students' engagement.

Lastly, the study's timeline did not allow for further exploration of how the learning environments altered by COVID-19 would affect teachers and students long-term. Theoretically, the high level of care for students was not isolated to this single year; however, teachers found themselves invited into their students' personal lives in unprecedented ways. Data was not available that indicated how much more teachers may have learned about their students now because they see and hear them interacting at home. They may have had deeper understandings of students' lived experiences than in the previous, traditional schooling environment. There may also have been a disconnect between what teachers believed should be happening in the classroom versus what actually was, simply because they had more things to focus on. Such speculations would require additional data but could serve as a starting point for future research, as discussed in the following chapter.

Summary

This chapter discussed findings related to the four research questions through a cross-case analysis of participants' data. Additional literature was examined related to COVID-19 and student engagement's educational impact to offer insight and background into topics of discussion. The first section of this chapter focused on the first two research questions pertaining to the Commonplaces of Learning (Schwab, 1970). More specifically, the focus was on the participants' initial misunderstandings and then improved understanding of the Commonplaces, their emphasis on the *leaner* lens, and their confusion between curriculum and instruction. The second section of this chapter centered around the implications regarding COVID-19 that emerged from data, including school reopening structures and student engagement. The third

section focused on rethinking classroom priorities regarding teacher mindsets, student care, and prioritizing "academic" subjects. Lastly, this chapter addressed initial assumptions made by the researcher at the outset of the study.

Chapter VI: Summary, Conclusions, and Recommendations

Summary

Purpose and Research Questions

The purpose of this multi-site comparative study was to engage music educators' in a process to uncover broader perspectives on their pedagogy by breaking down the barriers between general education pedagogy and music education. The curriculum planning and instruction of music teachers were observed through Schwab's Commonplaces, a non-music pedagogical framework, to identify connections between their initial approaches and changes made during the first four to six weeks of the 2020-2021 school year. Each lens's generalizability illustrates how understanding this might enhance music teaching and other general education frameworks.

The study addressed the following research questions: (a) How can the curriculum planning and instruction of music teachers be observed in relation to Schwab's commonplaces? (b) What connections might be inferred between these observations and any later curriculum or instructional changes (or lack thereof) made by teachers? (c) How might the schooling changes resulting from the Covid-19 outbreak have impacted these decisions? (d) What impact and/or changes in student engagement and learning might be observed by teachers during the period of this study?

Literature

The review of literature included five sections. The first section provided a background of learning, focusing on diverse student populations and a growing awareness and attentiveness toward meeting their needs. The second section focused on culturally responsive education and summarized Culturally Relevant Pedagogy (Ladson-Billings, 2009), Culturally Responsive

Teaching (Gay, 2010), and Culturally Sustaining Pedagogy (Paris & Alim, 2014). The third section outlined non-music pedagogical frameworks; Schwab's (1970) Commonplaces of Learning, Pedagogical Content Knowledge (Shulman, 2004), and Knowledge Transfer (Barnes, 1993; Bransford et al., 2000) to highlight the interconnected nature of subject matter (music) and pedagogy. The fourth section examined literature surrounding curriculum planning and instruction, teaching career stages, and willingness to engage in ongoing professional learning. Additional literature was included in the discussion chapter to shed light on findings related to COVID-19 and student engagement's educational impact.

Methodology

The participants were seven middle school general music teachers from New York City schools. The selection of these teachers was purposeful (Boeije, 2010; Creswell & Poth, 2018; Stake, 1995) to minimize the variables that might occur due to students' age level and differing expectations of school systems. Data were collected from participants in two sets, each consisting of one questionnaire and one interview for a total of four instruments. Each questionnaire took approximately 30 minutes to complete. They focused on the participants' curriculum planning, intentions, and reasonings for their lessons' planned content and instruction style. Teachers were interviewed by the primary researcher twice for approximately 30-60 minutes each on Zoom. During these semi-structured interviews, teachers reflected on their curriculum planning process, instruction style, and experiences during the beginning of the school year. They were also able to engage in an open discussion with the researcher.

Data were analyzed in a multi-step process which involved "segmenting the data into relevant categories while also simultaneously generating categories from the data" (Bogdan & Biklen, 1982, p. 153). Data were then "reassembled with relationships between the categories

examined to generate understanding of the data in relation to research questions" (Bogdan & Biklen, 1982, p. 153). The data analysis process was as follows; (a) data organization, (b) first cycle structural coding, (c) second cycle coding, and (d) synthesis and cross-case analysis.

Conclusions

The following section includes conclusions shown by findings related to each of the four research questions.

Research Question #1: How can the curriculum planning and instruction of music teachers be observed in relation to Schwab's Commonplaces?

1a. Commonplace lens/es for curriculum planning and instruction were misidentified by participants, particularly *context/milieu*, which resulted in a lack of consensus on which lens was most emphasized. There were differences between the participants' perceptions of their Commonplace emphasis and the data which emerged from other responses. This confusion was indicative of the perceived gap between music and non-music pedagogy approaches. When first asked about the Commonplaces, participants' reactions suggested they had no prior knowledge or understanding of the four lenses, and several felt challenged to think by the questions. This initial encounter with new information is likely what led to them incorrectly identifying their curricula' focus. The identification improvements and changes between the first and second data sets support this assertion.

1b. *Learner* was the most emphasized Commonplace lens for participants' instruction. Participants felt it was important to consider how their curriculum and instruction explored avenues through which students were likely to make meaningful connections. They recognized the need to build on the knowledge students brought with them into the classroom to create new learning experiences. All participants noted that it was more challenging to stay abreast of student needs during COVID-19, particularly when teaching through online platforms.

1c. Four out of seven participants were not able to differentiate between curriculum and instruction. This finding was unexpected. When the four participants responded to questions about the Commonplaces, three asked clarifying questions about the definition of one or more of the lenses. All four shifted toward a discussion of content selection and materials for their curriculum rather than content delivery. Participants dedicated more time and offered more detail in their curriculum and planning responses than they did instruction.

Research Question #2: What connections might be inferred between these observations and any later curriculum or instructional changes (or lack thereof) made by teachers?

2a. Curriculum changes were primarily made based on student feedback or engagement. Data suggested that many participants were educating their students in less than ideal circumstances and were primarily left unsupported in reimagining their classroom environments and ensuring their students were engaged.

2b. Teachers were more accurate in identifying the Commonplace lens/es for their curriculum planning, from which *learner* emerged as the strongest Commonplace emphasis. While there were some discrepancies between participants' interview and questionnaire responses, participants were more articulate when detailing their decisions regarding curriculum planning changes. Participants' increased accuracy in identifying their Commonplace lens/es reflected this. The data suggested that there were three likely explanations for the improvement in Commonplace identification. First, participants learned during the time between the collection of each data set. Second, they had time to consider the Commonplaces and were no longer encountering them for the first time. Third, teachers had grown to know their students and had a clearer understanding of their curriculum and instruction comparative to the beginning of the school year.

2c. *Learner* remained the most emphasized Commonplace lens for instruction. All participants commented they found themselves more focused on ensuring what they initially planned to teach would work for their cohorts in the second set of data.

Research Question #3: How might the schooling changes resulting from the COVID-19 outbreak have impacted these decisions?

3a. COVID-19 heavily affected the emotions, attitude, and decision-making of participants. There were wide ranges of emotions and feelings expressed by participants, which seemed to shift as the year progressed. The majority of data showed that participants felt stressed, worried, and depressed at the beginning of the school year. In contrast, as the year progressed, the data indicated their emotions had shifted and become more positive. However, what is important to note is that the positive comments referenced classroom success rather than personal emotions. T7 was the outlier whose responses veered from their own emotions but instead commented on the bigger picture of how society considered schooling in the time of COVID-19.

3b. Reopening structures frequently changed, which resulted in ongoing curriculum and instructional changes due to fluctuation in resources, planning time, scheduling, and class sizes. All participants noted their planning was short-term, even if they had previously focused on long-term goals. Data suggested that many participants were educating their students in less than ideal circumstances and were largely left unsupported in reimagining their classroom environments and ensuring their students were engaged.

3c. Participants simplified curriculum content due to the challenges presented by remote instruction and reduced instruction time.

3d. Participants altered curriculum and instruction to prioritize the students' social-emotional well-being, engagement, and work submission. Data showed that all participants

demonstrated awareness of student needs and that their students' well-being, at times, superseded their curricular goals. There were three key ways in which they did this simplification of curriculum content, observation of body language and non-verbal communication and building communicative relationships.

Research Question #4: What impact and/or changes in student engagement and learning might be observed by teachers during the period of this study?

4a. Student engagement and learning looked strikingly different due to schooling changes resulting from COVID-19, particularly concerning the remote, blended, or in-person learning models. There was a wide dispersion of reopening structures amongst participants, reflecting the disjointed nature of school scheduling across New York City.

4b. Participants who taught in-person or with blended models observed in-person students showed improved engagement and work quality. Students who were learning full remote faced different challenges than those who had some form of in-person learning.

4c. Student engagement and learning were both positively and negatively affected by other subjects. Data were collected from participants regarding their schedule, grade levels taught, and contact time with students. The intent was for this information to be contextual to inform the synthesis and analysis of data better. However, when combined with participant responses in interviews and questionnaire text prompts, it emerged that many schools had prioritized instruction time for traditionally "academic" subjects, even though the arts (and therefore music) were considered a core subject. The more recent Every Student Succeeds Act (ESSA) refers to core subjects as the Well-Rounded Education provision, which includes "music and arts which articulates the importance of

music as a part of every child's education" (National Association For Music Educators, 2015, p. 2).

4d. Student engagement and quality of work improved after participants made changes to their curriculum. At the beginning of the school year, four of seven participants explicitly detailed their students' reluctance to participate in remote learning. Participants noted that changes in their curriculum content, instruction, or both played an important role in improving their students' engagement during the four to six-week period between collecting the two data sets.

Recommendations for Middle School Music Teachers

The findings of this study offer the following recommendations for possible consideration by middle school music educators;

1. Teachers might practice explaining the 'why' of 'what' curriculum content, and the 'why' of 'how' curriculum is delivered to students in their classrooms. Often there are requirements to submit lesson plans or summaries of what content is covered, but teachers are rarely asked to articulate why. The data from this study suggested teachers' improved understanding of 'why' they made certain choices improved the mindfulness of their practice and noticed improvements in student engagement. When I found myself justifying my decisions based on what others did or how I learned growing up, I needed to dig deeper or refocus on the specific group of students or school culture in which I taught. When selecting repertoire for a concert, I would ask myself; Why this particular piece? Why is it valuable to my students? What concepts does it teach? Does it reflect another culture? Am I selecting it to engage students because it is the music they listen to outside of school or represent that ensemble's key literature? Whichever the reason, there

is a plethora of available research, forums, educator groups, magazine articles that talk about a variety of these reasons and why the reason is so crucial.

2. Exploring non-music pedagogical approaches may be a way to help teachers better understand meanings conveyed through pedagogical choices. This might take the form of classes, or professional development with no particular subject matter focus. Multi-session classes may afford educators the chance to apply concepts in their teaching between sessions which may raise questions that offer a more profound understanding. Social media groups, colleagues, administrators or classroom observations in different subject areas or schools may also help music teachers experience new teaching approaches. This could include observations by other teachers. It may be intuitive to prepare a near-perfect lesson to give a good impression, but teachers will likely learn more from observations of everyday experiences that are not overprepared or practiced.
3. Teachers should try to remember that getting to know their students is a marathon, not a sprint. The participants in this study had better success after several weeks with their classes, and did make changes to their curriculum. They noted an improvement in student engagement and work when they prioritized social emotional well-being , and built on the knowledge students brought with them into the classroom. Knowing students and developing mutual respect is a long-term process and more authentic experiences that happen day today. The researcher recommends culturally responsive education materials as a starting point.

Recommendations for School Administrators and College Supervisors

Based on the findings of this study, the researcher offers the following suggestions for consideration by school administrators and college supervisors;

1. Institution leaders might re-familiarize themselves with well-established pedagogical frameworks, in addition to newer frameworks based on more recent research. Participants in this study commented on the impact a lack of administrative support had on their teaching and that this lack of support added to the stress felt during the school year. Faculty and pre-service teachers may benefit from this extra tier of expertise and support through collaborative examination of literature, recommendations from other experts in the field, and collegial discussion. Administrators and supervisors could also consider generating comprehensive, practical resources on the bulk of such frameworks that are readily accessible to faculty or pre-service teachers. The use of such frameworks should not be forced on any teacher but rather serve as a starting point for further consideration of non-music pedagogical approaches.
2. College degree programs and professional development facilitators may re-evaluate the balance between music content and pedagogy focused coursework. T6's accuracy in identifying their commonplaces and clear articulation of reasonings for their curricular choices and being the only participant with an undergraduate in music education suggested this balanced approach worked in their case. Educators could choose coursework and focus areas that best suit their needs and the settings in which they teach or intend to teach. Administrators might consider offering time off in lieu of that which educators use to take coursework to emphasize the value and importance they see in taking these courses and value the educator's time.
3. While adults, teachers are still learners and should be supported by flexible and appropriate pedagogical processes throughout their careers. Administrators and college supervisors should strive to lead by example in applying key pedagogical concepts to

their own classes and management of faculty, k-12 educators, or pre-service educators. They should be consistent in supporting high pedagogical standards and the methods they use to do so. The researcher recommends replacing formal, generic evaluation rubrics with more meaningful feedback offered through conversation, email, or video.

Recommendations for Further Research

Future research should seek to determine;

1. How can music teachers' educational backgrounds and coursework experiences affect their teaching practices' value and effectiveness. Ideally, participants would have a variety of backgrounds at different degree levels, including music performance, music education, and non-music pedagogy.
2. How can using non-music pedagogical frameworks in classrooms affect teachers' mindsets, student engagement, and work product. Also, the level to which knowledge of pedagogical terminology, or lack thereof, may impact music teachers' curriculum planning and instruction.
3. The perspective of school administrators on the value of music in the school curriculum, and how this may align (or not) with the expectations laid out in ESSA. Also, how might the satisfaction, motivation, work ethic, and practices of music educators be impacted when they feel stressed, unacknowledged, and that their subject is not a priority.
4. Tracking the ongoing changes to overarching schooling formats and the long-term effects of methods used to continue education during the COVID-19 outbreak on student learning and how instruction is delivered. More specifically, how these have shaped the way music is taught in schools over the next five to ten year period.

Researcher Reflections

When preparing to write this paper, I thought I would be writing something different than what eventuated. When COVID-19 closed schools, I was preparing for IRB approval and had no way of knowing whether schools would return to the traditional learning environments or how I might conduct research within the new structures. At the time, I was concerned about the viability of my study and how I might use my existing research questions under new conditions. My focus switched from implementing the Commonplaces to using them as a theoretical framework to observe teaching. However, I came to realize that instead of a limitation or problem to be solved, COVID-19 offered an alternative pathway that could yield valuable research in a unique period of history.

Being a K-12 educator myself, taking an observational role separate from practical intervention or class observations was a unique experience. I connected with educators around New York City during a time where many teachers, including the participants, expressed feelings of isolation. I learned about what was happening in other areas and engaged in collegial dialogue before and after the second interview. I discovered what other educators experienced, and participants themselves also challenged me to open up about my own experiences once data collection had ended. It reinforced the importance of building and sustaining strong relationships with colleagues in music and other subject areas, in my own school, and across the city. It reminded me that embracing new knowledge and alternate perspectives, such as those offered by general educational frameworks, is not just something I should encourage in our students but also myself.

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Appendix A

Questionnaire 1 Protocol

Duncan Dissertation: Questionnaire 1

Start of Block: Default Question Block

Q1.1 Please indicate your initials below for data collection. You will not be identified in the study. The primary researcher will use a pseudonym instead of your initials.

_____

Q1.2 What middle school grade level(s) do you teach?

- ☐ 6 (1)
- ☐ 7 (2)
- ☐ 8 (3)

Q1.3 For the **2019-2020** school year (before distance learning) please indicate the **total** amount of weekly instruction time for each **class** in **minutes**.

Eg. You see class 6A for 2 x 30 minute lessons per week = 60 minutes

- ○ 6th Grade (5) _____
- ○ 7th Grade (8) _____
- ○ 8th Grade (6) _____

Q1.4 For the **2020-2021** school year (based on your school's reopening plans) please indicate the **total** amount of weekly instruction time for each **class** in **minutes**.

Eg. You see class 6A for 2 x 30 minute lessons per week = 60 minutes

Eg. You see class 6A for 30 minutes online and 30 minutes in person = 30 minutes for each field

- ○ 6th Grade in person (5) _____
- ○ 6th Grade online (11) _____
- ○ 7th Grade in person (8) _____
- ○ 7th Grade online (12) _____
- ○ 8th Grade in person (6) _____
- ○ 8th Grade online (13) _____

Q1.5 Indicate the qualifications you possess, their field of study, and graduation years. Please include any degree that is 'in-progress' and use this wording in place of graduation year. **Enter NA in non-applicable fields.**

	Degree Level			Graduation Year / In-Progress		
	Bachelor's (1)	Master's (2)	Doctorate (3)	Bachelor's (1)	Master's (2)	Doctorate (3)
Music Education (1)	☐	☐	☐			
Music Performance (2)	☐	☐	☐			
Other: Specify (3)	☐	☐	☐			
Other: Specify (4)	☐	☐	☐			

Q1.6 Throughout your college study and beyond, estimate how many **MUSIC** education pedagogy courses (of 8 classes or more) you have taken. This may include non-college courses taken as professional development.

- ○ 0-4 (1)
- ○ 5-9 (2)
- ○ 10-14 (3)
- ○ 15-19 (4)
- ○ 20+ (5)

Q1.7 Throughout your college study and beyond, estimate how many **NON-MUSIC** education pedagogy courses (of 8 classes or more) you have taken. This may include non-college courses taken as professional development.

- ○ 0-4 (1)
- ○ 5-9 (2)
- ○ 10-14 (3)
- ○ 15-19 (4)
- ○ 20+ (5)

Q1.8 Please provide some background context and information about your school and its students using the categories below.

- School Borough (8) _____
- School Classification (6) _____
- Yearly Tuition (if applicable) (7) _____
- Student Ethnic Backgrounds (1) _____
- Student Socio-Economic Backgrounds (4) _____
- Additional Information (NA if none) (9) _____

Q1.9 Do your students have access to reliable internet at home?

- Majority Don't (1)
- Some Do, Some Don't (2)
- Majority Do (3)
- All Do (4)

Q1.10 Do your students have access to reliable devices for school work at home?

Laptop, computer, smart-phone, tablet etc.

- Majority Don't (1)
- Some Do, Some Don't (2)
- Majority Do (3)
- All Do (4)

Q1.11 All questions on this page relate to your **CURRICULUM PLANNING**. Please be as detailed as possible.

Q1.12 Using the sliders below, indicate the emphasis you placed on each musical domain in your **curriculum planning** for the **2019-2020** school year **prior to distance learning**.

	Limited Time		Regularly		Extended Time
	1	2	3	4	5
Composing ()					
Performing ()					
Responding ()					
Connecting ()					
Other: Specify ()					
Other: Specify ()					

Q1.13 Using the sliders below, indicate the emphasis you intend to place on each musical domain in your **curriculum planning** for the **2020-2021** school year (based on your school's reopening plan).

	Limited Time		Regularly		Extended Time
	1	2	3	4	5
Composing ()					
Performing ()					
Responding ()					
Connecting ()					
Other: Specify ()					
Other: Specify ()					

Q1.14 Please provide explanations for any notable changes in your curriculum.

Keep in mind these may be related, or entirely unrelated to Covid-19 changes.

_____

_____

_____

_____

_____

Q1.15 Using the sliders below, indicate the emphasis you placed on each domain when **curriculum planning** for the **2019-2020** school year **prior to distance learning**.

Eg. Teacher chooses hip hop music, selects examples to teach music elements = strong teacher + strong context

Eg. Students select music genre, and research independently = minimal teacher + strong student

	Minimal Emphasis				Strong Emphasis
	1	2	3	4	5
Teacher Perspective ()					
Student Perspective ()					
Subject Matter ()					
Context ()					

Q1.16 Using the sliders below, indicate the emphasis you intend to place on each domain when **curriculum planning** for the **2020-2021** school year (based on your school's reopening plan).

	Minimal Emphasis				Strong Emphasis
	1	2	3	4	5
Teacher Perspective ()					
Student Perspective ()					
Subject Matter ()					
Context ()					

Q1.17 Please provide explanations for any notable changes in your domain emphasis.

Keep in mind these may be related, or entirely unrelated to Covid-19 changes.

_____

_____

_____

_____

_____

Q1.18 Are there are any ways in which Covid-19 and your school's reopening structure has impacted your **curriculum planning** you have not mentioned in previous responses? If so, please elaborate.

_____

_____

_____

_____

_____

Q1.19 Is there anything else you would like to add? (Optional)

_____

_____

_____

_____

_____

End of Block: Default Question Block

Interview 1 Protocol

This will be a semi-structured interview protocol, which means you will be able to ask questions, provide additional responses, and engage in discussion with the interviewer.

Curriculum & Planning 1

1. Would you say you are a long term (year) planner, short term (unit) planner, or somewhere in-between? Tell me more about your planning.

2. What are the similarities and differences between your planning for the year/semester/unit, and your planning for individual lessons?

3. Have you taught your planned curriculum (or something similar) before? If you have changed it this year, or made some adjustments, what factors influenced your changes?

4. Do you find you need to make changes to your curriculum and/or lessons as the year progresses? If so, how frequently and over what period of time? Please explain why/why not and what factors influence that decision.

5. This coming school year is a unique moment in time, would you please outline your school's reopening plans? How has this affected your planned curriculum?

6. How are you feeling about the upcoming school year? What are some things you may be looking forward to, enthusiastic about, concerned about, what is on your mind?

7. With all that said, would you say that your curriculum is more focused on your perspective as the teacher, the student's perspective, context, or the subject matter itself? Please elaborate.

Do you have any questions, or want to add anything that I may not have asked?

Instruction 1

1. Tell me about your instruction style, how you interact with students and so on.

2. Are there differences between how you instruct in person vs. online? Please elaborate. This may include demeanor, rapport, synchronous, asynchronous etc.

3. Would you say that your instruction is more focused on your perspective as the teacher, the student's perspective, context, or the subject matter itself? Please elaborate.

Do you have any questions, or want to add anything that I may not have asked?

END INTERVIEW 1

END DATA SET 1

Questionnaire 2 Protocol

Duncan Dissertation: Questionnaire 2

Start of Block: Default Question Block

Q1.1 Please indicate your initials below for data collection. You will not be identified in the study. The primary researcher will use a pseudonym instead of your initials.

_____

Q1.2 Have there been any **changes** to the the amount of weekly instruction time per class? If so, please indicate the new totals here. If not, leave blank.

Eg. You see class 6A for 2 x 30 minute lessons per week = 60 minutes

Eg. You see class 6A for 30 minutes online and 30 minutes in person = 30 minutes for each field

- 6th Grade in person (5) _____
- 6th Grade online (11) _____
- 7th Grade in person (8) _____
- 7th Grade online (12) _____
- 8th Grade in person (6) _____
- 8th Grade online (13) _____

Q1.3 Using the categories below as a guide, briefly describe your students. Consider their general behaviors, skills, and dispositions, in the following categories. Please be honest, and consider both strengths and challenges.

- Classroom Conduct (1) _____
- Performing Skills (4) _____
- Composing Skills (5) _____
- Additional Information (NA if none) (6) _____

Q1.4 For the next three questions the more information you can provide the better. You can write conversationally, in point form, or formally, whatever you are most comfortable with. Be open and honest, and remember everything will be published under a pseudonym.

Q1.5 Describe your teaching **style**.

_____

_____

_____

_____

_____

Q1.6 Describe your teaching **strengths**, things you enjoy, special interests etc.

_____

_____

_____

_____

_____

Q1.7 Describe your teaching **challenges**, things you find stressful, things you find difficult etc.

_____

_____

_____

_____

_____

Q1.8 This next section relates to your **CURRICULUM PLANNING.**

Q1.9 On the last questionnaire you completed this slide chart based upon planning which occurred before the school year commenced. Please complete it again **based upon your current CURRICULUM planning.**

	Limited Time		Regularly		Extended Time
	1	2	3	4	5
Composing ()					
Performing ()					
Responding ()					
Connecting ()					
Other: Specify ()					
Other: Specify ()					

Q1.10 Please provide explanations for any notable factors that may have influenced these changes.

Keep in mind these may be related, or entirely unrelated to Covid-19 changes.

_____

_____

_____

_____

_____

Q1.11 On the last questionnaire you completed this slide chart based upon planning which occurred before the school year commenced. Please complete it again based upon your current CURRICULUM planning.

	Minimal Emphasis 1	2	3	4	Strong Emphasis 5
Teacher Perspective ()					
Student Perspective ()					
Subject Matter ()					
Context ()					

Q1.12 Please provide explanations for any notable factors that may have influenced these choices.

Keep in mind these may be related, or entirely unrelated to Covid-19 changes.

_____

_____

_____

_____

_____

Q1.13 Are there are any ways in which Covid-19 and your school's reopening structure has impacted your **curriculum planning** you have not mentioned in previous responses? If so, please elaborate.

_____

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_____

Q1.14 This next section relates to your **INSTRUCTION.**

Q1.15 Using the sliders below, indicate the emphasis you placed on each musical domain in your **INSTRUCTION**. This is how much time you spend **actively instructing or helping students with work** during class time.

	Limited Time		Regularly		Extended Time
	1	2	3	4	5
Composing ()					
Performing ()					
Responding ()					
Connecting ()					
Other: Specify ()					
Other: Specify ()					

Q1.16 Please provide explanations for your domain emphases.

Keep in mind these may be related, or entirely unrelated to Covid-19 changes.

_____

_____

_____

_____

_____

Q1.17 Using the sliders below, indicate the emphasis you placed on each domain in your instruction. This is how your focus your time actively instructing or helping students with work.

Eg. Teacher chooses hip hop music, selects examples to teach music elements = strong teacher + strong context

Eg. Students select music genre, and research independently = minimal teacher + strong student

	Minimal Emphasis 1	2	3	4	Strong Emphasis 5
Teacher Perspective ()					
Student Perspective ()					
Subject Matter ()					
Context ()					

Q1.18 Please provide explanations for your domain emphases.

Keep in mind these may be related, or entirely unrelated to Covid-19 changes.

_____

_____

_____

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_____

Q1.19 Are there are any ways in which Covid-19 and your school's reopening structure has impacted your **curriculum planning** you have not mentioned in previous responses? If so, please elaborate.

_____

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_____

Q1.20 Is there anything else you would like to add? (Optional)

_____

_____

_____

_____

_____

End of Block: Default Question Block

Interview 2 Protocol

Like our first interview, this will also be a semi-structured interview protocol, which means you will be able to ask questions, provide additional responses, and engage in discussion with the interviewer. It has been roughly a month since we last spoke. I will be asking you some similar questions from last time, but they are more focused on the present and anything that has occurred since school started back.

Questionnaire 1 Follow-Up

What is your preferred gender pronoun?
How many minutes per week do you see each class? [total instruction time]
How many times per week do you see each class? [class periods]
Approximately how many students are virtual vs. in-person?
How many years have you been teaching, any grade?
How many years have you taught middle school?
How long have you been in your current job?

Curriculum & Planning 2

1. Now that the school year is underway, how are you feeling about it?

2. Do you have any major concerns, struggles, frustrations and so on that you have encountered so far? What can you tell me about your observations of student engagement and learning in relation to these?

3. What have been some of your successes, things you enjoyed, looking forward to as the year moves forward? What can you tell me about your observations of student engagement and learning in relation to these?

4. Have you made any changes to your planned curriculum since we last spoke? Elaborate as to why/why not.

5. Have you noticed impact and/or changes in student engagement and learning since you made these changes? If so, please elaborate.

6. Would you say that your current curriculum is more focused on your perspective as the teacher, the student's perspective, context, or the subject matter itself? Please elaborate.

7. Is there anything you would like to comment on about how your curriculum may have been impacted by your school's reopening structure?

Do you have any questions, or want to add anything that I may not have asked?

Instruction 2

1. Tell me about your current instruction style now that school has gone back, how you interact with students and so on.

2. Would you say there have been any noticeable changes in your instruction since we last spoke? Describe these changes and why you made them (or why not if none have been made).

3. Would you say that your instruction is more focused on your perspective as the teacher, the student's perspective, context, or the subject matter itself? Please elaborate.

4. Is there anything you would like to comment on about how your instruction may have been impacted by your school's reopening structure?

Do you have any questions, or want to add anything that I may not have asked?

END INTERVIEW 2

END DATA SET 2

Appendix B

Recruitment Email

Good Afternoon,

My name is Renee Duncan and I am currently completing my Doctoral Dissertation research at Teachers College Columbia University. As part of my degree requirements, I will be conducting a study commencing in September, 2020 [IRB ID: 20-321].

You are invited to participate in this research study called "Are Schwab's Commonplaces Common in Music Teaching." You may qualify to take part in this research study because you are over 25 years of age, have 5-20 years teaching experience, and currently teach middle school general music. Approximately 6-8 people will participate in this study.

It will comprise of 2 short questionnaires, and 2 interviews conducted on Zoom.

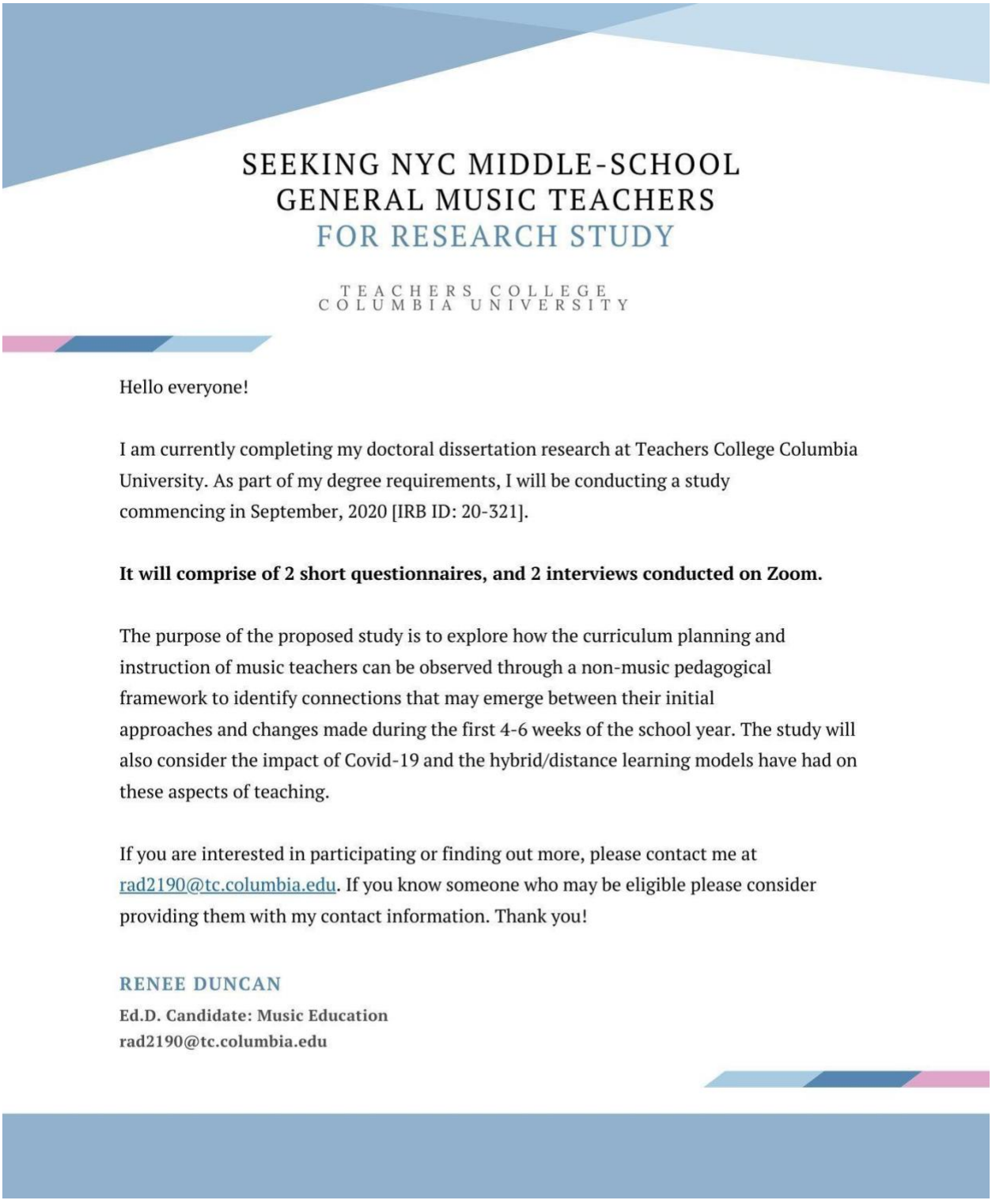
The purpose of the proposed study is to explore how the curriculum planning and instruction of music teachers can be observed through a non-music pedagogical framework to identify connections that may emerge between their initial approaches and changes made during the first four to six weeks of the school year.

If you are interested in participating or finding out more, please contact me at rad2190@tc.columbia.edu. If you know someone who may be eligible please also pass this on.

Looking forward to hearing from you,

Renee Duncan

Social Media Recruitment Post



Appendix C

Participant Consent Form

TEACHERS COLLEGE

COLUMBIA UNIVERSITY

525 West 120th St. New York, NY 10027
212-678-3000 | www.tc.columbia.edu

INFORMED CONSENT

Protocol Title: Are Schwab's Commonplaces Common in Music Teaching?

Principal Researcher: Renee Duncan, Teachers College

(718)577-7497, rad2190@tc.columbia.edu

INTRODUCTION

You are invited to participate in this research study called "Are Schwab's Commonplaces Common in Music Teachers?" You may qualify to take part in this research study because you are over 25 years of age, have 5-20 years teaching experience, and currently teach middle school general music. Approximately 6-8 people will participate in this study.

WHY IS THIS STUDY BEING DONE?

The purpose of the study is to explore how the curriculum planning and instruction of music teachers can be observed through a non-music pedagogical framework to identify connections that may emerge between their initial approaches and changes made during the first 4-6 weeks of the school year.

WHAT WILL I BE ASKED TO DO IF I AGREE TO TAKE PART IN THIS STUDY?

If you decide to participate, you will be given a pseudonym in order to keep your identity confidential.

You will be given 2 questionnaires which will take approximately 30 minutes each, regarding your curriculum planning, intentions and reasonings for the planned content and instruction style of your lessons. There will also be some questions related to your teaching experience, and educational background. These questionnaires will be created and completed in Qualtrics.

You will be interviewed by the primary researcher twice for approximately 30-45 minutes each on Zoom. During these semi-structured interviews, you will be asked to reflect on your curriculum planning process, instruction style, and experiences during the beginning of the school year. You will also be offered the opportunity to engage in open discussion with the researcher. These interviews will be audio and video-recorded and then transcribed using Zoom. If you do not wish to be recorded, you will not be able to participate as audio and video recordings are a requirement of participating in the study. Zoom video is used for engaging in the meeting but will not be used for data analysis, and the audio recording will be deleted after transcribed.

WHAT POSSIBLE RISKS OR DISCOMFORTS CAN I EXPECT FROM TAKING PART IN THIS STUDY?

This is a minimal risk study, which means the harms or discomforts that you may experience are not greater than you would ordinarily encounter in daily life while taking routine physical or psychological examinations or tests. However, there are some risks to consider. You do not have to answer any questions or share anything you do not want to talk about. You can stop participating in the study at any time without penalty. You might feel concerned that things you say might get back to your supervisor. Your information will be kept confidential.

The primary researcher is taking precautions to keep your information confidential and prevent anyone from discovering or guessing your identity, such as using a pseudonym instead of your name and keeping all information on a password protected computer and locked in a file drawer.

WHAT POSSIBLE BENEFITS CAN I EXPECT FROM TAKING PART IN THIS STUDY?

There is no direct benefit to you for participating in this study. Participation may benefit the field of teacher education to better understand the best way to train music teachers.

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WILL I BE PAID FOR BEING IN THIS STUDY?

You will not be paid to participate. There are no costs to you for taking part in this study.

WHEN IS THE STUDY OVER? CAN I LEAVE THE STUDY BEFORE IT ENDS?

The study is over when you have completed the 2 questionnaires, lesson and 2 interviews. However, you can leave the study at any time even if you have not finished.

PROTECTION OF YOUR CONFIDENTIALITY

The primary researcher will keep all written materials locked in a desk drawer in a locked office. Any electronic or digital information (including audio (and video) recordings) will be stored on a computer that is password protected. There will also be files stored on the researchers Teachers College affiliated Google Suite, which is also password protected. All data will be stored under your pseudonym and kept for a period of 10 years.

For quality assurance, the study team, and/or members of the Teachers College Institutional Review Board (IRB) may review the data collected from you as part of this study. Otherwise, all information obtained from your participation in this study will be held strictly confidential and will be disclosed only with your permission or as required by U.S. or State law.

HOW WILL THE RESULTS BE USED?

The results of this study will be published in journals and presented at academic conferences. Your identity will be removed from any data you provide before publication or use for educational purposes. Your name or any identifying information about you will not be published. This study is being conducted as part of the dissertation of the primary researcher.

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CONSENT FOR AUDIO AND OR VIDEO RECORDING

By writing/typing your name and checking 'I AGREE' you consent to audio recording and video recording is part of this research study. If you do not wish to be recorded, you will not be able to participate as audio and video recordings are a requirement of participating in the study.

NAME:

❑ **I AGREE**

WHO MAY VIEW MY PARTICIPATION IN THIS STUDY

By writing/typing your name and checking 'I AGREE' you are consenting to allow written materials to be viewed by faculty and students at Teachers College, Columbia University, at an educational setting or at a conference outside of Teachers College, Columbia University. You also consent to allow written, video and/or audio-recorded materials to be outsourced for transcription.

NAME:

❑ **I AGREE**

OPTIONAL CONSENT FOR FUTURE CONTACT

The researcher may contact me in the future for information relating to this current study:

❑ Yes

❑ No

WHO CAN ANSWER MY QUESTIONS ABOUT THIS STUDY?

If you have any questions about taking part in this research study, you should contact the primary researcher, Renee Duncan, at (718)577-7597, rad2190@tc.columbia.edu, or the research coordinator, Dr. Kelly Parkes at kap2200@tc.columbia.edu.

If you have questions or concerns about your rights as a research subject, you should contact the Institutional Review Board (IRB) (the human research ethics committee) at 212-678-4105 or email IRB@tc.edu or you can write to the IRB at Teachers College, Columbia University, 525 W. 120th Street, New York, NY 10027, Box 151. The IRB is the committee that oversees human research protection for Teachers College, Columbia University.

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PARTICIPANT'S RIGHTS

Please check all boxes and sign below.

- ❑ I have read the Informed Consent Form and have been offered the opportunity to discuss the form with the researcher.
- ❑ I have had ample opportunity to ask questions about the purposes, procedures, risks and benefits regarding this research study.
- ❑ I understand that my participation is voluntary. I may refuse to participate or withdraw participation at any time without penalty.
- ❑ The researcher may withdraw me from the research if my job position changes and is no longer applicable to the study.
- ❑ If, during the course of the study, significant new information that has been developed becomes available which may relate to my willingness to continue my participation, the researcher will provide this information to me.
- ❑ Any information derived from the research study that personally identifies me will not be voluntarily released or disclosed without my separate consent, except as specifically required by law.
- ❑ Identifiers may be removed from the data. De-identified data may be used for future research studies by the primary researcher.
- ❑ I should receive a copy of the Informed Consent Form document.

By writing/typing your name, completing the date and checking 'I AGREE' you are giving consent to participate in this study.

❑ **I AGREE TO PARTICIPATE IN THIS STUDY**

NAME:

DATE: