The Sound of Music:

A Case Study of Teacher Diane Garrett

by

JANE SAUNDERS

A thesis in partial fulfilment

of the requirements for the degree of

Doctor of Philosophy

in Educational Studies

LAKEHEAD UNIVERSITY

THUNDER BAY, ONTARIO

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ABSTRACT

The purpose of this study is to explore the expert teaching of music teacher Diane Garrett, of Thunder Bay, Ontario. The qualitative case study method set within a constructivist framework was utilized. Seven interviews were conducted with primary participant, Diane Garrett. In order to further explore her influence and impact on the students of Fort William Collegiate Institute in Thunder Bay, Ontario, six former students and two colleagues were interviewed. Archival data, in the form of artifacts and documents, were also examined.

The existing body of literature about expert teachers reveals that they share similar personality characteristics (Collinson, 1996; Porter & Brophy, 1988). As well, expert teachers possess a highly developed sense of pedagogical knowledge, expressed in theoretical knowledge and practical teaching skills (Berliner, 1988; Leinhardt & Greeno, 1986; Sternberg & Horvath, 1995).

Three themes emerged from the data: building a family, teaching and learning, and striving for excellence. Expert music teacher Diane Garrett encouraged the development of a family-like atmosphere in the classroom, and acted as a parental figure, nurturing, caring and facilitating the emergence of a "musical family" within the F.W.C.I. Music Department. As well, she acted as a role model of musicianship and high performance standards for her students. These themes are discussed as they relate to current literature, educational philosophies (Elliott, 1995; Palmer, 1998; van Manen, 1996), and music teaching practices. In this study, the notion of the expert teacher is reinvented in that the teacher as a parental figure emerges as the most significant finding, providing the field of expert teaching with a new concept and a different set

of variables to consider. By exploring Diane Garrett's combination of mastery in teaching and musicianship and the relationship to her students' achievement, the myth - "those who can do, those who can't teach" - is debunked.

ACKNOWLEDGMENTS

Many people have taken part in the process of writing this thesis. I would like to thank:

Diane Garrett and the **participants** of this study for freely sharing their experiences with me. Many happy hours were spent talking about music teaching, the highs and lows of "the business", and life in the Fort William Collegiate Institute (F.W.C.I.) music department. Special thanks to Diane, the Lakehead District School Board (on behalf of F.W.C.I.), and the Thunder Bay Symphony Youth Orchestra for allowing the use of their identities in order to officially and publically "name and claim" their achievements

My **committee** for their professional guidance and personal support throughout this project. Their numerous creative and insightful suggestions and ideas, patient guidance, and genuine concern in the development of this thesis are truly appreciated.

Supervisor: **Dr. Fiona Blaikie,** Lakehead University

Committee Members: **Dr. Rodger Beatty,** Brock University

Dr. Carol Beynon, The University of Western Ontario

Indeed, my own *"3 B's"* !

My **parents**, Bud and Barbara Saunders, for their continued commitment through their personal and financial support of my educational and professional endeavours. It is a wonder for me to be able to tell my students that my parents are (still) my biggest fans.

My **professional colleagues** and **personal friends** in the teaching community for their continued interest and curious questions about "what I was doing".

Joyce Tryssenaar, whose belief in the importance and "calling" of the professional who is first and foremost a teacher, but also an academic, has been an inspiration to me. As I taught

by weekday and worked on this thesis by weekend, holiday, and summer for two years, Joyce provided the much needed voice of reason about how to balance all of the thoughts, ideas, feelings, and beliefs about learning to learn that I encountered along this research road. Her assistance as a peer editor was also greatly appreciated.

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The Sound of Music: A Case Study of Teacher Diane Garrett

CHAPTER ONE

INTRODUCTION

What is an expert[1] teacher? How does the pedagogy of an expert differ from that of a novice? Why is the influence of an expert teacher critical in the development of both students and subject-specific programs? Over the past thirty years, questions about the nature of expert teaching have been addressed by pedagogues, parents, government policy-makers, boards of education, and researchers (Porter & Brophy, 1988). Professional and career development, pre-service teacher training, and leadership structures are a few of the areas in the educational system that can benefit from the experience and pedagogical practices of expert teachers. Additionally, the most important group within the system, students, are directly affected by an expert teacher. Turner-Bisset (1999) states that

> teaching is a deeply complex, intellectual and practical activity. It is a creative act, in which the expert teacher selects from the store of expertise and repertoire of teaching strategies and representations, the most appropriate ones for her or his purposes. (p. 53)

According to an observational study by the Connecticut State Department of Education (1986), the most important characteristics of the exemplary teacher were positive attitude, high

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[1] The term expert teacher has been chosen to represent the concept of a teacher identified as an expert. For the purposes of this study, the term expert will also include the related terms "master" and "exemplary" teacher, as these terms are used in the body of literature that addresses the concept of the expert teacher. In this study, when the terms master or exemplary are used, this indicates that those terms were used in the original source.

expectations, creativity, and enthusiasm. Secondary attributes found in this study included dedication to professional ethics, mutual respect, problem-solving and conflict resolution skills, a caring and humanistic attitude, and the ability to motivate students and to inspire learning. Lloyd (1999) described an experimental project in a university elementary school in California in which exemplary teachers displayed self-motivation, a belief in reflective practice, and collaborative teaching. During this project, exemplary teachers were identified as learners who created learning-centered environments for their students. Furthermore, these teachers were catalysts for change and actively pursued questions raised through problem solving and professional reflection. It is apparent that being an expert teacher is complex and multi-layered. The study of expert teaching is important in the process of professional teacher education, as well as in providing information on best practices for teachers searching to improve their own pedagogy and programs.

Purpose of the Study

The purpose of this case study is to investigate and document the phenomenon of expert teaching through a description of the traits, professional development, role, experiences, and influence of an expert music teacher. By exploring the experience of Diane Garrett, as one expert teacher, and her work in the music department of Fort William Collegiate Institute (F.W.C.I.), Thunder Bay, Ontario, Canada, during the years 1991 to 2001, an understanding of the nature of an expert teacher will be developed. The aim of this study is to contribute to knowledge in the areas of expert teaching, teacher education, and music teaching, adding to existing theories of expert teaching in music.

Background to the Study

After reading the literature and consulting with students and colleagues about motivational factors affecting student achievement in traditional, performance-based music education programs in secondary schools, I decided to focus on the impact and influence an individual teacher has on his/her students. Subsequent exploration in the area of effective teaching led me to the concept of expert teaching and its accompanying literature. More in-depth reading and reflection in the area of expert teaching informed my personal and professional views of Diane Garrett's influence as the driving force behind F.W.C.I.'s music program.

I was interested in examining how the literature defines expert teaching. As well, I wanted to find out what expert teachers do in practice and why their work is important. Finally, I aimed to reveal how the practice of teaching can be improved by studying the experience and expertise of an expert teacher.

> Teachers are the most faithful members of society. They take as a primary article of faith that they can profoundly influence their students. They believe fiercely and deeply that they can imbue their students with proclivities, tastes, sensibilities, styles of thinking, attitude, and values, and by doing this, deny the determinism lurking within genes of families. (Barone, 2001, p. vii)

If, as I believe, teachers do have the power to so deeply impact their students, what traits attributed to the expert teacher are most important?

The expert teacher's traits are significant because of their relational quality. Such traits affect the connection between teacher and student. Identifiable characteristics, such as subject-

matter knowledge or concern for students are significant because they "contribute to the *creation of an educational relationship between teacher and students*" (Common, 1991, p. 185). Likewise, van Manen (1986) believes that the relational quality of a student-teacher affiliation is important: "parents and teachers are good pedagogues when they model possible ways of being for the child" (p.13). When teachers model for children possible ways of being, they are acting *in loco parentis*, according to van Manen. For teachers and schools to be most successful, they need to offer young people a caring and supportive atmosphere, modeled on a family or community structure. By providing the intimacy and security of a familial bond within the student-teacher relationship, the optimum conditions of pedagogy are fostered (van Manen, 1991). According to van Manen, "students learn best, are willing to extend and risk themselves in an educational environment that is experienced as safe and secure" (1991, p. 58). In these circumstances, student growth is based on the belief that pedagogy is conditioned by love, care for the child, hope, and responsibility. According to van Manen (1991), teachers should view the establishment of such relationships within their classrooms as part of their professional responsibility.

Porter and Brophy (1988) completed a review of the literature from the past three decades regarding the concept of the expert teacher. They described a set of personality characteristics exhibited by expert teachers, and isolated particular teaching behaviours common to expert teachers. According to Leinhardt (1986), these behaviours and criteria of expert teaching include expert teachers' superior content knowledge, patterns and innovations in lesson presentation, and academic engagement of their students. Furthermore, advanced systems of cognitive processing related to specialized knowledge (Berliner & Brandt, 1986) are used to

judge teacher performance and expertise within the continuum of the career cycle of a teacher (Berliner, 1988; Steffy, Wolfe, Pasch, & Enz, 2000). In other words, research has demonstrated that expertise in teaching can be, in part, recognized by the use of these advanced systems of knowledge used in the processing of teaching tasks, such as planning and classroom management.

The role of the expert teacher in establishing and developing exemplary programs is a phenomenon which has been documented in many educational settings. For example, based on survey and interview data, Penick Yager, and Bonnsetter (1986) created a profile of the exemplary science teacher and the distinctive pedagogical qualities which are essential in the creation and maintenance of an exemplary program for students. In part, this profile states that exemplary teachers:

- are older and have taught longer than teachers in general;
- tend to stay in the same school for most of their career;
- lecture less than teachers in general;
- gain inspiration from other teachers, their students, and professional publications;
- put in far more than minimal time;
- are involved in extra-curricular assignments; and
- have high expectations for themselves and their students.

Yarbrough and Price (1981) have shown that in terms of task orientation and discipline, teachers' behaviour influences student learning. In a California "lab school" program, Lloyd (1999) states that "we know that the teacher is the most important single factor in the classroom that affects students' cognitive learning outcomes as well as their attitudes toward learning, self,

and others" (p. 47). In this long-term lab school program, educators developed a state-of-the-art program for teacher training focused on collaborative and innovative methods. Exemplary teachers were found to create learning-centered environments, and were said to be catalysts for change in their own learning and that of their students. This was accomplished by the processes of collaborative inquiry, and the teachers' reflection on the practices of teaching and learning.

In the field of music education, researchers have identified several common characteristics, teaching philosophies, and practices of the expert music teacher (Grant & Drafall, 1991; Hendel, 1995; King, 1998; Madsen, 1990; Santala, 2001). These characteristics include a solid knowledge of the subject, the effective sequencing and delivery of material, the ability to create a classroom environment suitable for all students, enthusiasm, and high-intensity instruction. In a study of elementary music teachers, Taebel and Coker (1980) found that the teacher was the most important contributor to pupil learning. With the exception of King (1998), who produced an observational case study of British Columbia music teacher David Dunnett, the literature explores specific and measurable teaching strategies, professional knowledge, and methods of instructional delivery. Qualitative descriptions based on observations of the classroom practices, routines, and behaviours of music teachers by Lautzenheiser (1990) and Brand (1990) have yielded a specific list of traits which define expert music teaching. Such studies are limited by their lack of complexity and insight. Furthermore, studies which depend only on observational data may lack trustworthiness. Therefore, further research on the experience and influence of an expert music teacher would enhance the depth of knowledge and subsequently develop the concept of the expert music teacher in relation to social context, philosophy, and teaching methodologies.

Rationale for the Study

Although the phenomenon of expert teaching has been examined, "richly developed portrayals of expertise in teaching are rare" (Shulman, 1987, p. 1). In order to learn more about the artistry of teaching, Tobin (1987) suggests that the classrooms of both exemplary and non-exemplary teachers need to be explored. Expanding our understanding of expert teaching in music, including both the concept of the expert teacher and the need for exemplary teaching in this particular area of the performing arts, may help to inform and improve practice (Abeles, 1987; Swanwick, 1984). Further, Abeles (1987) argues that expert teachers are important, as they support both novice teachers and professional development. As well, expert teachers can influence the development of curriculum, programming, and teacher training. Because most of the existing studies are quantitative in nature, there is a need for a holistic understanding of the expert music teacher in the qualitative context in order to examine more completely the personal and professional experiences of master music teachers. This need for holistic and descriptive study of the teaching methods and practices of expert teachers is supported by Parker (1991), Yarbrough and Price (1981), Madsen and Geringer (1989), Brand (1990), and King (1998). King (1998), notes that while "the literature on teachers provides a number of approaches for examining expert teachers, the research is inconclusive about what it means to be an exemplary teacher" (p. 57). Because many of the teaching characteristics of exemplary teachers are hard to clearly define and can be idiosyncratic, King believes that integrated and holistic exploration using qualitative methods is warranted.

Information about expert teachers is of importance to the academic and professional teaching communities, as the practices and processes of such teachers inform program design,

curriculum development, and teacher education. For example, Berliner (1986) suggests it is important to gathering information about the routines, scripts, and schemes used by expert teachers, and the influence of role-modeling by expert teachers. Knowledge about expert teaching promotes an understanding of the nature of expert pedagogy and the expert teacher's impact on student learning. Likewise, Tobin and Fraser (1988) suggest that the expert teacher's automated pedagogical knowledge requires further investigation. In addition, the development of expert teacher practice can positively influence the teaching profession and contribute to a sense of professional pride (Berliner, 1986). Rubin (1983) proposes that the elusive qualities of teaching artistry can be identified and then cultivated in order to enhance teaching practice. Finally, public policy development may be influenced by practice-based knowledge about expert teaching.

How might an improved understanding of expert teachers and their pedagogy inform the practice of teacher education? Steffy et al., (2000) suggest that research about the characteristics of expert teaching would help define and validate traits of the expert teacher, redefining the professional view and understanding of teachers in this phase of their careers. As a result, this research may lead to the best placement for expert teachers within the educational community. Exploring in depth the role that expert teachers can play in various educational settings may lead to a better understanding of how school system administrators and teacher educators can effectively utilize expert teachers' techniques and skills. By studying expert teachers, "we might gain better knowledge of what does work in the classroom and design our pre-service and in-service programs to capitalize on these proven attributes" (Bonnsetter, Penick, & Yager, 1983, p. 30). Likewise, student teachers could only benefit from placement with an expert teacher, in

terms of observing and practicing the classroom routines of such teachers. Berliner (1986) states that "studies of how expert teachers perform and think about their performance of routinized procedures will be helpful in training cooperating teachers to articulate their knowledge in ways that might truly educate their apprentices" (p.7). Furthermore, the development of a better understanding of expert teachers to inform teacher education programs will make the profession more multifaceted (Porter & Brophy, 1988). In summary, studying the expert music teacher may enable better program design and delivery for pre-service teachers, may improve professional development for practicing teachers, and may provide information that will inform and improve music teaching.

Research Questions

The purpose of this study is to explore expert teaching. The primary research question is, *"What is the nature of expert teaching, as explored in a case study of music teacher, Diane Garrett?"* Secondary research questions include:

- What is the essence of Garrett's musical and educational training?
- What is the primary participant's (Garrett) lived experience of being a music teacher?
- What are the secondary participants' (students and colleagues) experiences of Garrett as a music teacher?

Subsequent questions during the interview process were focused on but not limited to the participants' recollections about Diane's

- personal characteristics;
- teaching behaviour;

- music curriculum;
- classroom routines;
- instructional strategies;
- pedagogical beliefs;
- teaching philosophy; and
- relationships with students and colleagues.

In addition, participants were asked to reflect on their peak experiences, and the difficulties and challenges they encountered in the context of their engagement with Diane Garrett, as an example of an expert music teacher.

Limitations of the Study

1. This case study explored the teaching practice of Diane Garrett who has been identified as an expert music teacher by teachers, music educators, professional musicians, students, and parents. Archival sources, such as artifacts and documents also support her identification as an expert teacher. My positive bias towards Diane Garrett as a colleague, mentor, and personal friend is acknowledged.
2. The study and data gathered are limited to one teacher in one school in the city of Thunder Bay in the region of Northwestern Ontario.
3. The study represents the final 10 years of Diane Garrett's teaching experience: 1991 to 2001.
4. This case study represents the experiences of a female music teacher in a small, academically-focused school, where the music program's primary focus was performance-based band and string classes.

5. The recollections of the participants are limited to their memory of Diane Garrett as a music teacher.

Summary

The concept of the expert teacher has been addressed by researchers over the past 30 years. Expert teachers possess personal and professional characteristics, skills, and experiences which enable them to better instruct students. Continued research in the area of expert teaching can inform both professional practice and teacher education, which, in turn, may have a long-term positive effect on student achievement. The purpose of this study is to explore the expert teaching of one music teacher, Diane Garrett. Set within a constructivist framework, this case study uses interview as the main form of data collection and thematic analysis as the method of data analysis.

This dissertation is organized into six chapters. In Chapter 2, the literature on expert teachers is reviewed. The chapter is divided into two sections: personality characteristics and pedagogical knowledge. The methodology which guides this study is presented in Chapter 3. Specifically, the foundation of a constructivist framework and the situational case study method are described. In Chapter 4, the findings of the study are presented, along with a biographical sketch of the primary participant. A discussion of the findings is presented in Chapter 5. Based on the emergent themes from this case study, in Chapter 6, I examine the concept of the expert teacher in relation to existing theories, studies, and beliefs of expert teaching, as documented in the literature. In addition, implications for teaching practice and research on expert teaching will are considered.

CHAPTER TWO

REVIEW OF LITERATURE

Introduction

In the last 25 years, education literature has expanded to include the personal and professional qualities of the expert, exemplary, and master teacher. These three terms, expert, exemplary, and master, are used interchangeably by a number of researchers. For the purposes of this study, the terms are used as they appear in the original literature. Most of the research on expertise in pedagogy focusses on teaching skills and the pedagogical philosophy of the teacher. I believe that the expert teacher can and does influence both students and the educational program, and that the role and impact of the expert teacher is critical to the development of everything from classroom routines to curriculum design. As stated by Shulman (1987)

> A teacher knows something not understood by others, presumably the students. The teacher can transform understanding, performance skills, or desired attitudes or values into pedagogical representations and actions. These are ways of talking, showing, enacting, or otherwise representing ideas so that the unknowing can come to know, those without understanding can comprehend and discern, and the unskilled can become adept. (p. 7)

In examining the concept of the expert teacher, specifically, the expert music teacher, I have come to appreciate the importance and influence of the teacher on the processes and products of student achievement. Areas such as instructional skills, interest in pupils, classroom management, musical scholarship and musicianship, personal qualities, and quality of concert performance are important elements of successful music teaching (Baker, 1981). The music

teacher's specific personality qualities and behaviours combined with an array of pedagogical knowledge, which is both general and subject-specific, contribute to a profile of the expert music teacher.

The literature review opens with a description of the music teacher set within Elliott's (1995) praxial philosophy of music education. A portrait of the expert music teacher is developed. Next, the literature on expert teachers in general, and the expert music teacher in particular, is categorized into two broad areas: personality characteristics and pedagogical knowledge, which includes theoretical and practical knowledge. Finally, a comprehensive view of the expert teacher, Sternberg and Horvath's (1995) prototype theory is reviewed.

The Music Teacher: A Praxial Philosophy

Each music teacher develops his/her own philosophy of music education which guides his/her professional practice and forms the foundations for developing and delivering curriculum to his/her students. In general terms, the music educator should be a lifelong learner, and considerate of new ideas and approaches in music education practice. Furthermore, his/her role as musician and teacher is critical in the delivery of the music curriculum and teaching students to value music and music education (Hoffer, 1991). Brookfield (1990) suggests that each teacher should develop a critical rationale and personal vision for teaching. By articulating a set of values, beliefs, and convictions about the pedagogical focus of their subject, teachers can identify and analyse their vision of teaching from personal and political vantage points. Palmer (1998) expands this process to include the teacher's personal being and refers to the development of a teacher's integrity of self and subject as "teaching from within". Following these concepts of professional identity development, teachers can then approach their students

and teaching situations with authenticity and openness.

Elliott (1995) believes that the music educators' role is primarily one of mentor, coach, and role model. Based on his belief that music education philosophy is an essential component of music education curriculum and practice, Elliott articulates the concept of praxis. This concept is based on the idea that music teaching should be undertaken and understood in relation to the meanings and values arising from music making. In this view, music students are viewed as apprentice musical practitioners and, with the guidance of their teacher, are engaged in the practice of developing musicianship. According to Elliott, music teachers combine musicianship and educatorship, also known as pedagogical values, within their professional identity. Therefore, "the greater a teacher's musicianship, the more he or she can enable and promote the musicianship and the musical creativity of music students" (p. 252). The belief that musicianship is the goal of musical study and understanding is the basis for Elliott's "praxial philosophy" of music education.

As part of this philosophy, curriculum planning is procedural and situational. The music learning activities of teachers and students are designed to achieve the goal of musicianship. In other words, the goals and processes of teaching are linked to the learners and the situational dynamics of the learning environment. Within this praxial philosophy, teachers consider a range of factors in the process of curriculum planning, which include subject matter knowledge, resources, students' abilities, lesson aims and goals, teaching strategies, and evaluation procedures (Elliott, 1995). As a result of this "curriculum in action" philosophy, the expert music teacher's informal and flexible preparations and curriculum planning tend to be more complex and meaningful than written lesson plans (Elliott, 1995). Furthermore, the overall

concept of musicianship as the holistic end goal of music education supercedes the isolated concepts of skill, craft, and technique Elliott sees in the traditional music education curriculum. As a reflective practitioner, music teachers are constantly reviewing and refining their professional practice. They then model this concern with self-growth and self-knowledge for their music students as they explore the overall goal of musicianship. By designing learning situations which are rich and challenging, music teachers provide an environment in which the praxis of musicianship occurs. The holistic, praxial philosophy of music education defines music education as a knowledge-in-action endeavour. Through the descriptions of expert music teaching and of expert teaching in other subject areas, a more complete profile of the expert teacher may emerge.

The Exemplary Music Teacher as an Expert Teacher

In his case study of exemplary Canadian music educator David Dunnet, King (1998) isolates four emergent themes: high levels of communication, creative language, use of humour, and a quality classroom environment. Based on this naturalistic, observational research, King determined that the exemplary teacher possesses a high level of verbal and non-verbal communication in order to develop the kinds of connections necessary in quality teaching. The teacher's use of language is creative; flexibility is essential in meeting the diverse needs of many students. King found that routines and organization, both mental and physical, provide the necessary framework for artistry in teaching. The use of humour by the exemplary teacher was noted by King, which is consistent with previous studies using the classroom observation method. (American Association of School Administrators [A.A.S.A.],1986; Cullingford, 1995; Follman, 1985; Tobin & Fraser, 1988; Witty, 1967). Finally, King believes that a quality

environment is conducive to quality teaching and learning. A quality environment includes the "physical surroundings, the atmosphere within the setting, and the interpersonal relationships between and among all the individuals within the environment" (1998, p. 68). Notable music educators Lautzenheiser (1990) and Brand (1990) confirm the findings of this particular case study, namely characteristics of the expert music teacher, such as self-motivation, belief in learning, and enthusiasm.

Based on classroom observation and personal experience, Lautzenheiser's (1990) description of the master music teacher identifies motivation as a key characteristic. Self-motivation as a quality of the teacher and the modelling of this attitude and behaviour by the teacher are essential for student success, as they support positive work habits. Lautzenheiser's list of characteristics of the master music teacher includes having a clear sense of purpose, being persistent and self-disciplined, performing self-analysis, being a perpetual or lifelong learner, displaying high levels of emotional maturity, and being unafraid of failure.

According to Brand's observational research (1990), master music teachers believe passionately in the value of music and music education and demonstrate this belief through their dedication to student achievement. Brand's picture of the master music teacher includes a "sixth sense" for understanding students and a belief that students should be challenged and inspired. Pride, imagination, and a theatrical flair are also attributed to the master teacher. Brand coins the term instructional urgency, which he describes as the drive to accomplish the highest musical goals. This concept has also been studied by Rubin (1983). Rubin holds that collateral teaching, which is a style of teaching in which the teacher works toward multilateral aims, stems from a sense of urgency to accomplish the most effective teaching in the least amount of time. By

exuding enthusiasm and modelling musical concepts to students, the very highest musical goals can be achieved.

Exemplary music teachers, therefore, work across multiple levels, using a rich and deep variety of pedagogical strategies, and believe passionately in the value of music within a facilitative environment. These teachers are highly motivated for themselves and their students, and willing to take risks in order to achieve the highest possible musical goals.

The Expert Teacher

The expert music teacher shares many characteristics with expert teachers in general. Through the literature on expert teaching, I will explore personality characteristics common to expert teachers and their pedagogical knowledge.

Personality Characteristics

The literature regarding the personality characteristics of expert teachers can be divided into two types. The first type is based on survey data collection, observational studies of expert teachers and descriptive writing which lists the traits or attributes of expert teachers. The second type of literature is based on meta-analyses of characteristics of expert teachers. In my opinion, the best quality literature in this area comes from observational studies of teachers, as this writing offers thick and rich descriptions of expert teachers in context, and provides tangible examples of their expertise. Within the literature on the expert teacher's personality, several distinct characteristics have been identified. These include the ethical, professional, and caring nature of the expert teacher.

The Ethical Teacher

Collinson's (1994) research on exemplary elementary teachers identifies several

important attributes. This qualitative interview study involved six veteran female elementary teachers in an urban setting. Her findings suggests that expert teachers possess a highly developed moral and ethical purpose, as reflected in their teaching philosophy. Exemplary teachers share a number of characteristics: a belief that education is important and that the teacher can make a positive impact on students; an explicit set of ethics about the teaching process and the role of the teacher; a deep knowledge of their students; curriculum, workplace and school community; and a reflective professional practice, which includes questioning, seeking alternatives and developing flexible judgement. In a later study, Collinson (1996) developed the theme of ethics to the point where she claims exemplary teachers seek to inspire and model ethics for their students' lives beyond the classroom. As a person, the exemplary teacher displays an ethic of caring, compassion, respect and understanding. The exemplary teacher exudes a strong work ethic, focussing on pride, dedication, and perseverance. Furthermore, the teacher engages in continuous learning, risk-taking, and problem-solving. The importance of the exemplary teacher as a learner was previously articulated by Cullingford (1995) and the American Association of School Administrators (1986). By modelling these attributes for students, exemplary teachers believe that they contribute to the development of productive lives in their students (Collinson, 1996). An expert teacher then teaches from an ethical perspective and philosophy to better their students' lives within and beyond the classroom.

The Professional Teacher

The concept of professional development and the exemplary teacher has been discussed by Steffy (1989) and Steffy, Wolfe, Pasch, and Enz (2000). Steffy et al.(2000) place the master

or expert teacher at the fourth stage in a series of six career stages. The complete career cycle model includes: novice, apprentice, professional, expert, distinguished, and emeritus. Within this career stages model, the authors explain the processes of reflection and renewal, and how teachers in various stages of their careers can best be supported in professional development. In the expert stage, the teacher has

> ...reached this level of development by upholding strict standards of teaching performance and by not allowing external influences to compromise them unduly. Expert teachers continue to honor their commitment to student learning and to their own learning and teaching experiences. They continue to maintain and create relationships with colleagues, parents, and students. (p. 77)

By engaging in the process of reflection and renewal, expert teachers focus on improving their practice in order to support, facilitate, and nurture student growth, regardless of ability level. Based on existing literature and observation, Steffy et al. (2000) concluded that expert teachers acknowledge the diversity of their students. This acknowledgement of learners' differences enables the teacher to create a classroom environment of mutual respect among different students, which extends to other teachers and members of the school community. Expert teachers believe that all students can learn, and the teacher works to empower all students to reach their potential. Research by King (1998), Hilgemann and Blodget (1991), Brand (1990), Cullingford (1995), Tobin and Fraser (1988), and Penick, Yager, and Bonnsetter (1986) confirms the expert teacher's concern for students put forth by Steffy et al. (2000).

The concept of professional growth, reflection, and renewal is echoed by Collinson (1996), Hamachek (1999), Lautzenheiser (1990), Livingston and Borko (1989), and Porter and

Brophy (1988). Similarly, the belief that expert teachers are self-motivated, interested in self-improvement, and involved in the pursuit of new ideas has been discussed by Brand (1990), Varrella (2000), Farmillo (1981), Hammrich, Bonozo, and Berliner (1990) and Penick et al. (1986). As part of this process, expert teachers often contribute to their schools and school communities by serving as departmental leaders or grade level chairs and as representatives to community-based committees or curriculum development groups (Penick et al.1986; Steffy,1989). Therefore, expert teachers demonstrate professional development by broadening their professional input and by providing administrative service.

The Caring Teacher

The importance of caring is central in Agne's (1999) writing about teaching. She states that caring is "...a way of being, perceiving, thinking, and believing, a state of mind that directs effective teaching behaviors. It is the precursor to the decision making and the performance that produces the master teacher" (1999, p. 176). As a result, caring in the classroom by the teacher models healthy and productive human relationships, thereby encouraging learning and achievement in students. In her (1992) study of expert and pre-service teachers, Agne used a survey technique to assess teachers' beliefs about student achievement and teacher behaviour. One of the strengths of this large-scale (n=190) sample was that it produced a number of important correlations. Associations between teacher behaviour and student achievement were noted in areas including: teacher efficacy (a teacher's belief that he/she has the ability to affect student learning), teacher attribution of locus of control (a teacher's understanding of his/her students' internal and external control), pupil or classroom control, and teacher belief regarding job-related stress. The findings of this study indicate that superior teachers prefer a democratic,

flexible climate, and value close personal relationships with their students. Such relationships are built on trust, acceptance, friendship, and respect. Within the context of the classroom, Agne summarizes these attributes and actions of teachers and refers to the overall effect as one of caring.

Teachers who demonstrate this belief and ethic of caring within their classrooms positively influence their students to develop this environment through activities such as peer teaching. As teachers and students learn to care for each other in the classroom, a positive atmosphere is created. Agne (1992) describes this process as a five-link teaching model which includes caring. This five step cycle includes: teacher belief ~ teacher behaviour (caring) ~ student belief ~ student behaviour ~ achievement for self and others. As outlined, the caring process leads to positive and caring teacher belief. Caring and other similar attributes such as empathy and sensitivity are important characteristics of the expert teacher and have been described in a number of observational and descriptive studies by other researchers, including Collinson (1996), Baker (1981), A.A.S.A. (1986), Hamachek (1999), and The Connecticut State Department of Education (1986).

In a similar vein to Agne (1999), but from an educational philosophical perspective, Noddings (1995) argues that teachers have the moral responsibility to convey the importance of cooperation and caring to their students. In practice, when the teacher demonstrates an ethic of caring, individual students within the class experience this as a confirmation, and as a positive emotional statement. Noddings (1995) suggests that this ethic of care is developed in several ways. Modelling enables teachers to demonstrate caring perspectives to their students, while reflection allows individuals within the classroom to think about the process of caring in relation

to the cared-for and the individual self. The importance of dialogue is also noted by Noddings, as dialogue between individuals provides support, thought, and reflection and contributes to the communicative nature of relationships. Moreover, the practice of care is important in the process of moral and ethical education. Teachers and students should be encouraged to work together, practice social responsibility, and practice caring confirmation. As a result of these practices, students are better prepared to learn in this supportive environment. Noddings believes that the teacher's responsibility to model caring behaviour extends into the realm of moral education. By virtue of being human, we are in relationships with others, and therefore become, at least partially, responsible for the moral development of each person with whom we are in relation (Noddings, 1995). Both Noddings and Agne maintain that the teacher's caring behaviours and interactions provide a model for students. The expert teacher's willingness to demonstrate caring in the classroom partially enables the creation of a positive learning environment, which encourages student learning.

Summary

Expert teachers share similar personality characteristics. Porter and Brophy (1988) isolated personality characteristics which are common to exemplary teachers: the ability to communicate effectively with students, an extensive knowledge about each student, a sense of responsibility towards student achievement, and a thoughtful and reflective approach to their teaching practice. By reviewing existing literature, Hamachek (1999) developed a list of characteristics of effective teachers. Warmth, personal responsiveness, and enthusiasm are most important. Proactive teachers tend to be those who are positive, flexible, and democratic. Such teachers exude a positive mindset and set the stage for positive student accomplishment. Other

qualities of the most effective teacher represented in the literature include a sense of fairness and humanness; that is, being sensitive and empathetic.

Personality characteristics of expert teachers have been identified by numerous researchers, using a variety of methods. Writers using experimental designs, observational and descriptive studies, and literature summaries and review have portrayed expert teachers as having common traits. The most important attributes include: an ethical world view that incorporates enthusiasm for students and teaching, a belief in the ability of each student, a commitment to professional development and responsibility, and a caring and compassionate persona. The next section will review the expert teacher's pedagogical knowledge.

Pedagogical Knowledge

Personality characteristics are only one aspect of the expert teacher's portrait. The pedagogical knowledge of expert teachers is another unique component, and there are many subcategories or topics of knowledge which can be studied. According to Shulman (1987) these categories of knowledge include:

- content knowledge - knowledge about learning;
- general pedagogical knowledge - classroom management and organization;
- curriculum knowledge - overall subject area;
- pedagogical content knowledge - combination of subject-specific knowledge and teaching procedures;
- knowledge of learners and their characteristics;
- knowledge of educational contexts - group and classroom workings; and
- knowledge of educational ends or aims - purpose, values, and philosophy. (p. 8)

Shulman's ideas about the knowledge of teachers are based on his research into teacher preparation and professional development.

Educational researchers have studied the ways in which expert teachers develop and use professional and pedagogical knowledge in teaching. Marks (1990) concluded that pedagogical content knowledge consists of four areas: subject matter, students' understanding of the subject matter, instructional media, and instructional processes. For the purposes of this study, I have organized the literature on pedagogical knowledge into two categories: theoretical and practical. Theoretical knowledge refers not only to the teacher's bank of knowledge about the content of their subject area, but also to the underlying philosophy guiding teaching practice. Practical knowledge includes specific teaching strategies, classroom routines, and knowledge of the design and delivery of curriculum.

Theoretical Knowledge

Within the concept of theoretical knowledge, three specific components are discussed. The first component covers knowledge related to the expert teachers' pedagogical philosophy, as it explores the teacher's beliefs and ideals. The second and third components relate to subject-specific and specialized knowledge.

A triad of knowledge

According to Collinson (1996), exemplary teachers display a triad of theoretical knowledge. Based on Gardner's (1983) theory of multiple intelligences and her own research into exemplary teaching, Collinson identifies three types of knowledge: professional, interpersonal, and intrapersonal. Professional knowledge includes subject matter knowledge, curricular knowledge, and pedagogical knowledge. Interpersonal knowledge refers to the expert

teachers' knowledge about relationships within the classroom, and with the greater educational community. Intrapersonal knowledge is defined as the expert teacher's understanding of professional ethics and the process of reflection and renewal.

In reference to professional knowledge, exemplary teachers' repertoire of knowledge about their subject area includes the broad and specific concepts which are taught in their area; they utilize many strategies in their instructional repertoire specific to their subject area. This concept of the expert teacher possessing high levels of subject specific knowledge is also supported by Tobin and Fraser (1988) and Leinhardt and Smith (1985).

Interpersonal knowledge in the exemplary teacher's knowledge base refers to knowledge used in relationships with students, the educational community (colleagues and professional organizations), and the local community (parents). The relationship with students is vital to the exemplary teacher. It is important in order to

> ...determine how far to challenge them without overwhelming them, to make connections between the curriculum and students' experiences and interests, to deepen students' conceptual understanding, to make better judgements, to discipline, and to figure out specific interventions for individuals. When students know and trust their teachers, their capacity to learn and be creative is enhanced. (Collinson, 1996, p. 109)

Exemplary teachers reach out to colleagues and offer professional support and encouragement, and share and develop their knowledge base through active participation in professional organizations and their local community.

Intrapersonal knowledge in Collinson's (1996) triad of knowledge refers to the exemplary teachers' internalized collection of knowledge relating to ethics, reflection, and self-

improvement. Exemplary teachers possess ethical knowledge about teaching and their own behaviour as a teacher. Moreover, they develop a work ethic and an ethic of care. They engage in continuous learning. Critical analysis and professional reflection allow exemplary teachers to examine their practices, reasoning and judgements, and make changes as required. This concept of professional reflection is similar to that of the reflective practitioner (Schön, 1983). Therefore, the exemplary teacher possesses an array of knowledge which is constantly worked with and refined to improve professional practice across a variety of levels.

Subject-specific knowledge

In terms of subject matter knowledge, Leinhardt and colleagues (1985; 1986a; 1986b) studies of expert math teachers have led her to identify several knowledge-related concepts. Expert teachers' skill in teaching relies on two fundamental systems of knowledge - lesson structure and subject matter (Leinhardt & Smith, 1985). In the area of lesson structure, expert teachers possess a high level of skill in lesson planning, designing transitions in lessons, and the ability to explain subject matter clearly. Subject matter knowledge includes specific concepts and operations in the subject area. It supports lesson structure and is a resource for the expert teacher during the lesson in terms of examples, explanations, and demonstrations. Leinhardt and Smith's collective term for the complex knowledge structures which expert teachers have internalized is "schemata". Schemata have also been identified as pedagogical knowledge structures by Livingston and Borko (1989) and Ethell and McMeniman (2000). Ethell and McMeniman argue that "in comparison to novices, expert teachers have a larger knowledge base from which to draw; they organize knowledge more efficiently in complex interconnected schemas and utilize it more effectively" (p. 88). Van der Mars, Vogler, Darst, and Cusimano

(1991) state that experts have more knowledge and organize it into, what they refer to as, chunks.

According to Leinhardt and Greeno (1986), schemata are interrelated sets of organized actions which the expert teacher can call upon as needed, and with little cognitive effort. For example, expert teachers have automatic knowledge of routines, such as homework checking. Furthermore, lesson plans are automated into an operation plan called an agenda, and the main segments of a lesson are activity structures. Because expert teachers possess this specialized pedagogical knowledge, routine classroom learning activities can be flexible and immediately tailored to meet the needs of the individual learners. The teacher's internalized control of the lesson structure and subject matter knowledge components enables a much more effective classroom practice.

A related model of the pedagogical knowledge structure of the expert teacher is explored in a case study by Lindsay (1990). With an analysis of interviews, videotape, and classroom observation, the researcher concluded that the expert teacher in this study possessed a large repertoire of highly flexible routines that require little or no monitoring (Lindsay, 1990). In addition, this knowledge is contextual, well-organized, and goal-oriented. Knowledge is operationalized during instructional sessions, enabling the teacher to adopt different strategies for problem-solving and decision-making during the teaching process itself.

In summary, subject-specific knowledge includes an integrated understanding of complex knowledge and routine which are easily accessible by the expert teacher. The expert teachers' vast array of knowledge enables the teacher to support student learning through flexible teaching and learning approaches.

Specialized knowledge

Berliner's (1986) research supports many previously mentioned concepts about the types of knowledge that expert teachers possess. In order to discern the differences between the performance of novice and expert teachers, both specific and general pedagogical knowledge of teachers were measured in relation to specific pedagogical skills. Berliner (1986) states that "...experts [teachers] possess a special kind of knowledge about classrooms that is different from that of novices and postulants, and of a very different order than is subject matter knowledge" (p. 10). Most importantly, this special knowledge is what influences the running of the expert's classroom practices and management. This knowledge, according to Berliner, is often tacit, derived from experience, and is made up of complex structures. Because of their experience and vast storage of pedagogical knowledge, he has developed the term "arational" to describe the knowledge systems and teaching behaviours of expert pedagogues. According to Berliner, this knowledge is arational because it is not methodically and logically arranged. In contrast, arational knowledge is freely positioned to be recalled, reformulated, and utilized as needed.

The concept of knowledge-in-action has been explored by Ethell and McMeniman (2000), Schön (1983), Collinson (1996), Penick, et al. (1986). In a large scale examination of the existing literature, Ethell and McMeniman conclude that "expert teachers have a larger knowledge base from which to draw; they organize knowledge more efficiently in complex interconnected schemas and utilize it more effectively" (p. 88). This is related to earlier findings of Livingston and Borko (1989), Bereiter and Scardamalia (1992), and Sternberg and Horvath (1995) which confirm that expert teachers, compared to novices, have superior pedagogical and subject matter knowledge. By their experimental treatment of both expert and novice teachers'

stimulated recall of their classroom performance, Ethell and McMeniman (2000) found that expert teachers call on their tacit knowledge of subject knowledge, management, and routines in their classroom interactions. This is similar to Schön's (1983) belief that experts' knowledge is tacit, or more precisely, knowledge is **in** the action of the expert practitioner. Cochran, Deruiter, and King (1993) maintain that this type of knowing in action is an active process, and not simply a representation of the collection of pedagogical content knowledge. Clearly, knowledge in action is an active and evolutionary process.

Ropo's (1997) study of math teachers supports the idea that expert teachers organize knowledge with a highly developed level of mental processing. In this study, data was collected from seven secondary math teachers through clinical interviews and lesson observation. As a result, experts' knowledge of educational goals of subject matter specific to teaching was found to be connected to knowledge about students and pedagogical practices. Finally, expert teachers in this study displayed pedagogical knowledge which includes higher level conceptions, principles, and generalizations. The pedagogical knowledge bases and concepts which are displayed by expert teachers guide their teaching behaviours, classroom practices and routines, and as a result, enable them to perform at a higher level of expertise. As stated by Rubin (1983), talented teachers, who could be called artistic in their practice of teaching "draw upon their pedagogical intelligence - their accumulation of experience, insights, and professional cunning" (p. 49). This view of teaching at the highest level suggests the development of teaching expertise as an art form.

Summary

Expert teachers develop a bank of specialized formats for lesson planning and execution,

referred to as agendas or schemas. These forms of implicit shorthand for organizing classroom activities are related to the concept of knowledge-in-action developed by Schön (1983). Based on studies in a wide range of subject areas, expert teachers develop, and continue to refine through their teaching practice, knowledge about subject-specific content, general teaching skills, and their students.

Practical Knowledge

The expert teacher is "consistently able (a) to design tasks that accurately convey the curriculum to students and (b) to orchestrate these tasks successfully in the complex environment of classrooms" (Doyle, 1985, p. 32). In the area of practical knowledge, literature about expert teachers can be divided into three sections:

- studies which isolate the particular teaching techniques used by expert teachers;
- studies of classroom management strategies of the expert teacher; and
- studies which explore the aspects of expert teacher behaviour referred to as pedagogical or general teaching skills.

The most convincing examples of expert teacher behaviour address teaching techniques, or knowledge in practice.

Teaching techniques

Since the teaching techniques of expert pedagogues such as pacing, structure, monitoring, feedback, and questioning are related to student achievement (Berliner, 1986), it is important that the specific techniques and skills of the expert teacher be explored. Research by Leinhardt and Greeno (1986) in the area of mathematics teaching identified several key skills

that expert teachers developed and used. Based on lesson observation and analysis, a model of the process of instruction of elementary mathematics was generated which was then examined in relation to empirical data from both expert and novice teachers. According to this model, math lessons are constructed around an operational plan called an agenda. This agenda includes elements of the traditional lesson plan as well as activity structures (main segments) and operational routines which are automatically recalled from the expert teacher's knowledge base during the class time itself. Because many of the items on the agenda are intrinsic to teachers' pedagogical knowledge, "the conscious planning activity of teachers reflects only a small fraction of the planfulness that actually characterizes skilled teaching" (p. 76). Intrinsic knowledge reflects the tacit or built-in nature of this information in the expert teachers' pedagogical knowledge bank. A similar concept is articulated by Livingston and Borko (1989), Hamachek (1999), Hammrich et al. (1990), Mitchell and Williams (1993), and Ropo (1997).

Learning routines

Expert teachers run their actual class from an agenda which is set up to move from teacher control to independent student activity. Because expert teachers use learning routines efficiently, more time is available for teacher-monitored student practice. Learning routines are highly efficient because both teachers and students are familiar with their contents and function. Leinhardt and Smith (1985) assert that developing classroom routines and management routines at the beginning of the school year is most beneficial. One example of a learning routine is that students check each others' work in a practised manner during every class. Expert teachers make significant use of flexible routines, which can be shifted from one segment of the class to another with little explanation or disruption. The importance of flexibility in expert teachers'

classroom routines has also been explored by Livingston and Borko (1989) and Mitchell and Williams (1993). Expert teachers carefully and purposefully instruct their classes in these routines early on in the school year in order to make daily classes more efficient (Berliner, 1986).

In her study of expert mathematics teacher Dorothy Conway, Leinhardt (1986) further defined agendas as "a mental note pad that guides the teacher from one action to another during the lesson as various goals are met" (p. 31). In this study, the expert teacher moved fluidly from one section of the lesson to the next, first presenting new material, identifying the goals for the students, then explaining, demonstrating, and finally guiding practice. Leinhardt suggests that the three critical areas of expert teacher repertoire are content knowledge, the patterning within lessons, and academic engagement of the students. In combination with the knowledge in action style of using mental agendas for classroom planning, expert teachers are also able to analyse and solve problems which arise during the course of a lesson.

Flexible teaching

The mental performance of expert teachers includes the ability to use metacognitive, or multi-layered thought strategies in pattern recognition and problem-solving (Berliner, 1986). Furthermore, experts are flexible and quickly recognize the need to change their teaching strategy or plan in the middle of a lesson, depending on the circumstances. Berliner has labelled this technique "opportunistic planning." Expert pedagogues are sensitive to student behaviour and feedback, as well as the products of student work. They employ a variety of sources of information in reviewing, planning, and evaluating their teaching strategies. These metacognitive, higher-level thinking strategies extend into the classroom. For example, expert

teachers are able to anticipate problems that may arise and prepare a mental contingency plan (Housner & Griffey, 1994). In his 1988 work, *The Development of Expertise in Pedagogy*, Berliner refers to the classroom performance of expert teachers as "arational." In their teaching performance, experts have "an intuitive grasp of a situation and seem to sense in nonanalytic, nondeliberate ways the appropriate response to make" (p. 5). The term arational provides the opposite idea to that of the rational or thought out actions of a novice teacher. This idea of arational performance is similar to the concept of knowledge-in-action developed by Schön (1983).

The concept of knowledge-in-action is not limited to North American educational research. In a 1999 Spanish study, Sánchez, Rosales, and Cañedo reported that expert teachers showed skill in fitting information into the limited attention and memory resources of their students. Expert teachers also managed to create more global coherence, or whole-picture ideas, within recapitulations, or summaries, of lessons. Similarly, assessments are an integral part of the entire process of content delivery. The overall term referring to this knowledge-in-action ability of expert teachers used by Sánchez, Rosales, and Cañedo (1999) is *conceptual structure intermediate*. This term indicated that expert teachers are able to work in the intermediate ground between spontaneous behaviour in the classroom and theories which stipulate the conditions that facilitate learning.

A related concept of the expert pedagogue's teaching techniques is explained by Good (1979) in a study which summarizes process-product studies of effective teaching. Good uses the term "direct teaching" to describe the teacher who sets and clearly articulates learning goals for students, actively assesses student progress, and frequently demonstrates teaching concepts.

Similar tenets of the direct teaching process are identified by Rosenshine (1987). In his definition of direct teaching, teachers focus on academic goals, promote extensive content coverage and high levels of student involvement, actively monitor student progress, structure learning activities for immediate feedback, and create a task-oriented but relaxed learning environment. In a study of novice and expert math teachers and their use of technology, Mitchell and Williams (1993) found that expert teachers were more than twice as likely as were novices to focus on both content and process of lessons, restructure the task as necessary in the process of the lesson, and redirect student thinking. In addition, expert teachers are able to assess and correct student work during the course of classroom instruction at twice the rate of novices. Finally, the expert math teachers in this study, similar to those in Leinhardt's (1986) study, used skeletal, flexible lessons plans and outlines, rather than the detailed outlines of novice teachers. This practice enables the teacher to more freely adjust their classes' routines to meet the needs of the students without disrupting the essence of the learning activity.

In a book by the American Association of School Administrators (1986), specific teaching techniques of "most effective" teachers are identified. The most important technique noted is systematic teaching - the regular and routine steps constructed for the classroom by the teacher. Other effective teaching strategies are overlearning, inquiry methods, innovative questioning methods, checking for understanding, and demonstrations. Tobin and Fraser (1988) compared expert math and science teachers with their colleagues and found that the expert teachers used a variety of classroom groupings, including whole class, small groups, and individual settings in order to meet the needs of the individual learners.

Classroom management

Closely related to the concept of teaching techniques used by expert teachers is the specific repertoire of classroom management strategies employed by expert pedagogues. Studies of the classroom management strategies of expert teachers explore their daily practices, role in the classroom, use of routines, and time management. Cushing, Sabers, and Berliner (1992) conclude that expert teachers were able to make sense of and interpret phenomena, such as student behaviour and questions in the classroom, and processed the impact of these events on instruction. Compared to novices, expert teachers were better able to monitor and assess student work and make evaluative comments during the course of an instructional session. Expert teachers make classroom management and instruction appear simple, in part because their flexibility and automated routines enable the teacher to minimize unproductive class time, therefore decreasing the opportunity for distractions and behavioural problems to develop.

This idea of preventative discipline is explored by Merrion (1990), who believes that expert music teachers are able to maintain discipline in the classroom because they maintain the discipline of music. To clarify, expert music teachers have a sincere and intense desire to make music with their students. As a result, time management is an important concern - time is conserved for music making. Because time on task makes for more learning and fewer discipline problems, the music classroom of an expert teacher is focussed on musicianship and musical experiences. This view of time management is reflected by Rubin (1983), and the careful use of time is also cited as a quality of most effective teachers in the A.A.S.A. (1986) review of studies. Swanson, O'Connor, and Cooney (1990) find that expert teachers use more mental subroutines and environmental strategies in problem-solving for classroom discipline

issues. Pacing, momentum, multi-tasking, checking for understanding, varying questioning techniques, and planning transitions are among the strategies used to maximize time in the classroom.

In a study using systems theory to investigate the differences in the classrooms of novice and expert teachers, O'Connor and Fish (1998) discovered that expert teachers' classrooms had significantly higher levels of flexibility and communication. Expert teachers were better able to respond to student learning needs during the course of a lesson and adapt to the situation as required. In terms of communication, expert teachers encourage open discussion related to the concepts by using students' questions and responses to guide class discussion. They attempt to link current and past lessons and concepts, and provide clarity and continuity of information presented in lessons (Cleary & Groer, 1994; O'Connor & Fish, 1998; Porter & Brophy, 1988).

Expert teachers combine skills and experiences to form a varied repertoire of pedagogical skills. Areas such as decision-making, teacher self-evaluation, student motivation, and teaching style are topics that have been explored by researchers. Westerman (1990) summarizes the pedagogical skills of expert teachers. The latter displayed the ability to combine or integrate new information with prior knowledge, the capacity to read students' behavioural cues and adjust their teaching approach during a lesson, and the skill of combining curriculum, subject matter knowledge, and students' interest in lesson planning. In relation to self-analysis, experts, when compared to novices, are able to call upon richly developed schemata in engaging in self-analytic thought. They rely on internalized procedural knowledge and instructional principles during self-evaluation (Hammrich et al., 1990). Not only do expert teachers rely on tacit or internalized knowledge while reflecting on their own performance, but expert teachers

recalled holistically the actions and events of their students during class sessions (Allen & Casbergue, 1997). Holistic recall refers to positive, neutral, and negative behaviours which expert teachers are able to integrate into their reflections and analysis of the events of their lessons.

Motivating students

In the 1980s, the National Science Teachers Association in the Unites States carried out a wide-scale project called the Search for Excellence in Science Education. As a result, descriptions of exemplary teachers and exemplary programs were developed. The most important result can be summed up in this statement: "We don't find it surprising that programs which encourage student action, decision-making, creativity, and excitement are themselves organized, led, and directed by teachers with similar characteristics" (Bonnsetter, Penick & Yager, 1983, p. 30). Results from this large scale survey indicate that exemplary teachers hold high expectations for themselves and their students, constantly search for the most effective teaching strategies and curricula, and believe that all students can succeed with effort. Flexibility and a willingness to try new teaching strategies are also characteristics of exemplary teachers.

An important area in the realm of pedagogical skills is the expert teacher's ability to motivate students and construct expectations appropriate for the class as a whole, and for each student. Collinson (1996) clearly states that expert teachers "encourage intrinsic motivation in students by modelling the belief that problem finding and solving are ways to develop intelligence and ways to learn" (p. 107). In setting individual goals for students, expert teachers rely on their skills in judging students, knowing students, and determining how far to challenge

without overwhelming students (Collinson, 1996). Porter and Brophy (1988) report that expert teachers promote learning by giving individual students' learning strategies which match their pre-understandings and reinforce the learning objectives by setting clear goals for each individual student.

Expert teachers set high standards and provide a challenging environment for their students (Wohlfeil, 1989; Penick, et al., 1986; Medley, 1979; Tobin & Fraser, 1988; Hilgemann & Blodget, 1991). Specifically, Ropo (1997) found that the expert teacher depends on his or her knowledge of the individual student and is then able to clarify the goals for each learner. This is important because the level of expectations must be tailored to fit the needs and abilities of the individual learner. Brookfield (1990) believes that if the teacher has a personal relationship with each individual student, he/she is able to challenge each student to pursue higher levels of learning and personal development.

In a study of instructional decision-making, Henry (1994) claims that expert teachers highly value the enhancement of student understanding and motivation and focus on these elements in their decision-making about curriculum, mostly ignoring the influence of administration, community, or school board. A related finding is reported by Allington (2002), who noticed that some expert teachers opt for a high autonomy / high accountability model of program development. In other words, expert teachers deliberately choose what to teach and how to teach, without feeling accountable to standardized testing plans or pressure from colleagues and superiors. They rely completely on their professional experience and judgement and their understanding of the individuals within their classes in order to make decisions about curriculum. Further, decisions made by teachers about homework assignments, student

accountability, and teaching objectives are linked to student potential, teacher-designed classroom standards, and a vision of excellence (A.A.S.A., 1986). Cleary and Groer (1994) find that expert health teachers make more fluid or interactive decisions in five categories: pupils, content, procedures, time, and materials. Rubin (1983) suggests that the development of artistry in teaching has a positive effect on student interest and motivation to learn. Expert teachers create a positive classroom atmosphere, use variety and imaginative devices to direct learning activities, teach with a sense of instructional urgency, and pursue multiple teaching goals simultaneously. One strategy expert teachers use for leading students to more effective learning was identified by Chen (2001). In her study of constructivist-oriented dance teaching, she found that expert teachers encouraged the integration of students' prior knowledge and life experiences into new learning content. She believes that this type of linkage better facilitates student interpretation and generalizations about their learning.

Summary

Expert teachers exhibit identifiable behaviours and practice skills as part of their professional repertoire. In addition to a high level of subject-specific teaching skills, expert teachers are efficient classroom managers, often employing preventative discipline measures. Their use of time and the ability to manage many activities and student-learning styles simultaneously is one of the expert teacher's most effective attributes. Classroom routines and activities are managed with flexibility, and problems which arise are solved quickly by expert teachers, due to their combination of experience and pedagogical knowledge. This wealth of knowledge and skills enables the expert teacher to attend to the individual learning needs of each student and make practical and effective changes when necessary to a greater degree than

the novice teacher. Rubin's (1983) concept of artistry in teaching summarizes the essential teaching behaviours of the expert teacher:

> The teachers who eventually attained the highest level of artistry exhibited four primary attributes: first, they made many teaching decisions intuitively; second, they had a strong grasp of their subjects as well as a perceptive understanding of their students; third, they were confident of their competence; and fourth, they were exceedingly imaginative. (p. 48)

The next section explores a comprehensive summary of the expert pedagogues' teaching strategies, classroom management and pedagogical skills, namely Sternberg and Horvath's (1995) prototype theory. The authors identify the specific behaviours, techniques, and guiding pedagogical principles of the expert teacher.

Prototype Theory

Sternberg and Horvath's (1995) prototype theory provides a framework for organizing the research on expert teaching. Existing research theories are combined into three categories which correspond to pedagogical knowledge and practical knowledge in action. This theory states that expert teachers display a family resemblance to one another across three categories - knowledge, efficiency, and insight - and that expert teachers differ from non-expert teachers in these categories. These categories are made up of exemplars, which are cognitive mechanisms and teaching skills that can be isolated and identified as best practice examples. In prototype theory, the expert teacher is thought to exhibit a high degree of similarity to selected exemplars, which are samples of behaviour, attitude, and practice in the three categories of knowledge, efficiency, and insight.

Knowledge

In the category of knowledge, expert teachers possess more general pedagogical and subject-pedagogical expertise than do nonexpert teachers. This concept is derived from Shulman's (1987) idea of content and pedagogical knowledge. An expert music teacher, through a combination of experience and intellect, has developed a vast array of teaching knowledge and problem-solving techniques suitable and specific for each particular teaching task. Expert teachers possess integrated knowledge, stored in the forms of scripts and schemata. For example, such a teacher has, in his/her repertoire, many different techniques for instructing string vibrato, which he/she can employ, depending on the teaching situation and the unique needs of the students. Expert teachers also understand the larger domain or field of education and its social and political contexts.

Efficiency

In terms of efficiency, the expert teacher can perform better than the novice, with less effort, and in less time. This is due, in part, to the fact that experts use more metacognitive, or analytical thinking strategies in the routine processes of teaching. Metacognitive processes are used to plan, monitor, and evaluate simultaneously in order to make problem-solving more efficient. In other words, experts can plan and execute lessons faster and more quickly solve problems that arise. For example, an expert music teacher can identify quickly the cause of a squeaky reed in a beginner clarinetist and design and implement a variety of solutions, with each solution being tested and revised promptly within the expert's higher-order thinking processes. Experts use more higher order thinking processes than novices. As a result, expert teachers can

be more prepared in their approach to classroom discipline, because they can spend more time analyzing potential problems while simultaneously designing an array of potential solutions.

Insight

Throughout the pedagogical process, expert teachers develop creative solutions and methods of communicating with students. Insightful solutions and novel approaches to instruction and problem-solving evolve from the expert teacher's ability to combine divergent concepts through the use of idea reformulation, unique applications, and analogy. For example, in teaching breath control to brass players, the expert teacher may apply a related psychomotor skill, such as blowing out a candle from different distances, to instruct the students in a creative manner. Because expert teachers can employ their experience, content and pedagogical knowledge in problem-solving, insightful and spontaneous solutions can be developed.

According to Sternberg and Horvath's (1995) prototype theory, within the three clusters of knowledge, efficiency, and insight, expert teachers possess similar and identifiable forms of knowledge and exhibit similar teaching behaviours. Much of this theory is reflected in the previously examined research of Berliner (1986), Collinson (1996), Leinhardt (1986), Steffy et al. (2000), and Shulman (1987; 1986).

Summary

Expert teachers and their specialized teaching methods have been the subject of educational research chiefly within the last 25 years. Research has primarily focussed on two aspects of the expert pedagogue of which the first is the personal qualities of expert teachers. These include an ethical and caring concern for their students, the belief in the development of a culture of learning for both teachers and learners, and the characteristics of determination,

dedication, and imagination. Second, expert teachers acquire and demonstrate both theoretical and practical knowledge which makes their subject-specific teaching particularly effective. Expert teachers truly understand the "how" and "why" of teaching. Furthermore, their ability to plan and revise learning activities for students is most effective. Expert teachers possess a broad repertoire of strategies which they use to create a student-centered and appealing classroom environment.

In the next chapter, the methodology and theoretical framework which guide this study are described. In addition, the processes of data collection and data analysis are explicated.

CHAPTER THREE

METHODOLOGY

Introduction

In this study, I explore the concept of expert teaching by examining the professional and personal roles, experiences, and influences of music teacher Diane Garrett. Literature in the field of expert teaching has revealed commonalities between expert teachers across curriculum areas and instructional levels. The literature suggests that expert teachers share clusters of similar professional knowledge, both in theory and practice, as well as a range of personality characteristics. Exploration of the phenomenon of expert teaching from a variety of vantage points within a single case study yields a multi-layered descriptive portrait of one individual which can then be compared to existing theories on expert teaching and the nature of expertise in teaching philosophy. In addition, emergent themes can be used to develop new knowledge, which can subsequently be added to the knowledge base about expert teaching.

In this chapter, the case study method will be discussed within the context of the constructivist approach. The situational nature of this particular case, and the situated knowledge of participants and biases will be discussed. Next, the selection of participants will be explained, and the role of the researcher as participant will be explored. As well, the setting for this case study will be described. Finally, the processes of data collection and analysis will be detailed. The procedures followed for Ethics approval of the study are also included in this chapter.

Situational Case Study

The case study is a detailed, in-depth exploration of one setting, subject, set of documents or

events. Merriam (1998) states that "a qualitative case study is an intensive, holistic description and analysis of a single instance, phenomenon, or social unit" (p. 21). As explained by Bresler (1992), "qualitative researchers have a great interest in the uniqueness of the individual case, the variety of perceptions of that case, and the different intentionalities of the actors who populate that case" (p. 67). By using the case study method, which involves the collection of data from multiple sources, a detailed and descriptive profile of the expert music teacher can be developed.

In conceptualizing this study, a case study design was chosen in order to provide an in-depth analysis of Diane Garrett, as a music teacher, and to discover and understand the complexities of her experiences in the particular context of expert teaching. The detail and breadth of a single case study was the most favourable method for exploring the expert teaching of one individual. As stated by Stake (1995), a "case study is the study of particularity and complexity of a single case, coming to understand its activity within important circumstances" (p. xi). I aimed to reveal the thoughts, motivations, and inner feelings of the participants in relation to the subject of the case study. Each factor in the participants' accounts in relation to all other factors relating to the research subject will be explored simultaneously. Consequently, the research product of case study inquiry is heuristic, meaning that it leads the reader to an understanding of the person and the phenomenon under investigation. In addition, the themes which emerge from the study are reflective of the multiple points of view of the participants, and their interrelationships with Diane Garrett, and the phenomenon of the expert teacher.

In a situational case study, the phenomenon is examined and data are collected and analyzed from several points of view (Bogdan & Biklen, 1998). The case itself is limited by time and place, and has many interrelated parts which make up the whole (Stake, 1995). In

terms of time period, this study focuses on the years 1991 to 2001, the last ten years of Garrett's teaching career. This decision was framed by two main parameters. First, Steffy et al. (2000) suggest that teachers develop to the expert level during the middle and final years of his/her career. Second, in order to facilitate the selection of participants and maximize their power of recall, the most recent 10 years was identified as the boundary period for this case study. In addition, my professional and collegial relationship with Diane Garrett has developed over the past 10 years, which increased my familiarity with this part of her career.

Theoretical Framework

Situating the methodology within a theoretical framework provides a position from which to collect and analyze data and to understand the phenomenon being explored within the wider realm of educational philosophy and practice. The suitability of using a framework for a qualitative case study is discussed by Eisner (1991) who states that

> [q]ualitative phenomena...can be interpreted using different frameworks located in different fields, typically with different aims. The importance of these theories or frameworks is not only that they provide a set of lenses through which to interpret what has been described, but also to the extent to which they are a part of the investigator's cognitive map, they steer the course of observation. (p. 186)

Qualitative research involves the exploration of social meanings embedded within intentions, beliefs, motive, and attitudes of participants (Irwin, 1988). Because of its emphasis on the communal basis of knowledge and interpretive nature (Gergen, 1985) and the social nature of education (Magoon, 1977), a constructivist framework is used to guide this study. As clearly stated by Stubley (1992) , "the central thesis of constructivism is that the world as we know it is

a construction of the human mind" (p. 6). Specific to this case study, the constructivist approach provides access to the experiences and meanings that guide the recollections and reflections of individual participants. It is contextual, emergent, and subjective in nature (Stake, 1995). Human experience is mediated by social interpretation, as the researcher interacts with participants who are assigning meaning to people, events, and situations in their experiences and observations. Therefore, this case study, a detailed account of an expert teacher, is supported by the constructivist view.

Constructivism

In a constructivist paradigm, interpretation should be transformative. That is, our understanding of the research findings is developed in a subjective context, and meaning is cultivated and modified throughout the research process itself. Within this constructivist framework, the process of data interpretation is contextual and multi-layered. Denzin (1994), suggests that there are multiple meanings of an event, object, experience, or text. Within this paradigm, "...subject and object are entangled with one another. They are also often seen as co-constructing or co-evolving, rather than fixed" (Bredo, 2000, p. 131). For example, in this type of case study, participants' recollections of events and experiences grow and change over time as part of the interactive interview process. This developmental idea as applied to the research process signals flexibility in the interpretation of data, a greater freedom in the researcher's role, which enables the researcher to be an active participant, and a creative approach in the summation of the research product.

Within an inquiry rooted in constructivism, primary concerns involve the processes by which people describe, explain, or account for the world (Gergen, 1985). Reality is jointly

constructed by research participants. Participants, including the researcher, declare their biases within the context of the research setting, acknowledging previous experiences, existing beliefs, and dispositions as they may exist within and may affect the research process. In order to fully construct the research product, in this case a descriptive portrait, participants disclose their biases and work together from within their own positions. Therefore, as part of this case study design set within a constructivist framework, I acknowledge the value-laden nature of the process for both the participants and myself and, consequently, I report these biases within the data collection and analysis. The product of such a case study grounded in constructivist theory is written as a personal and literary narrative, using vignettes and lengthy quotations following the inductive process of thematic identification and development. In this process, meaning, interpretation, and representation are intertwined (Denzin, 1994). Furthermore, interpretation of events and experiences can be changed. Individuals shape and reshape their own experiences within the context of shared frames of reference (Stubley, 1992). As part of the research process, participants, including the researcher, are constantly constructing and adjusting their recollections within their views of reality.

Following the traditions of qualitative research set in the constructivist framework, the researcher is an interactive and collaborative participant in the research process. Through the process of in-depth interviewing, which is both local and specific in nature (Lincoln & Guba, 1985), the researcher acts as the main instrument of data collection and provides the basis for the work of data analysis and interpretation. Within this framework, the participants' interaction with each other, the data, and the study itself are, in part, affected by the social nature of the interactions themselves. Realities are tangible mental constructions which are socially and

experimentally based (Lincoln & Guba, 1985). Both the researcher and the participants contribute to the development of the multiple realities present in constructivist research. This reflects the evolutionary nature of each individual's respective context. As stated by Guba (1990), "...'reality' exists only in the context of a mental framework (construct) for thinking about it" (p. 25). In this study, the participants, within the bounded system of the case study, articulate their thoughts and recollections developing multiple views of the phenomenon of Diane Garrett's expert teaching as it was experienced by them. The researcher's job is to construct the text through analysis and interpretation of these differing realities, to re-voice the participants' thoughts through quotations, and to present themes that reflect the participants' perceptions. However, Haraway (1988) warns that translation is always interpretive, critical, and partial. For this reason, the researcher must continually search for the most complete set of data possible. The theoretical knowledge developed from case studies can be developed further into grounded theory. Grounded theory is an abstract analytical scheme of a phenomenon (Creswell, 1998), which is developed from a systematic, categorical approach to data analysis. Grounded theory, based on Strauss and Corbin (1990), refers to the generation of theory from a large sample of data using the constant comparative method of data analysis. This single case study aims to examine the nature of expert teaching, in order to add to the existing body of literature and theory on this practice. The main concept of the study, expert teaching, is defined at the outset, and the findings provide a descriptive narrative rather than a new theory.

Within the constructivist paradigm, the knowledge which emerges from a case study is socially constructed and subjective. It represents the multiple views of the participants as reflected in the processes of data collection and analysis (Stake, 1995). By viewing the case

from multiple perspectives, the researcher attempts to combine the variety of reflections and feelings provided by the participants. Because inquiry based on the constructivist paradigm is subjective, participants' cognitions, emotions, and values are integral in the research process. According to Guba (1990),

> ...it makes the findings of an inquiry not a report of what is "out there" but the residue of a process that *literally creates them*...it depicts knowledge as the outcome of consequence of *human* activity; knowledge is a *human construction.* (p. 26)

As a result of the human, therefore social, interaction of the participants, the research outcome is shaped by these elements. Theory emerging from qualitative research set within a constructivist framework is subjective and evolving. As a result of the multiple and contextual views of the participants, the theory which is produced is representative of the whole set of experiences and expressed images and beliefs of the participants. This concept is referred to as situated knowledge.

Situated Knowledge of Participants

As part of the qualitative case study, participants engage in communication which is reflective of their lived experience within the bounds of the case. Situational knowledge portrays a structure of interpretive meaning which participants assign to their experiences. The data which they provide are situated within their individual and collective experiences, and as a result, is combined to form a wholly unique and evolving understanding of the research phenomenon. Lather (1986) refers to this specific communication as reciprocal because of its collaborative and interactive nature. Because understanding is negotiated in this type of qualitative case study, and because participants are viewed as positioned within the framework

of the case itself, each participant brings and reflects on knowledge which is informed by his/her own perspective. As stated by Greene (1995), "...we create our identities in the situations of our lives" (p. 51). In this particular case, or situation, the perspective represented by the participants is based on their experience with the primary participant, in the time period 1991 through 2001 at F.W.C.I. The meanings generated in this type of inquiry reflect participants' active involvement in the process of textual construction and validation (Lather, 1986). The participants were engaged in the creation of the text during the interview process and the validation of the text through the process of member checking. By encouraging self-reflection, the process allowed participants to change their perceptions, which can subsequently deepen their understanding of their particular situation or experience (Lather, 1986). Through their recollections and reflections on the expert teaching of Diane Garrett, participants' situated knowledge collectively contribute to the development of discourse and themes in this study.

Role of the Researcher

In this study, I, as the researcher, am a participant, allowing the natural flow of descriptive information to guide the development of a multi-layered, descriptive portrait of the subject. I have been an active participant and engaged in conversation with the participants (Smith, 1996). In this dialogic process, the researcher negotiates meaning with the participants through questioning and data collection. Teaching and learning behaviours can be understood as being constructed purposefully by the participants (Magoon, 1977). However, there is a need for the researcher to bracket or disclose his/her position and biases before and during the data collection process. The researcher must have tolerance for ambiguity, display sensitivity, and use intuition (Merriam, 1998). Denzin and Lincoln (1994) stress personal accountability and the

value of individual expression and sharing of emotions by the participants. It is important that I, as the researcher, acknowledge my preconceptions and theoretical beliefs as much as possible to better understand the participants' lived experience. In this particular study, my relationship to the participants is one of teaching colleague, mentor, and friend (in reference to Diane Garrett and adult participants) and teacher / adult mentor (in reference to the six students). Because of my involvement with the participants in this study, this type of researcher position is known as insider research.

Insider Research

Based on my associations with the participants in this case study, and my familiarity with the bounded system of this case, I am conducting this research as an insider. Insider research is research in which "the researchers are already immersed in the organization and have a pre-understanding from being an actor in the processes being studied" (Coghlan & Casey, 2001, p. 674). The challenge of this approach is that researchers need to combine their roles of researcher and member, and work with participants in a collaborative, trusting, non-oppressive relationship (Denzin & Lincoln, 1994). This role duality can create ambiguity and conflict. Findlay (2002) suggests that the practice of reflexivity, in which researchers engage in explicit, self-aware analysis of their own role, can help them evaluate their role as an insider. The researcher must be aware that his/her role as an insider is both subjective in nature and objective in purpose. Simply, the researcher's role in data collection is purposeful, while at the same time, his/her presence in the process is subjective.

The benefit of insider research is that pre-understanding by the researcher and his/her existing role play an important part in the process of framing and selecting their research project.

In working with participants with whom we are already engaged in a pedagogical relationship, participants may be more likely to reveal thoughts and experiences with an insider (Smith, 1996). In the analysis, I offer researcher observations to document my role as a research insider as an integral part of this research process.

Personal Ground

Throughout my teaching career, Diane has been my teaching colleague and mentor. I have learned a significant amount about the philosophy and processes of music education under her mentorship. By directly observing her teaching style and its effect on her students, I have a positive regard for Diane as a teacher. I recognize that my past experiences and interactions with Diane have shaped and guided my approach to and planning of this study. My own experience as a music teacher has led me to believe that effective music programs are led by teachers who work as collaborators with students. Such teachers create a supportive and nurturing classroom environment in which students can experience success in their music learning and performances. In addition, students are both encouraged and expected to meet the standard set by previous students in the program, and are taught to constantly strive for excellence. Therefore, in my work with Diane Garrett and with the music students of F.W.C.I., I participate in and develop this of style of cooperative interaction between students and teacher.

Over the past forty years, the music program at F.W.C.I. has been a strong and vibrant force within the school and community. As a student at the school from 1979 - 1984, I was part of the "music family" cultivated by two music teachers. One of these teachers was Diane Garrett. However, because she only taught strings at that time and I was a band student, she was never my teacher. As a colleague of Diane's for the past 13 years, and now her successor as Arts

Chair and music program director at F.W.C.I., I have an appreciation of the work involved in developing such a solid and reputable program. As the driving force behind the program for 25 years, Diane successfully combined a number of roles in her style of teaching and interacting with students. She was simultaneously a musical mentor and performer, teacher, manager, and philosopher. Her students and their musical development and performance were always the main focus of her program. However, Diane's personal involvement with her students as a mentor and motivator figured prominently in the development of their individual and collective musical success. I firmly believe that much of the success that I have had as a music teacher has been influenced directly by Diane's style of teaching and program management.

Like Diane, I believe in the transformational power of music education. While continuing the tradition of the performance-based program at F.W.C.I., my conviction is to develop a balanced program, which includes student-centered learning and focuses on the many elements of aesthetic education. My educational philosophy is pragmatic and praxial, and is based on the needs and abilities of the individual learner. My belief as a teacher is that I must develop authentic bonds with students, with consideration for the context of learning. As such, my personal and professional philosophy of music education has informed me as a researcher, and affected the many parts of this research process that are value-laden and subjective.

Participant Selection

Primary Participant

Due to the potential historical importance of this study for the Lakehead District School Board (L.D.S.B.) and F.W.C.I., and to Diane Garrett personally, all individuals and groups aforementioned granted written permission for me to name them and their associations

publically in this study.

Diane Garrett was selected as the primary participant in this study for the following reasons: She had 25 years of teaching experience, and had demonstrated a wealth of professional knowledge and dedication to the development of the only string instrument performance program in the L.D.S.B. system. In addition, community and individual testimonials as well as program statistics, reflecting the number of students enrolled in the music program, supported the belief that she was singlehandedly responsible for the development and continued success of the music program at F.W.C.I. in Thunder Bay, Ontario. During her tenure for this extended period of time, the performing groups under her direction achieved remarkably high standards. For example, the Concert Band was able to perform consistently at the grade 5 to 6 level[2], with the majority of members having only received two or three years of instruction. Based on my professional knowledge, this performance level is normally exhibited by university level bands comprised mainly of students who are involved in the post-secondary study of music, and secondary schools dedicated to the study of the performing arts. In addition, Diane's effect on the community of music teachers in Thunder Bay has been one of long-term positive benefit, as she has acted as a mentor to several junior teachers. Her contribution to the larger musical community in Thunder Bay has been remarkable. For nineteen seasons, Diane served as Music Director and Conductor of the Thunder Bay Symphony Youth Orchestra (T.B.S.Y.O.). In her

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[2] Grade 5 to 6 level indicates the degree of difficulty of a piece of music. Composers, editors, and publishers of music for school and community use assign most pieces of concert band and orchestra music a "grade", ranging from ½ to 6. Most high school bands in the city represented by this study play at a grade 3 or 4 level, which is the expected level for groups whose members are predominantly in their third or fourth year of instruction. Concert band and orchestra literature at the grade 5 to 6 level is usually studied and performed by secondary and post-secondary ensembles whose members have had as many years of instruction.

capacity as a volunteer, she consistently led this student-group in performances of professional level orchestral repertoire. Her expertise as both a band and stringed instrument teacher, her professional knowledge, and the personal qualities and dedication to the profession of music teaching support Diane as my choice as the primary participant for this case study on the essence of what it means to be an expert music teacher.

Secondary Participants

The selection of secondary participants was based on school records, personal contact as an insider, and availability of participants as outlined by the selection strategies of Patton (1990) and Miles and Huberman (1994). Six former students and two adult colleagues of Diane Garrett's were selected to provide situational and contextual perspectives regarding Diane as an expert music teacher. These participants were selected to represent a balance of string / band instrumental players, school / T.B.S.Y.O. students, male / female students, and teaching / T.B.S.Y.O. adult colleagues using Patton's (1990) purposive sampling strategy. These secondary participants were selected because they were believed to have information which would expand the development of the case study. Specifically, the composition of this participant group was as follows: six students, four from F.W.C.I.'s music program, one of whom completed only one semester of instruction in music, and two from the T.B.S.Y.O.; two adult colleagues, a teacher from F.W.C.I. and a parent from the T.B.S.Y.O. According to Miles and Huberman (1994), the maximum variation strategy is used to provide diversity of participants, while maintaining the important common patterns in the selection. In this, they define combination sampling as the selection of participants to meet the multiple needs of the data collection process in a case study while at the same time, providing flexibility and a source

of triangulation. The maximum variation and combination strategies, based on the work of Miles and Huberman (1994) and Patton's (1990) purposive sampling strategy were used in the selection of secondary participants.

Focus Groups

In order to provide expanded or alternative experiences and to include as many former students and colleagues to participate as possible, members of the public were invited to participate in public focus group sessions about their experiences with Diane Garrett. Fontana and Frey (1994) hold that structured or unstructured group interviews can provide alternative perspectives not available through individual interviews. Students from the past decade of Diane's teaching career at F.W.C.I. and as conductor of the T.B.S.Y.O., as well as adult colleagues from both groups were invited via newspaper advertising, media contact, and personal invitation to participate at focus group meetings on November 18 and 19, 2002 (Appendix A).

Data Collection

Qualitative case study research produces data which are extensive and contextual. The overall goal of data collection can be described as questions, statements, and summaries that are used by the researcher to evoke descriptions, not to confirm theoretical hypotheses (Pollio, Henley, & Thompson, 1997). In this study, participants were asked to reflect on their experiences with Diane Garrett. According to van Manen (1998), a good description constitutes the essence of the phenomenon revealed whereby we are able to grasp the nature and significance of the experience itself. By respecting the boundaries concerning the focus of questioning in a structured interview, the researcher is able to allow the participants to guide the

dialogic, or naturally conversational, developments of the conversation and the process of data collection itself. As stated by Marshall and Rossman (1995), "the researcher explores a few general topics, but otherwise respects how the participant frames and structures the responses" (p. 82). In this way, the data collected during the interview process can be representative of the participant's experience as it occurred. Thus, the central question for this study focuses on the participants' experience of Diane Garrett as a music teacher, as well as her own experiences of teaching music.

In order to triangulate the data provided by the primary participant, eight secondary participants (six students and two adult colleagues), and two focus groups were included in this study. Data gathering included interviews / conversations, researcher observation, and the collection of documents and artifacts. Through the analysis of this data, a detailed, descriptive picture of the primary case study participant and her experiences was developed. Data for this case study data were collected using the following methods:

- seven audiotaped, open-ended conversations with primary participant Diane Garrett;
- eight audiotaped, open-ended conversations with eight secondary participants;
- six audiotaped, follow-up conversations with six secondary participants; two written follow-up conversations via e-mail with two secondary participants;
- one written submission from a teaching colleague via the focus group session;

- artifact and document examination; and
- researcher observations of interview sessions.

The Interview Method

In case study interview, opportunities are generated for participants to provide data in conversational, informal, open, and unstructured settings. This type of directed conversation delves into the views, experiences, and observations of participants. Van Manen (1998) notes that interviewing involves the exploration and gathering of experiential narrative material. Interviews or conversations with the participants for this case study were unstructured and open-ended. According to Walford (2001), participants "will always have subjective perceptions, which will be related to their own past experiences and current conditions" (p.90). Van Manen (1998) believes that experiences are recalled so that the meaning structures of the experience can be described as the participant's interpretation of the phenomenon. Douglas (1985) uses the term creative interviewing to describe the interaction between the researcher and participants, based on understanding and intimacy, in order to optimize cooperation and mutual disclosure. Mishler (1986) believes that interviews are jointly constructed discourses between participants, which allows the researcher, through data analysis and interpretation, to explore the narrative meaning of the discourse. In this study, interviews were semi-structured, with the purpose of gathering information and insights into the experiences of participants relating to the teaching of Diane Garrett.

Throughout the process of interviewing, subquestions evolved from the central question: "What was the nature of your experiences with Diane Garrett as a music teacher?" While interviews were open-ended and general in nature, I employed a short list of issue-oriented

questions based on topics or keywords. These triggers were aimed at eliciting more focused and precise recollections. This encouraged participants to describe episodes and to provide explanations about the phenomenon (Stake, 1995). In this study, the following topics were the focus of interviews:

- personal characteristics;
- teaching behaviour / curriculum;
- classroom routines / instructional strategies;
- pedagogical beliefs / teaching philosophy;
- personal relationships;
- difficulties / challenges; and
- peak experiences.

These semi-structured conversations, as guided by the aforementioned topics or keywords, allowed the necessary latitude for following the participants' sense of what was important (Bresler, 1992).

The Interview Process

During the fall of 2002, data were collected through a series of interviews. Diane Garrett, the primary participant, participated in seven audiotaped interviews, ranging in length from 30 to 90 minutes. A total of approximately 10 hours of interviewing was held with the primary participant. At the beginning of each interview, I asked a question which would guide our conversation, and Diane responded with reflections on that question, which led to further anecdotes. Between interview sessions, Diane noted further ideas and issues in written format, which she then added to the subsequent interview session. I also noted topics which I felt

required follow-up or more information and presented these to Diane at the next interview. Some of the topics we discussed were music teaching philosophy and practice, how to treat individual students within the group, and F.W.C.I. students' peak performances.

Each secondary participant provided an audiotaped interview. The initial interview explored a wide variety of topics, highlighting each participants' experiences with Diane Garrett in terms of her personal characteristics, teaching behaviour, curriculum, classroom routines, instructional strategies, and teaching philosophy. As well, participants reflected on their personal relationship with Diane and what they felt were the difficulties and challenges within their experience. Interviews were typically 30 to 45 minutes in length. Subsequent or follow-up interviews focused on unexplored topics, additional thoughts and ideas. In the cases of two participants, this second interview took the form of written reflections via e-mail. Following each interview, researcher observations were recorded, with ideas for follow-up questions and topics noted.

This process of flexible and open-ended interviewing is consistent with the constructivist framework and the case study method. Meanings of questions and answers are not fixed, but emerge and develop within the ongoing discourse in the interview process (Mishler, 1986). Further, Mishler (1986) states that "an interview develops...through mutual reformulation and specification of questions by which they take on particular and context-bound shades of meaning" (p. 53). Particular attention was paid to the individual participants and their role and relation within their experiences. For example, student participants selected reflected a range of musical experience and ability level. As a result, a cross-section of responses, detailing both positive and negative experiences related to musical performance within the context of

experiences with Diane Garrett were offered by participants.

Although members of the public of Thunder Bay were invited to participate in two focus group sessions, only one participant provided a written reflection. Unfortunately, this form of data collection was not as successful as anticipated. The original purpose of these focus groups was to provide individuals who had experience with the teaching of Diane Garrett, but who had not been selected as secondary participants, with an opportunity to provide data. In order to remove bias from the selection of participants for focus groups, an open invitation was issued to the public in the Thunder Bay area, through local media (see Appendix A). The implications of the failure of this strategy to generate greater amounts of data will be discussed in chapter 6.

Following each interview, I transcribed the data from audiotaped conversations. After each transcription was completed, transcripts were returned to the participants for editing, additions, and corrections to increase the credibility of the data. According to Polkinghorne (1989) and Nagle (2001), the addition of new data from the participants may be necessary to create a final and complete version of the description of the phenomenon. Following the completion of all initial and follow-up interviews and initial data analysis, a summary of the research findings, in the form of the chart of themes was presented to participants for verification. This process is known as member checking. Member checking supports the credibility and truth value of the findings and interpretation of data (Nagle, 2001). Additional ideas regarding the themes in the chart provided during the process of member checking were incorporated into the data.

Secondary Sources

Secondary data sources, including artifacts (cassette and video tapes), documents (lesson

plans), and written records (newspaper articles, personal letters) were collected and used in order to complement and enhance the data from the participants and to provide further sources for triangulation. These secondary data sources, or artifacts were gathered from Diane Garrett's personal files and the music department at F.W.C.I., and have been used with permission.

Researcher Observations

Researcher observations were written during the interview process. In researcher observations, as in field notes, the researcher records the main themes, ideas, questions, and impressions, as well as new ideas and speculations which arise during the interview process (Miles & Huberman, 1984). The researcher's feelings, elaborations, or clarifications are recorded in these written-out mental notes. According to Eisner (1991), the researcher uses field notes or researcher observations to record what has been seen, heard, and felt. These sources also support data and corroborate the narrative. In addition, researcher's observations provide a bank of perceptions, reflections, and conceptual issues about the research process and the researcher's understandings. These observations function as a form of note-taking which allows the researcher to be both thoughtful and analytical throughout the research process (Irwin, 1988).

Data Analysis

The goal of data analysis in case study research is to create a narrative report which is highly detailed and descriptive. In the process of analyzing case study data, the researcher aims to understand behaviours, issues, and contexts of the particular case (Stake, 1995). This narrative report provides a portrayal in rich language of the subject of the case study, and the emergent themes arising from the data. The process of data analysis has enabled me to develop a textual (written) representation of the participants' perspectives in relation to their experience

of Diane Garrett as an expert music teacher. Writing such a text requires the writing and re-writing of the narrative and the artistic use of language. According to Denzin (1994), "A thick description...gives the context of an experience, states the intentions and meanings that organized the experience, and reveal the experience as a process" (p. 505). Yin (1984) states that reporting the results of a case study must be significant, complete, and composed in an engaging manner. In addition, the researcher must report the results in a manner which acknowledges all sources of data. Denzin (1994) believes that the author should weave a text which recreates the world of the study for the reader. Following the transcription of audiotapes, revisions, additions, and member checking, data were prepared for analysis. My approach to data analysis was based on the thematic analysis of selective or highlighting approach as described by van Manen (1998).

The Selective or Highlighting Approach

The selective or highlighting process involves reading, organizing, categorizing, identifying themes, and summarizing data. This practice refers to the "process of recovering the theme or themes that are embodied and dramatized in the evolving meanings and imagery of the work" (van Manen, 1998, p. 78). Using the selective or highlighting approach, the text is examined to identify the statements or phrases which are particularly revealing or important to the phenomenon being described. Recurring words, ideas, or images found within the data are identified. Following the identification of key phrases or statements, topics are developed as these key phrases are grouped based on their similarities and suitability in combination. Topics are then collected into larger topic groups or sub-themes. Finally, the researcher identifies the larger trends or themes. The themes which emerge from the data through this process serve as

the major building blocks for the construction of the narrative. As explained by Eisner (1991),

> [t]he thematic structures derived inductively from the material researchers have put together and from the observations they have made can provide the conceptual hubs around which the story can be told. The stories told around these thematic situations can be used as material for a summary account of the story as a whole. (p. 190)

Simply put, particular examples are given collected and reorganized to reflect something general about the specific topic.

Thematic Analysis

A general review of all data and information collected from interviews and in the researcher observations and artifacts was the starting point for data analysis. All data analysis for this study was done manually. Reading the transcripts repeatedly and in a different order provided a general overview of the data. During these readings, key words and phrases were identified by their repetition, both within and between individual participants' reflections. For example, common words to this study, such as "practice" were used many times, and in different contexts, by all participants. Key phrases, such as "mother figure" were also identified, because they were used by the majority of participants. After repeated readings, such key words and phrases were identified and marked.

Following the identification of these key words and phrases, I collected or grouped them by similarity and significance to each other in the context of the overall purpose of this study, that being the exploration of Diane Garrett's teaching. For example, phrases that referred to "having to practice" were grouped with ideas about "feeling pressure to perform well" and "confidence gained from knowing the music in rehearsal." Through this process, key words

and phrases grew into topics. The concept of "practice" then became a topic.

In the next step in the process of thematic analysis, I organized these topics into groups of topics, or sub-themes. Topics which were based on key words and phrases about "practice" were then grouped with topics which reflected the "need to perform at a high musical level" and "pushing the students to perform their best".

Finally, these sub-themes were grouped into three larger, summarizing themes, which are presented in the next chapter. Again, these three themes are collections of specific reflections, which grouped together, represent the three most salient ideas regarding the general topic of expert teaching about a specific case, Diane Garrett. Each of these three themes was then named, with a singular statement which summarized its significance and represented the topics and sub-themes which contributed to its emergence.

Trustworthiness

Trustworthiness in qualitative research is created by the interpretation of the text based on purposive sampling and idiographic, or contextual, expression. The researcher aims to provide trustworthiness through credibility, transferability, dependability, and confirmability (Lincoln & Guba, 1985). One method of establishing credibility in qualitative study data is triangulation. This concept is embedded in the processes of data collection, analysis, and report writing. Essentially, triangulation refers to a comparison of different forms of data to determine whether or not there is corroboration. By using multiple sources of data to support the concepts and ideas generated by the process of data analysis, the researcher can provide evidence of trustworthiness and authenticity (Lincoln & Guba, 1985). In this study, triangulation of data was provided by both the primary participant and secondary participants, researcher observations, an

examination of artifacts and documents, and the existing literature on expert teaching.

As part of the process of data analysis, themes emerged from the data. These themes were compared to determine their level of similarity within the four main sources of information for this study: the primary and secondary participants, the field notes, the documents and artifacts, and the literature. This methodological form of triangulation refers to one method used on several different occasions (the interview) and different methods used on the same subject (multiple sources of data). In this way, each source of data may or may not authenticate other sources, and vice versa. Member checking, the process of returning the emergent themes to the participants for examination and confirmation, was also employed as a method of ensuring credibility in this study.

Lincoln and Guba (1985) explain that the descriptive narrative that is constructed is necessary to ensure that the findings of the study can be confirmed and are credible to the researcher and participants. In other words, shared understandings of the concepts which emerged from the data should be evident in the narrative account. Further, the rich and thick descriptive writing of the narrative should enable transferability to occur; that is, the reader transfers his/her understanding of the meaning of the description to another case. In order to improve the dependability of this study's findings, both peer examination and the code / re-code strategy of data analysis were utilized. Confirmability, or objectivity, was provided by triangulation and researcher reflexivity. By providing for the processes of credibility, transferability, dependability, and confirmability to occur, the need for trustworthiness in this study has been addressed.

Ethics

Formal approval through the Lakehead University Research Ethics Board was granted before the study began. Participants completed a consent form following a thorough verbal and written explanation of the data gathering process (Appendix B).

As previously noted (p. 54), Diane Garrett gave special written permission to allow the use of her name for the purposes of this study. Similarly, written permission to conduct the research and use their name was granted by the L.D.S.B., F.W.C.I., and the T.B.S.Y.O. (Appendix B). Data in the form of taped material, transcripts, and written work were stored in accordance with Lakehead University policy. There were no anticipated benefits or risks of harm to participants. In order to protect their anonymity, pseudonyms have been used for all secondary participants.

Summary

This case study, which explores the expert teaching of music teacher Diane Garrett, was set within a constructivist framework. A constructivist orientation is particularly suited to this form of case study because it supports the creation of socially constructed and mediated reflections which serve as the basis for the narrative portrait of the participants' accounts of their experience. This case study is based on the final 10 years of Garrett's teaching career, 1991 - 2001. Interviews with the primary participant and eight secondary participants were the main focus of data collection. In addition to researcher's observations, documents, and artifacts were examined to provide greater depth to the data. Data analysis was thematic, based on van Manen's selective or highlighting approach. In the next chapter, the data are presented in thematic units, with an explanation of subtheme and topic generation. Participants' reflections

are included in order to display the wide range of experiences and meanings which emerged from this study of expert teaching.

CHAPTER FOUR

FINDINGS

This case study explores the teaching of Diane Garrett in an effort to better understand the concept of expert teaching. Although many personality characteristics, pedagogical techniques, and philosophical beliefs of expert teachers have been isolated, in-depth portraits of individual expert teachers are uncommon. In this study, 10 participants, including Diane Garrett, six former students, two colleagues, and one parent, provided interview data which I transcribed and then analyzed using van Manen's (1998) selective or highlighting approach. In addition, documents and artifacts were examined representing the 10 year period which this study covered. Three main themes emerged from the data, that led to furthering the definition of the expert teacher, which will be presented and discussed in this chapter. These themes include: building a family / team, teaching and learning, and striving for excellence. In order to better understand the significance of Diane Garrett's teaching career, her influence and impact on the secondary participants, and her designation as an expert teacher, Diane's musical and educational training is described in this biographical sketch. In addition, the chronology of her teaching career and her music teaching philosophy is explained. Information about the music department and the string program at F.W.C.I. which frames this case study is presented.

A Biographical Sketch

The setting

Thunder Bay (population approximately 115,000) is the largest city in Northwestern Ontario. Geographically, it is at least 800 kilometres from the closest major urban centre, Winnipeg, Manitoba. Fort William Collegiate is Thunder Bay's oldest secondary school, having

been built in 1898. For the second half of the past century, the school's population continued in the academic tradition, with approximately 75 percent of students declaring an academic focus. However, in the early 1990s, an influx of neighbourhood students from a nearby technical and vocational school, which had been closed, moderated F.W.C.I.'s reputation as a mainly academic school. Even with this new cohort of students, the school's total population remained constant at between 600 and 700 students during the study period. The ratio of rural to city students also remained constant at approximately one to two.

There are six public and two public Catholic secondary schools in Thunder Bay. Although each of these schools does offer a music program, the structure of the program differs considerably from school to school. Instrumental, guitar, and vocal programs are the most common. F.W.C.I. is the only school with both four-year band and string programs. Furthermore, the relative size and longevity of the F.W.C.I. music program is exceptional in comparison to all other schools. While other schools with twice the student population normally provide 1.0 to 1.5 full-time teacher positions, F.W.C.I. provides 1.5 to 2.0 full-time jobs. During the study period, F.W.C.I. music classes were taken by students of both the advanced and general academic levels, with the majority of students having an academic focus. Throughout the 1980s and 1990s, the F.W.C.I. music program maintained a healthy enrolment of approximately 100 to 150 students, which represents about 20 to 25 percent of the school's total population. Diane Garrett has been the driving force behind the maintenance of the band program and the development of the string program for the last two decades. The following exploration of Diane's education and musical training describes the forces and factors which shaped her career at F.W.C.I.

Early Life

Diane (Trylinski) Garrett was born and raised in Fort William, Ontario (now Thunder Bay), and attended local public elementary and secondary schools in the 1950s and 1960s. Her first generation Canadian-Ukrainian parents believed strongly in education, both academic and musical. From a very early age, Diane was aware that her success in school was important to both her parents and herself. More importantly however, was the belief that culture - music, art, dance, and drama - was essential to the family and to the community in which they lived. Diane's elementary school years were filled with singing, dancing, and acting. After beginning mandolin lessons at age eight, Diane began to experience the rewards of musical success. A year later, she began piano training with the Royal Conservatory of Music of Toronto. At the same time, Ukrainian dance lessons were added to her already busy musical and cultural schedule.

By her high school years, Diane was completely immersed in Ukrainian and musical culture. She taught Ukrainian dancing and danced with a Slovak dance troupe, studied piano, accompanied choirs and vocalists at Ukrainian cultural celebrations, and played mandolin in the Lakehead Mandolin Orchestra. Between 1966 and 1971, this group travelled to performance events in Toronto, Winnipeg, and Montreal. In 1970, Diane toured the Ukraine as a mandolinist and cellist with the Shevchenko Ensemble of Toronto. The effect of this wide variety of ethnic arts training and performance was threefold. First, it enabled Diane to experience the benefits of musical training. Second, Diane was immersed in the world of the performing arts and the concept of high level performance. Finally, it instilled in Diane a sense of community and the idea of working with many different people, of different ages, towards a common performance

goal.

Professional Training

During her high school years, Diane studied piano and worked to complete the Associateship of the Royal Conservatory of Toronto (A.R.C.T.) before graduating. In grade 9, Diane was introduced to the cello, and was part of a mixed class of brass, winds, and strings. This was the beginning of her string training, which would continue throughout her life. After four years of string instruction at F.W.C.I., under teacher Felix Walker, Diane's developing interest in string playing prompted her parents to purchase a used cello for $100 in order to support their daughter's musical study. After graduating from F.W.C.I. in 1966, Diane attended the University of Toronto, and graduated with a Bachelor of Music degree in 1970. At university, piano was her major instrument. However, the cello lessons continued with a member of the Toronto Symphony as her teacher. Following the music degree, Diane attended the Ontario College of Education for the one-year education degree.

After graduating from the Ontario College of Education in 1971, Diane was offered a teaching job in Toronto but was not yet ready to begin her teaching career. She had decided to travel to the Ukraine and study cello at the Kiev Conservatory. In the intervening year in preparation for the Kiev Conservatory, Diane concentrated her efforts on cello study and practice. While at the Kiev Conservatory from 1972 to 1974, Diane continued to practice for four to six hours a day. Lessons and masterclasses were held twice a week, with all students participating by both observing and playing. From her perspective, the standards of performance were extremely high. Technique, etudes, and pieces had to be memorized. Students were expected to perform two exams annually, as well as a solo recital at the end of their second year

of instruction. During this experience in the Ukraine, Diane's pedagogical philosophy was developing. She was strongly influenced by her cello teacher to be both demanding and encouraging. Praise had to be earned, and her teacher was complimentary only when true progress had been made.

Diane had similar experiences with this type of instruction while in summer courses during 1964 and 1965 in Thunder Bay. These courses, sponsored by the Lakehead Symphony, were instructed by John Moskalyk and Natalie Kuzmich of Toronto, and were primarily focussed on developing string technique, musicality, and ensemble work. While under the direction of Natalie Kuzmich, Diane realized the power of being demanding and expecting high standards of performance. In combination with this, her experience of performing under the direction of John Moskalyk reinforced the importance of passion in music making, both from the conductor's and performer's experiential viewpoints. During this course, Diane felt that her love for playing and performing and her playing ability itself improved. For Diane, this experience solidified the two complimentary skills of playing and teaching and the power of passionately displaying your emotions while playing and teaching.

Teaching Career

Diane began her teaching career in 1974 as a supply teacher at the elementary and secondary levels for the Lakehead Board of Education[3]. The following year, she secured a half-time position at F.W.C.I. teaching the string program. In 1976, Diane extended her timetable to a full-time load by teaching English at the grade 9 and 10 levels. After taking the Special

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[3] The Lakehead Board of Education is now known as the Lakehead District School Board.

Education (part I) course, Diane was able to retain her position at F.W.C.I. by incorporating special education and English classes into her timetable. As the music program expanded and the school experienced a population growth, Diane was able to teach a full music timetable, starting in the year 1977.

During Diane's time as a student at F.W.C.I., the music program was small but regularly produced band, orchestra, and choir performances. The string program was re-built during the 1970s, with the support of the principal, Walter Gulka, who was also a violist with the Thunder Bay Symphony Orchestra (T.B.S.O.). Gulka believed in the need for a dedicated string program, based on his experience in Scarborough, Ontario, where string programs flourished. Upon her return as a teacher in 1974, Diane dedicated herself to building the string program, based on her belief and knowledge about the educational and musical virtues of string study. At this time, F.W.C.I. had the only string program in the Lakehead system, and the only string program between Winnipeg and Toronto well into the 1990s.

Developing a String Program

At the time Diane was hired, a small cohort of grade 9 and 10 students were receiving string instruction from the incumbent music teacher, who had some violin training. As these classes passed into the senior grades, Diane concentrated her efforts on recruiting the incoming grade 9 students. Within a couple of years, Diane was in charge of an expanding string program, with classes from grade 9 through 13, which enabled her colleague to concentrate efforts on the senior band program. Along with promoting the string program to the community outside the school in order to attract students to F.W.C.I., Diane pushed for "equal billing" with the now highly reputable band program at in-school performance events. In order to accomplish this goal,

Diane's approach was to diversify and strengthen the string program by providing greater performance opportunities for string students both in the school and out in the community. As the program continued to develop during the 1980s, Diane ensured that string students had a variety of opportunities to perform. Performing groups included the Orchestra, a 60-piece group open to all levels of string players, plus the usual compliment of brass, winds, and percussion. In addition, the Senior String Ensemble was formed, which gave the more advanced string players a chance to perform repertoire strictly for string orchestra. Finally, a String Quartet was formed. As the reputation of the F.W.C.I. string performing groups spread throughout the community, greater opportunities appeared. Both the Senior Strings and the String Quartet performed regularly at school assemblies, special in-school performances, and Board of Education functions. On one occasion, the Senior Strings performed in Duluth, Minnesota, after an invitation was extended via an F.W.C.I. colleague with connections to a church-sponsored chamber music performance series south of the border. The String Quartet was hired regularly for private functions, such as weddings, funerals, conferences, and fundraising events.

Diane's belief in a professional level of musicianship and the power of performance was the driving force behind the development and continued success of the string program at F.W.C.I. during the 1980s and 1990s. Her tireless promotion of the string program and its growing reputation resulted in many students transferring to F.W.C.I. from outside the boundary area in order to be a part of this program. In some cases, students who had had previous instruction on a string instrument chose to attend F.W.C.I. in order to perform with a full school orchestra and the Senior Strings. Such opportunities at their own schools were all but non-existent. Diane's contact with local string teachers and professional musicians from the

T.B.S.O. enabled her to make personal contact with these string students and their parents in order to alert them to these music learning opportunities at F.W.C.I.

Throughout the developmental period of the string program, F.W.C.I. maintained an enrolment of approximately 600 to 750 students. Demographically, about one half of the students were from rural areas, with most of F.W.C.I.'s elementary feeder schools having populations of approximately 100 to 300 students. Unfortunately, very few of these feeder schools offered any type of consistent and systematic music instruction. In fact, like most of the schools in the region of Northwestern Ontario, the L.D.S.B. has never employed music specialists in their elementary schools. In 1991, the board suspended the only elementary music program taught by music specialists, which consisted of voluntary band instrument instruction at the grade 8 level. Consequently, students entering grade 9 after 1991 had no instruction in music other than what was provided by the general classroom teacher. Perhaps one in five students had previous musical instruction, in the form of private piano lessons. Others may have had the benefit of attending an elementary school where a teacher was willing and able to provide music instruction or extra-curricular opportunities, such as a choir. However, the majority of students entering grade 9 during the period of this study, 1991 to 2001, were music beginners, with little or no experience in reading music or performing.

Fortunately, the F.W.C.I. music department has maintained a healthy inventory of band and string instruments for students to use. Many of these instruments were acquired during the 1970s, when school budgets permitted larger equipment expenditures. Some instruments were purchased from the profits of dedicated fundraising in the 1980s and 1990s. A small number of instruments have been donated to F.W.C.I. by community members and alumni. As a result,

unlike other programs in the system, music students at F.W.C.I. do not have to provide their own instruments. The significance of this fact is integral to the success of the performing groups for two reasons. More students are able to participate without having to provide an instrument, the purchase of which can be a financial barrier for some families. In addition, students are usually free to choose from the complete and authentic instrumentation of the performing group. For example, it is essential that an orchestra has a complete string section, including several double basses. However, to expect a student to provide a double bass for classroom instruction would be unreasonable. A similar situation exists with an instrument such as the tuba or the double french horn. The choice of instrument for students entering the music program at F.W.C.I. is not limited by their ability to provide one at their family's expense.

Building a Family

Although Diane focussed her professional energy on the development of the music program at F.W.C.I. in the early 1980s, she simultaneously embarked on an important personal journey. Diane Trylinski, the talented and spirited musician and teacher married her match from the world of mathematics teaching, Russ Garrett, also an F.W.C.I. faculty member. His support of Diane through the many years of concerts, music trips, extra rehearsals, meetings, and productions was unfaltering. Russ's professional dedication and genuine concern for students equalled that of Diane, and together they became a cornerstone of F.W.C.I.'s success both academically and musically. When their daughter, Sarah, was born, she too had an early introduction to the world of musical learning at F.W.C.I. Sarah regularly attended the school's musical events with her parents. While still a young child, Sarah began violin and piano lessons, and grew to be an accomplished student musician as a result of this "musical immersion." The

Garretts' belief in the importance of academic and musical training and achievement is clearly articulated in their daughter, who is currently preparing for her career as a teacher, as her parents enjoy their retirement.

Symphony Connections

As a cellist, Diane was a community player in the T.B.S.O. from 1974 to 1998. During this time, she performed in numerous concerts and occasionally conducted the symphony during rehearsal and performance. Because of this secondary career as a performer in conjunction with the development of her teaching career, Diane was able to integrate effectively elements of her professional performance with her teaching career in order to benefit her students at F.W.C.I. By modelling the behaviours - practice habits, stage demeanour, and attitude - of a professional musician, Diane believed that she could positively affect her students' actions and beliefs about performing. Musicians from the T.B.S.O. were recruited to give lessons, demonstrations, and masterclasses at F.W.C.I. Diane provided encouragement and, in some cases, free tickets so that her string students could attend symphony concerts in order to see professional string players in action. Exposure to all types of music and critical evaluation of professional performance were important activities in Diane's classes.

In addition to her job as a cellist with the T.B.S.O., from 1979 to 2000, Diane was the music director and conductor of the T.B.S.Y.O. In this role, she built a highly successful amateur orchestra that regularly performed with the T.B.S.O. included musicians from all local high schools, Confederation College, Lakehead University, and adult community members. Because there were limited opportunities for amateur musicians to perform in a symphony orchestra, the group grew quickly under Diane's direction from 30 to 60 members. Large scale

performances were undertaken with youth symphonies from Winnipeg, Manitoba, and Duluth, Minnesota. The T.B.S.Y.O. enjoyed great success and was a featured group at many T.B.S.O. concerts at the Thunder Bay Community Auditorium. Again, Diane pushed these amateur musicians to perform regular, unaltered, orchestral repertoire, often enlisting T.B.S.O. musicians to workshop the pieces in preparation for performance. In addition, Diane coordinated the combined forces of the T.B.S.O., T.B.S.Y.O., and F.W.C.I. Senior Strings for concert performances at F.W.C.I. and beyond. Her belief in a diversity of music for performance, which included classical, ethnic, popular, dance, vocal, and solo repertoire, broadened the scope of performance experiences for these amateur musicians. In 1986, Diane was honoured with the "Citizen of Exceptional Achievement" award by the City of Thunder Bay for her work with both the T.B.S.O., as a community player, and the T.B.S.Y.O., as the music director and conductor.

Educational Leadership

Diane began her role as an educational leader early in the 1980s, as the director of the string program at F.W.C.I. This role widened as she assumed leadership of the full music department in 1982. By this time, the F.W.C.I. music department had expanded to 2.5 full-time equivalent music teachers, the largest music program in the Lakehead system, despite the fact that F.W.C.I. was approximately one half the population of three of the other five secondary schools. For a period of four years in the 1990s, Diane chaired the Secondary School Music Teachers Group, which met regularly for professional development, advocacy, and collegial support. In this role, Diane organized workshops for high school band students and their teachers and took on the task of developing evaluation models for secondary music curriculum. Her personal and professional development also included board professional development

sessions, educational reading, elementary music course development, and musicians in the classroom projects.

In 1997, Diane was selected from a pool of approximately 20 applicants to assume the role of Chair of Arts at F.W.C.I. as part of the new school leadership structure put in place by the Lakehead Board as part of a provincial initiative. At F.W.C.I., this position included headship of music, visual art, drama, and physical education. Given this diverse group of subject areas, colleagues, and curricula, her approach was one of a team concept of school leadership in which all views were valued. Although Diane would consider herself a traditionalist in her beliefs about education, she successfully met the challenges put forth by this non-traditional, inaugural school leadership model. She continued in this position until her retirement in 2001. Unfortunately, Diane did not serve as an associate or host teacher for any preservice music teachers, as Lakehead University did not offer instruction or student teaching placements specifically for students who chose the music teachable option in the intermediate or secondary stream.

Educational Philosophy

Diane's basic tenet is that the educational process enables learners to achieve their potential and become contributing members of society. Her firm belief is that school should provide a climate that promotes learning, and meet individual learners' styles and needs. Diane feels that students in arts programs should develop aesthetic judgement, creative thinking skills, and the ability to express themselves through performance. Furthermore, Diane believes that the arts provide students with opportunities to develop their whole being, to work with peers and adults, and to practice lifelong skills, such as organizational and time management. Specific to

music education, students must become culturally literate critical listeners, who understand music both as performers and listeners.

In order to achieve these philosophical goals, Diane promoted interdisciplinary activities in the classroom. She was not just teaching music, but also writing skills, drama, art, dance, public speaking, history, contemporary studies, and business and public relations skills. In addition, Diane involved elementary schools, parents, and the arts community in many F.W.C.I. music department events, thereby building positive relationships and partnerships. Diane stated that "I work with the school as a family and ensure that our family works with and learns from the rest of the community." As a teacher, she believed that her most important task was to empower students to learn in a variety of situations, make decisions, and act responsibly.

One example of this belief in action was the expansion of the students' Music Committee to include approximately 30 members. This group, led by an executive of six senior music students, was charged with the planning and execution of major concert performances, such as "Cabaret" which created annual revenues of approximately $10,000. According to Diane, the teacher's job is to create a high level of trust and cooperation in the class and among all students, and to facilitate communication between students and students and students and teacher. Diane recalled that she "personally loved the strong bonds that can be created between teachers and learners as students are provided with opportunities to grow and develop." However, the focus for Diane was firmly fixed on the musical objectives that needed to be met by the performing groups.

Although she is physically small in stature, Diane's presence in the classroom was a formidable one. Her attention to detail and her insistence regarding every detail of music

development and performance led to consistently professional performances from F.W.C.I.'s student music groups. Her exacting standards for technique at every level of instruction, combined with wide ranging musicality and carefully chosen and challenging repertoire created musical performances which far exceeded the standards of the other students groups in the city. Diane plainly explained her philosophy: "Show kids that music is important by yourself being passionate over it, by showing that they can be important if they participate."

Her passion as a performer and teacher, always striving to lead students to the highest possible level of performance, set the standards for excellence for which F.W.C.I.'s performing groups have been renowned in the city and the region over the past 20 years.

The Emergent Themes

Deciding on a title for this thesis was not difficult. As I read the interview transcripts over and over, I was reminded so many times about all the most important reasons for dedicating careers and lives to the teaching of music. I was thinking about the countless successes we have both enjoyed with the students of F.W.C.I., the most notable of which were our musicals performed at the Thunder Bay Community Auditorium - six shows over the last 10 years. To me, those shows capture the real spirit of our music department in the hard work, the dedication, the risk, and the reward. It seemed that *The Sound of Music*, the story of the family von Trapp, would be the perfect title for this work and the phenomenon it describes. In the analogy with this famous musical, I envision Diane as Maria, the leader of all of those disparate children, who through their love of music and the support of a mother-like figure, managed to find freedom. And so, the secondary participants were given a pseudonym based on their resemblance to one of the characters. Telling the story of the musical family are Diane Garrett, and the following

characters:

- ★ "Elsa" - an adult colleague and parent volunteer (1991 - 2001)
- ★ "Max" - one of Diane's music teaching colleagues (1998 - 2001)
- ★ "Gretl" - a tiny but spirited former F.W.C.I. student and T.B.S.Y.O. member, who is now a music teacher (1992 - 1999)
- ★ "Leisl" - an older and wiser T.B.S.Y.O. member (1993 - 1999)
- ★ "Friedrich" - the responsible F.W.C.I. student (1995 - 2000)
- ★ "Marta" - the independent F.W.C.I. student (1997 - 2002)
- ★ "Kurt" - the impish F.W.C.I. student (1997 - 2002)
- ★ "Rolf" - the outsider, who took music for only one semester (1997)

Throughout this chapter, the following short forms and identifiers will apply to the data being discussed:

- **Artifact #** refers to written (letters, newspaper articles, curriculum documents) and audiovisual (cassette tapes, videotapes) items catalogued in Appendix D
- **R. O., p.#** refers to written researcher's observations, written in italics, and page number
- **D. G., #, p. #** refers to interview transcripts from Diane Garrett, with the interview number (in sequence), and page number
- **Name, #, p.#** refers to interview transcripts from secondary participants, using pseudonyms, with interview number (in sequence) , and page number

- **F. G., p.#** refers to written data provided by one focus group participant
- **bolding** of words is used in order to highlight the topic, attribute, or action

Following the process of thematic analysis, which involved the highlighting of key phrases and statements, and the grouping of these phrases into common topics, three main themes emerged from the data. Each of these themes was named based on a song from *The Sound of Music* which best represented its character and quality. Within each of these main themes, sub-themes were identified, and topics were identified as building blocks for the sub-themes and subsequently, the themes. The themes, sub-themes, and topics, are presented in Table 1, and then described in detail. At the topic level, the first level of thematic analysis, topics may be more correctly referred to as attributes or actions of Diane Garrett, that were identified by the participants. Three sample transcripts are found in Appendix C.

Table 1: Chart of Themes

THEME	SUB-THEME	TOPIC (attribute/action)
Building a Family / Team	Diane as parent/leader	- shows genuine self - open to students - concern for students
"Sixteen Going on Seventeen"	juniors-seniors	- mentorship among students - continuation of program - alumni involvement
	home base	- music room offers home atmosphere
	parental/staff involvement	- supportive / interested
Teaching and Learning	individual learners	- each student is taught and treated as an individual (different limits) - teaching methods (variety; repetition)
"Do-Re-Mi"		- personal support from Diane
	life lessons	- group learning and team-building - life skills (time management, fundraising) - student leadership

Striving for Excellence	Diane's impact	- passion / intensity - teacher as performer and conductor - risk-taking - promoting program - elitist group
"Climb Ev'ry Mountain"	high expectations	- high quality performances - difficult repertoire - musicianship - demanding teacher
	students	- commitment - pride among members

Building a Family / Team *(Sixteen Going on Seventeen)*

The first and most compelling theme which emerged from the data was the concept of the people within the music department learning and growing together through the developmental bonds of a team or a family. Diane was recognized as the leader of the team, or the parental figure of the music family. Creating bonds with students was of great importance to Diane, and her sincere interest in their development as students and musicians helped to establish an ethic of care in her classroom. Students acknowledged their evolution from junior to senior student and their responsibility as senior students to act as mentors to the juniors. The music room was seen by students as their home base, the place where a sense of camaraderie and belonging was developed and nurtured through working and socializing together. Parents were also an important part of the team, as they were also involved in the success of the F.W.C.I. music program.

Diane as parent / leader

Participants recognized that their experience in the F.W.C.I. music department was like

that of a familial bond. Diane, herself, believed that developing this kind of group made students feel important and accepted. She described her collaborations with students:

> Well, my interaction with students I think is very much (pause)...like a mother figure, or a sister figure, where I get very close to them. And I think that if you're one of them - I don't like that there be a desk or a wall of whatever between me and the student - then teaching and learning happens . (2, p. 6)

By encouraging a sense of teamwork, Diane felt that students would come to rely on one another as well as her for leadership and group morale. She stated that

> Another role of the music teacher is to ensure that the child learns to respect not only himself, that is raise his self-esteem, but also to respect other students, no matter how good or bad they are, no matter where they come from, no matter what their religion is, no matter who their parents are, but that they respect this child for what this child has done, for the good things this other child has done. (3, p. 14)

In order for the students to learn to trust her, Diane firmly believed that she had to simply **be herself** in all situations related to her job and her students. She explains that "...a teacher needs in the classroom to be the same person she is in the rest of her life...because if you're yourself...in every situation, you can act with more confidence" (2, p. 9). The benefits are simple. Diane explains "...we have fun together, we have emotional times together, and we have some very serious times together. It's all about life, and that's what's so exciting, because when you go to school, you're living a full life" (2, p. 8). Diane believed that this was a critical part of developing a family-like atmosphere within the department. She suggested that "...when you get on personal terms...with your kids, with the students, they feel as if you're...in my younger years,

you're their sister. In my older years, you're their mother. So they don't want to let you down" (1, p. 6).

Max described Diane as "passionate...and compassionate, very compassionate, very understanding...she didn't hide the way she felt about things...being that real, being that **open to students** - or to everybody" (1, p. 7). In relation to being the leader of this music family, Diane explained: "It's like your own family; you will give birth to new musicians, nurture them, heal them, enjoy life with them, celebrate their successes and even follow them and support them through their years after they leave their "nest" of five years" (1, p. 15). In my own notes, I recognized Diane's mothering nature. *Diane shows such a nostalgic remembrance about all the students that she has taught, and shares time and experiences with them* (R. O., p. 2).

The importance of familial support among students and between students and teacher was identified by many participants. As students matured through the music program from junior to senior student, they recognized that Diane's role as both a parent and team leader was an integral one and appreciated their personal relationship with her. Friedrich noticed that Diane developed "one-to-one relationships" with the senior students (1, p. 3). Similarly, Gretl fondly recalled that her relationship with Diane was unlike that which she shared with any other teacher. She stated that "she [Diane] has such an influence over everything in your life. It's not just music - it expands from there" (2, p. 3).

As stated by Kurt, "I definitely think I got to know her better as a person, as I was an older student. And it made it easier because I could see what she wanted to do more and how she went about it" (1, p. 3). Marta referred to Diane "...like our Mom or kind of like the Mom of the music room" (1, p. 6), and realized that as she got to know Diane better, she thought of her

more as a mother figure (1, p. 1). In addition, Marta's respect for Diane grew as she came to better understand the importance of Diane's contribution and leadership within the department (1, p. 2).

Through personal conversations and contacts, musical projects and performances, and social events, Diane endeavoured to make a personal connection with each student. Elsa recalled that Diane's

> personality was such that she saw her students as more than just a music student playing the clarinet - it wasn't just Jane playing the clarinet or whatever - it was Jane a person, and I [Diane] would like to get to know Jane on a different level. (1, p. 4)

Diane explained the need for making personal connections with students, in order to teach them more effectively.

> ...when you know more about the private lives of these students, you know better how they're going to respond to your teaching, what approaches you can use to help them by learning certain things. It's just so much easier. You know how far to push them, how much they can take, how much they can't take. If you understand that maybe their family situation isn't such that the child can bring the cello home, then I'll try to make alternative arrangements for the child to practice. If the child, for example, can't afford to buy a pair of concert shoes, or whatever appropriate attire, then we'll make arrangements for that. But, that can only happen if I know the situation, the family situation. (2, p. 8)

Furthermore, she encouraged students to interact similarly, as recalled by Marta: "...she was

really good just with teaching us and with making us so close as a group, like the whole band. She told us that the room should be like a family and it ended up being like a family..." (1, p.10).

Diane's **concern for students** went beyond that of a regular classroom teacher. She regularly provided food, rides, and occasionally money in order for students to participate in meetings, events, concerts, and trips (Max, 1, p. 4). By caring for students as both students and individuals, Diane felt that the teacher-student bond was strengthened. She stated that it was

> important for the students to realize that you're just like their older brothers or sisters or you're just like their parents...It's like your neighbour. If you know your neighbour, and your neighbour has certain needs or wants, then you'll try your best to make sure that they are satisfied - your sister, or your husband, or your mother. You will look after that person. So I feel that if I show them that I am a person, they will look after me, and if they show me that they are people, and they do, that hopefully I could look after them as well. (5, p. 4)

As summarized by Kurt, "I'll always remember her as a teacher, a leader, and she's always a student's friend" (1, p. 9). As students became more comfortable with the Diane's demands as their teacher, they also grew to see that these expectations had a positive influence on their development as musicians and as people.

Juniors-Seniors

One of the most striking aspects of the F.W.C.I. music program is the importance of the progression from junior to senior student, and the resulting role of senior students to act as **mentors** to their younger musician counterparts. Many participants recalled the assistance of senior musicians in their junior classes (Rolf, 1, p. 2; Marta, 2, p. 3). Kurt was motivated to

assist because he wanted to "learn how to teach somebody else how to do something" while helping with the development of the juniors within the music program (1, p. 6). Gretl's support was not only in terms of musical performance, but also in talking with the junior students and helping them to understand the process of their musical development (2, p. 2).

According to Diane, this process of peer interaction developed naturally from within the student group. Senior students naturally become interested in the musical progress of their junior counterparts because of their concern for the progress of the whole group. After suggesting to a senior student that a junior player in their section might need help learning his/her part, Diane recalls that the students would develop a schedule of extra practices as needed (3, p. 1). Then, according to Diane, "...the senior student it seemed started feeling responsible for this younger kid" (3, p. 1). Friedrich recalls the process as

> ...group sectionals, where she just tell you to go take off your whole section and then you just go over parts, you'd basically do the same as she was...essentially the first chair became like the leader...I learned [that] I conducted the same way she did, like I just learned by example. (1, p. 5)

The importance of this mentorship process was acknowledged by many participants. Senior musicians see the benefit for the juniors, as explicated by Friedrich. "It's good because you learn from all the experience they had and then you have something to strive for, 'cause then you can be like "I can be as good as that person, one day" (1, p. 5). Diane's teaching colleague, Max, explains that this mentorship aspect of the F.W.C.I. music program is integral in its **continued success**:

> That the students themselves become teachers in a way, and her ability to have, within

> sections, people who were, in effect, exemplars of how things should be done, and to really get that point across to all of them - to the seniors and the juniors - that was an ongoing thing. This person has reached this level of ability and therefore, is the one who can show you how it's done. It happens all over, but to have that happen so that the program continues, there's sort of this ongoing continuum...keeping that level of commitment to the program right through. (2, p. 1)

Diane firmly stated her belief in the process of introducing junior students into senior performing groups. She viewed this process as an ongoing effort to provide challenging opportunities for students to develop:

> I guess I have to defend my decision [to the senior students] in bringing in these younger students and say, "you were, at one point, at that stage, and you probably forgot that perhaps the senior students - to you at that time - may have said the same things, but how do you think you got better?" (3, p. 15)

As senior students graduate and leave the program, the junior students assume their places in the performing groups and also in the student leadership structure of the Music Committee[3]. Diane actively encouraged students to see their involvement with music and the F.W.C.I. music department as an ongoing one. **Alumni** were often invited to return to the performing groups and participate as needed in concerts or musical events. As explained by Diane, alumni could serve as musical role models and as an inspiration for the younger high school students with the thought that their interest and participation in music would continue

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[3] The Music Committee is a student-led, organizing body, with an elected executive of senior musicians, with open membership to all students in the department. This group holds the primary responsibility for planning events and fundraising.

after they left F.W.C.I. (4, p. 6; 4, p. 7). According to Diane, it was beneficial for the high school students to see that "...once you're finished five years of high school music, you need not sell your trumpet. There are still opportunities to play" (4, p. 7). The loss of the musical experience is shared by Friedrich as he recalled his experience of attending a "Cabaret"[4] after he had graduated:

> I left there and they sounded great but it's just not the same as being in there, you just want to get behind that music stand and start reading that music. Just always want to be a part of it 'cause I always wondered what it would be like on the other side, and since I've been on the other side, I don't like it that much. (1, p. 10)

The continued involvement of alumni in the school is seen as a desirable link between school and community and offers alumni an opportunity to maintain ties with the F.W.C.I. music department.

Home Base

Because Diane and the students of the music department functioned as a family or a team, the music room was their **home base**, and became the environment in which everyone could work and play. Within this room, a community of learners that grew and changed through musical events, graduations, and new arrivals. As explained by Max, "The room, the facility, everything really, she communicated that it was the students' - it was their place. It's their school, it's their music department, it's their room..." (2, p. 2). The room was a place where students gravitated, worked, ate meals, did homework, and socialized. Friedrich felt

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[4] "Cabaret" is a two day performance event which features dance music and demonstrations. This event has been a 33-year tradition at the school, and regularly attracts over 1,000 people from the community.

comfortable and felt in control of the room and enjoyed listening to peers' rehearsals and classes (1, p. 6). Specifically, Friedrich remembered that

> You just wanted to spend more time there [in the music room]. I remember spending the last two years of my time at high school just wanting to be in there, wanting to hang around with all those people 'cause they were good people and it was fun and there was lots going on. (1, p. 4)

Diane encouraged students to use the room as a home base within the school, but expected a level of responsibility in terms of retaining it as a place for musical work. She would continually urge senior students who were in the room on a spare period or observing a class to use the time to practice on their own in a practice room, or join the junior class and provide musical support (7, p. 4). The positive atmosphere and constant energy of the music room encouraged and welcomed students to be a part of the musical family.

Parental and Staff Involvement

Due to the nature of the F.W.C.I. music program[5], parental involvement in the program was seen as essential by Diane. Selling tickets, **supporting** home practice, providing rides to rehearsals, assisting at concerts and musical events, and fundraising were identified as important jobs that parents of music students were encouraged to help with (D. G. 1, p. 1; 1, p. 4; 5, p. 2; 5, p. 4; 6, p. 4). As expressed by Max, Diane attracted parents by "Constant calling home all the time. Involving parents, quite a large number of them in, in all the events, in "Cabaret" in particular, in all the fundraisers, in the musical, in the trip" (1, p. 11). Participants

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[5] This included out of school performances, field trips, fundraising, and major concert productions.

acknowledged that their parents not only enjoyed but were consistently impressed with the level of their performances (Liesl, p. 4; Marta 2, p. 2; Artifact 3). Kurt recalled that his parents "...never thought that they would hear students at our level playing that kind of music" ["Cabaret" and musicals] (1, p. 6). Friedrich was a dedicated performer, and, although initially his parents were concerned about the amount of time required to be in the band, he said "...my Mom ended up loving it. She used to love to come to concerts and come to everything just to hear me play and she loved it" (1, p. 9). Diane appreciated any and all contributions from parents and continually encouraged students to involve their parents, if possible, in their musical education.

Diane believed strongly that the school community, including staff, support staff, and administrators all had a role in the development and maintenance of a strong music program. In order to build a music program, Diane suggested "you have to have a very supportive administration, supportive of all the activities that you're going to be doing, both within the school and outside the school" (5, p. 4). In reference to community support and involvement, Diane recalled the planning process for the first musical at the Community Auditorium.

> Now, what is the importance of doing something like this for the whole community? Well, it gets the whole community involved. It gets people who are involved with theatre, people who are involved with everything that goes with theatre - lighting, costumes, make-up. It gets more staff in the school involved, which helps the staff realize "hey, these kids are not spending their extra three hours an evening for nothing. They are actually learning something new and they love it and they are happy! It makes them happy! It makes them excited. And they're smiling when they're doing this."

It gets so many parents involved...It shows the whole community that teens are out there striving for perfection and being professional in everything they do. (6, p. 4)

Summary

As suggested by the title of this theme of family, *Sixteen Going on Seventeen*, student participants felt they experienced a family-like atmosphere while "growing up" in the F.W.C.I. music department. Diane's leadership and caring concern for individual students, their academic performance, home life, and of course, their commitment to the program, provided a stabilizing and driving force. Music students, their siblings, and their parents were encouraged to fully participate in music department events, which added another layer of familiarity and comfort to school events. This type of community building was at the centre of the F.W.C.I. music department philosophy and activities.

Teaching and Learning *(Do-Re-Mi)*

The explicit learning of music was the central focus of all student and classroom activities described by Diane and the students. During the interview process, participants recalled that both the processes and products of music learning were an important part of their experience. Two sub-themes which emerged focus on individual learners and the individualized methods which Diane used to instruct students at various levels, the process of group learning, and the non-musical learning of life skills, such as time management and fundraising. As summarized by Gretl, "I can't think of a single instance where it was more that she was just teaching the music. There was none of that. You learn everything" (1, p. 9).

Individual Learners

Many participants pointed out the fact that each student was taught as an **individual** and

given specific attention and expectations about performance. All students, regardless of their level of ability or performance were encouraged to reach their highest potential, through a combination of instruction, individual practice, and personal support from Diane. Participants reported that they believed in their ability and the abilities of those in their group in part because of their past performance and Diane's instruction and leadership. Max recalled that some students needed to be pushed hard, while others required more sensitive treatment (1, p. 3). He felt that Diane built both individual and group self-esteem because she was able

> ...to emphasize to everybody that a group means all those kinds of people and all working together for the same sort of end. Everybody required a different kind of way of being dealt with in order to get the best out of them, and she seemed able to do that. (Max 2, p. 4)

Participants recalled reaching a level of understanding about the nature of the group instruction. Students needed patience according to Friedrich (1, p. 2) and grew to understand why "she would always work with the weaker students to make them their best, too, because she knew that everybody could do it if they tried" (Kurt, 1, p. 3). According to participants, Diane had a highly developed ability to judge both the students' levels of ability and the group's capability to learn demanding repertoire; she knew how much instruction they could tolerate and what to expect from each student. Rolf recalled that "she really has to make sure she has the right crew going on there, people that are willing to do it and she's really good at finding those people" (1, p. 5). Max explained that Diane was able to vary her treatment of students according to their needs. "Some of them needed to be pushed really hard, and some...needed to be coaxed in a different way" (1, p. 3) and Diane "seemed to have a real sense of what they needed" (1, p.

4). Liesl provided confirmation of Max's impression: "I think she [Diane] had an idea of what made each person uncomfortable...for example, she never asked me to speak to the audience when we did concerts at the Auditorium, probably because I'm not a very good public speaker" (1, p. 7). Elsa provided further corroboration, stating that Diane

> ...knew what she could get out of them and I'm not just talking just in the field of music. It was other things as well. You know, life skills, planning bake sales or trips, fundraising events, whatever. She would push them as far as she thought she could and they would learn something about life that way. (1, p. 2)

Diane explained that her approach to individual students who entered grade 9 as advanced beginners was designed to introduce them to the demands of a senior level performing group. However, she recognized their limitations:

> ...they're not going to be able to play 80 percent of the notes, never mind 100 percent of the notes...But, even if they're playing 60 or 70 percent of the notes, they are assisting the whole group, they are still in a situation where they are learning. (5, p. 2)

Diane also discussed her approach to advanced beginners in the regular classroom setting. She suggested that "...if you've got a better kid that's waiting and you think is becoming bored, you always have to make sure that your attention, even if it is for five seconds, is going to that better kid to say 'but you can still improve this, this, and that'" (2, p. 5). This classroom strategy, along with opportunities to work with older peers during class instructional time and in co-curricular performing groups provided advanced beginners with some needed enrichment. Diane summarized her approach to instructional strategies and performance expectations with a variety of individual students:

> There are so many more things you have to know about that student so that you can teach him better. There are, of course, different techniques you're going to use, with certain kids and certain techniques you won't use with other kids...as far as (pause) knowing how much to expect out of that child...Some children you know, even though they're working really, really hard because of whatever situation, they are not ever going to come up to the level of the other person. But as long as he's working hard and you know this is all this kid can do, you have to know that and you have to praise that child for what he is doing. So, knowing that kid's background is important. (2, p. 10)

This concept was echoed by Gretl, ..."she has like a radar. She knows whether or not it's that you're not working at it, or that it's just not in you. And if it's just not in you, she'll push you as far as she can, as far as you are able to go" (1, p. 10). Consequently, "...you end up learning more than you think because she'll push you a little bit further than you're ready to go, but then you're actually where she wants you to be" (Gretl, 1, p. 3).

A wide and effective range of **teaching strategies** was reported by many participants. Over the course of a rehearsal or class period, Diane would engage learners in innovative and interesting teaching strategies. Her ability to give visual and verbal instructions, examples, explanations, and analogies was noted. In this example, Diane explains one method for teaching the rhythmic concept of the dotted eighth and sixteenth note combination, using both aural and visual cues:

> ...play the dotted eighth note, then consider the sixteeneth note belonging to the note of the following beat. And I tell them to "squish" the sixteenth note into the following note and, therefore, to treat the dotted eighth by itself, and then to treat and to visualize

> and to play the sixteenth followed by the next beat - as a pair. So, they hear the word "squish" a lot, and you have to squish the sixteenth as close as possible into the next beat...Again, if they're thinking that the sixteenth belongs to the next beat, their eye sees one unit, the dotted eighth, then their eye sees the other unit, the sixteenth plus the next beat. (4, p. 1)

In order to teach the triplet rhythm using the syllable method, Diane suggested that a kinesthetic approach in combination with repetition may be what helps some learners.

> To reinforce that, not just for them to understand and see the syllable on the board, to reinforce this feeling, this physical feeling, I will have them clap it out, or dance it out. The more of their body they can use the better, because the more their entire body feels the beat, the faster they're going to learn it, the faster it's going to be integrated. (3, p. 11)

Participants also recalled examples of instruction about concepts such as rhythm and scales which were driven by Diane's rigorous and tenacious teaching style. Gretl explained the early instruction in the beginner string class and how Diane integrated an instructional method book sequence with her own methods:

> She [Diane] starts with something very basic, and kind of takes it out of the book so, where the book may say...you're just playing a "D" on your D-string...takes it outside of that and you do different things with it. Play around with it. She'll [Diane] say a rhythm, pluck out the rhythm, start by plucking four times on your D-string, then move to the next string...and then piece it together with the music so that you can see what you're doing, while you're doing it so you get the connection right away between

aural and visual. And you don't move on until you've got it. (1, p. 2)

Kurt recalled how Diane handled a rhythmic problem, and she would "...clap it out for me or she would write it out and write symbols or do anything that it really needed to make me understand it better" (1, p. 2). *Even Rolf, who only took one class from Diane said what a positive learning experience it was* (R. O., p. 4). As Liesl explained, "She'd explain what she wanted, and if we didn't get it, she'd find something to compare it to, like a specific sound, or she'd take someone's bow and show us herself" (1, p. 2). Furthermore, Diane tried "...different techniques to make us understand what she wanted. She'd try one thing and then if that wasn't getting to us, she'd try a different approach and it usually worked eventually" (Liesl, 1, p. 1). Diane recalled two of what I would describe as her most inventive teaching analogies, one in which stroking with a paintbrush was used in order to teach bow directional changes (3, p.9), and her allusion to the steady pumping of the heart in teaching the concept of pulsing eighth notes in Baroque music (7, p. 3).

Diane's ability to break down difficult pieces and focus classroom learning activities on various musical elements or sections of the piece simultaneously impressed Max (1, p.3). As he said,

> she made her own judgements on what sequence of instruction was required for these students. And often developed her own materials [technical exercises, arrangements, and original pieces] and, sometimes developing these materials on the spot...in order for them to gain a knowledge or an understanding of the subject matter that they had to get through. (1, p. 12)

Diane explains that the majority of her teaching skills and repertoire of teaching

behaviours were developed from her own music learning and experiences performing and conducting. As she firmly stated, "Because I've had a lot of private training, on both piano and cello, my methods for progress are in my fingers, in my body, in my head" (2, p. 4). She does use the method books, "...but most of it is...from my, is in my head from my experiences having been taught by some of the best teachers at U of T [University of Toronto] and in the Ukraine. So, with this, I just pull out whatever I need, whenever I need it" (2, p. 5). Diane's ability to combine her own experiences with traditional instructional methods enable her to teach flexibly and bring a wide variety of strategies to the classroom (Artifact 2).

Her belief that students need to learn to play following basic yet strict foundations of playing is solid. Particularly at the beginner stage, students need to develop playing skills slowly and with great attention to the details of the technique. *In my numerous conversations with Diane about teaching music, I see such insight about "how to", especially the strings, and the huge amount of stored or tacit knowledge. Her belief about how to teach at a slow and methodical pace, and in the beginning stages to be exact and planful is really strong* (R. O., p. 1). As Diane explains, with

> ...a beginner class I work very slowly. I progress at minimal speed...If there are 20 students in that class, all 20 kids have to have grasped how to sit. I don't go on until all 20 are sitting the way I want them to sit. (1, p.8)

The basic sequence of fingering is followed by learning to use the bow and finally by reading music from the method book (D. G., 1, p. 9; Artifact 2). Her ability to adjust her instructional plans as necessary was explained by Max:

> I thought her classroom style was really fluid...Fluid and able to teach in the moment, to

> recognize something and go with it, and not be so rigid...she just had an ability to deal with those moments as though she had planned them. (1, p. 5)

Max succinctly explained the importance of this fluidity in terms of teaching: "Fluid in the sense of moving from one aspect of the subject matter to another, in the sense of applying a theoretical concept to a performance task, or perhaps the opposite is more true" (2, p. 2). Diane also acknowledged that her ability to adjust to the needs of the class was based on understanding their needs as both students and people. *Max really was impressed with Diane's ability to teaching with the flow of the class, and attend to so many individual needs. I know he is trying to learn from her teaching style* (R.O., p. 3). For example, Diane recalled that she would engage students in an impromptu discussion of a school or sociopolitical issue if it was brought up in the class, as she felt that these discussions provided a different kind of learning opportunity for students (7, p. 6; 7, p. 7). Students felt comfortable in Diane's classes, and were prepared to follow her along these unique learning paths.

In a related topic, participants felt growing **personal support** from Diane throughout their tenure. As they developed their musical skills, their self-confidence and feeling of accomplishment grew (Friedrich, 1, p.7). As explained by Marta,

> ...the older I got, the more confident I was with my playing, the more confident I was with knowing that I would get it if I didn't understand it right away I knew that I would get it and I knew that if I needed help, I could ask her and she could help me out. 'Cause she always would. (1, p. 9)

Participants felt that Diane's passion, interest, and enjoyment about their musical learning and their other school subjects was inspirational. Max recalled her genuine concern not only for

students' academic progress, but their social and home lives (1, p. 4), while Kurt explained that it was easier for him to understand her passion for teaching and her exacting high standards once he had a better sense of Diane as a person. He realized that as he progressed into the senior grades, he was seeing Diane in a different light:

> because if you know a person, then you can understand how and why they're trying to teach you or make you learn something, because she was so intense. It's easier to understand what a person's doing when they're being like that, 'cause not very many other teachers are like that, they don't really...they care if you get it, but they don't go that much out of their way, not as much as she did. (1, p. 9)

Diane's interest and support of students extended far beyond their achievement in her music class. Diane's interest in helping students to reach their potential in all school subjects was well-known. Participants gratefully acknowledged this support. Friedrich simply stated that

> she made me want to be a better person because I saw how much she enjoyed the music, so it made me want to enjoy the music too. I saw how important it was to her and so I didn't want to disappoint her, let her down, so that's how she influenced me. (2, p. 1)

Specific to Diane's music classes, Kurt recalled that she would "she would always work with the weaker students to make them their best, too, because she knew that everybody could do it if they tried" (1, p. 3). As summarized by Gretl, who is now a music teacher, "She's pretty much the reason I am where I am today...I want my students to get from me what I got from Diane" (2, p. 1).

Life Lessons

The concept of **group learning** and **team building** figured prominently in the participants' recollections of their music classes and activities. Many participants recalled the enjoyment of working with their peers in sectional practices, planning musical activities, concerts, and fundraisers. As Marta explained that peer helping or

> ...student-directed teaching like that was fun because sometimes it's intimidating to get it from a teacher, but when you hear it from somebody who's only a couple of years older than you, you'll think "oh well,...they've been through this, they know what they're doing. (2, p. 3)

Students had many opportunities to plan, organize, and manage concert events, and in this capacity would hold auditions, network with other student groups in the school, and negotiate with local businesses for media coverage, advertisements, and donations. Participants certainly recognized the benefit of working within the group context on these types of task-oriented projects as practice for work in their adult life. Friedrich referred to the patience he developed during rehearsals and how he learned to deal with the frustration of waiting for others to learn something he had already mastered (1, p. 2). Rolf suggested that he learned how to better appreciate the efforts of others through music class (1, p. 5). As articulated by Kurt, "I think the whole idea behind that is so people learn how to work in groups because that's basically how everything else is run in the world" (1, p. 7). This concept is reinforced by Max. As a teacher, he especially appreciated the concept as practised by Diane in encouraging students to work together. He recalled that students were seen "always as a member of the group. The importance of the group, of the ensemble that was always the centre of it." (Max, 2, p. 3). This

is not unlike her belief that students should be encouraged to develop familial bonds. Along with her students, Diane established numerous performance opportunities both in the school and in the larger community of Thunder Bay which enabled students to work with their peers (7, p. 5).

Throughout the process of music learning in various classes and preparing repertoire for performances, participants reported having countless opportunities to learn and develop **life skills**, such as time management, event planning, fundraising, and peer leadership. Leisl reported that she learned "...self-confidence and leadership skills, as well as the importance of being prepared and acting as a role model" (1, p. 8). Elsa concurred:

> When anything went on in the music department...the students usually would organize it. They had to learn how to do things that they would be up against in life. You know, figure out how to do some time management...work out what you're going to need, how you're going to do it, where you're going to get the people, what have you. Things you'll need in life. (2, p. 3)

Because of Diane's work ethic both in and out of the classroom or rehearsal situation, students were encouraged to take on **leadership roles**, and to get involved with event coordination, program planning, fundraising, and concert production. *When I think about all the things the kids have learned to do, I realize that I am now certainly reaping the benefit of Diane's work. The students are really able to do a lot of things which makes planning a big event, like Cabaret, much more manageable for me as the teacher.* (R. O., p. 6)

Summary

Diane's ability to teach to and meet the needs of individual learners was reported in

many ways by participants. Students appreciated the personal support that they received from Diane and her interest in their scholastic and musical development. Students enjoyed the many opportunities they used to develop their group and leadership skills with their peers in the music program.

Striving for Excellence (*Climb Ev'ry Mountain)*

The theme of striving for excellence resonated throughout the transcripts. This theme is based on participants' recollections as to the influence and driving force of Diane, which were both motivating and challenging. In order to maintain the high standards for which the music department at F.W.C.I. is known, high expectations for performance were placed on participants. The students also had a role to play in maintaining these standards and contributing to the evolution of the music program.

Diane's Impact

Undoubtedly, the most important factor in the success of the F.W.C.I. music department was the influence of Diane on the program and the students. As an expert teacher, she set out clear and articulate musical goals for her students and fully expected that these targets would be met. Diane's belief in the highest standards of performance are seen in her recollection of the rehearsal process for *The Sound of Music*.

> I remember one instance where we were rehearsing the nuns in *The Sound of Music* and one little girl came up to me. We were pretty hard on them, but they had to be better. They were all frustrated and they were all in tears and she comes to me and says "what do you expect, perfection?" Well, I didn't have to think about the answer to that question. I just said "yes!"...And what did we get on the performance? Perfection!

(7, p. 3)

Max states it was her "absolute commitment to every aspect of music and music education in the sense that her commitment to always doing a professional job, every show, every tour, every musical that she's involved with. Nothing less than the best is acceptable" (2, p. 3). For Diane's junior teaching colleague Max, her teaching effectiveness and her power to elicit high musical standards from beginners with little or no musical background was somewhat of a mystery (1, p. 2). However, after some reflection, Max explains:

> ...her **passionate** belief in things being done worth doing and really conveying that, really showing how much this mattered. Getting this right, or playing this right, or filling the hall at this concert...how crucial this is, how critical this is, how you must take this seriously, and how she's always there, right in the middle of it, doing it herself. Leading by example. (1, p. 3)

Many participants described Diane as **intense**, demanding, and fair. T.B.S.Y.O. member, Liesl, recalled that Diane "really inspired the players to work hard because of her passion for music and teaching" (1, p. 1). As a parent, Elsa saw more of the complete picture of how Diane worked with students. Elsa noted that Diane had definite ideas about what she wanted to accomplish, and that most students were aware of this and that they were willing to work with Diane, and Diane was able to work with students and their individual limitations (1, p. 1). In addition, participants certainly recognized that Diane's commitment was an important factor in the success of the program and in their continued high standard of performance (Marta, p. 3; Friedrich, p. 2; Artifact 3). The rewards for the learner were immense. According to Gretl, students gleaned, "...an absolute love and appreciation of all aspects of music, whether it's

playing, listening, the administrative side..." (2, p. 1).

Diane's own belief is that her success as a music teacher stems from her level and degree of musicianship and professionalism. She feels that her life-long training and **performing** on the cello and piano enabled her to effectively act as a role model and pass on her skills as a practising musician to her students. Diane effectively summarized her feelings on this topic:

> I strongly feel that, as with any other teacher, if you're going to teach a subject, you should know a great deal about your subject matter. If you're going to teach math, you should be one heck of a good mathematician. If you're going to teach music, you need to be a fantastic musician. (6, p. 1)

Participants expressed confidence in her understanding of how music should be interpreted and performed and were specific about Diane's ability to choose and conduct the most difficult and effective repertoire (Kurt, p. 2; Friedrich, p. 9). After experiencing success on difficult pieces in the past, Marta felt that she was able to meet the challenges of even more difficult repertoire (2, p. 2). Diane stated that choosing difficult repertoire was necessary in order to provide greater technical and musical challenges to students of all levels (3, p. 3). Also, Diane felt that choosing difficult, professional level repertoire, particularly for the strings, was exciting for students. They could attend concerts of the T.B.S.O. and hear professional performances of the pieces they were learning. According to Diane, this type of learning experience was particularly inspirational, as it combined listening skills with an emotional response to the performance (3, p. 4).

Diane's approach to the level of professionalism in **conducting** student groups was imprinted on Max. He stated that "As a conductor, she approached conducting school groups

the way a professional conductor would approach conducting a professional orchestra; there was no pandering to the fact that these are young musicians; the same standards applied to them" (1, p. 1). Diane herself concurred with this explanation of her belief in the standards which she expected of her students (3, p. 3, p. 5). Because of her own professional development, which was ongoing throughout her career, Diane felt that by performing with the T.B.S.O. she learned high-level musical concepts (7, p. 1).

> I learned different ideas of interpretation under various professional conductors. I learned more about conducting and so, as I grew, my expectations grew with me. And therefore, I just put higher demands on the students, even though those students were with me for five years, some only four. (D. G., 7, p. 1)

Diane spoke in detail about her belief in the needs for and benefits of **risk-taking** as an educational and musical leader: "Trying new things for students is always a challenge, and everybody learns from challenges...It keeps your interest renewed" (7, p. 9). For example, in 1992, Diane assumed the role of producer and musical director for F.W.C.I.'s first broadway musical production at the Thunder Bay Community Auditorium[6] (6, p. 4). This gamble involved committing approximately $30,000 towards a completely untried and unproven project. The success of this first of six productions at the Auditorium was noted and subsequently promoted by parents, community members, and the Auditorium staff (D. G. 6, p. 4; 7, p. 9; Artifact 4). Diane also referred to her decision to push for the continuation of strings program as a risk during the periods when this program put a strain on the staffing structure of F.W.C.I. (7, p. 12).

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[6] The Thunder Bay Community Auditorium is a 1500 seat performance venue. No other school has taken on such a large and costly project at the Auditorium, due to the financial and marketing demands.

There have been periods in which the small class sizes required in order to continue consistent instruction of the string students superceded the needs of other departments, and Diane's position in this matter occasionally put her at odds with other staff members. However, her efforts at both the school and the system level to attain and retain the necessary resources for both the string and band programs have been unrelenting.

A further example of risk-taking was Diane's decision to place complete trust in her students related to decision-making about programme planning, co-curricular events, and fundraising. As Diane said, "...I often put students in a position of responsibility because they have to learn to make decisions. And if they're in a position of responsibility and make a decision, I have to make sure that prior to that, they have been guided correctly, or that we've chosen the right student to make that decision" (7, p. 12). Although Diane felt responsible for the growth and development of the program, she fully expected students to take on a role and accept responsibility along with her (2, p. 1; 7, p. 5).

Diane's **promotion** of the music program at F.W.C.I. in particular was unending. Her belief in the importance of music education energized her ceaseless efforts as an advocate for both F.W.C.I.'s music program and music education in the city.

She clearly outlined that

> I think you have to always remember that being responsible for a music program is like being responsible for a business. You have to get out there and advertise yourself. And whatever you have to do, you have to get these kids in - this is what you have to do. You have to play concerts at other schools, you have to join up with other groups from other schools to perform so that a whole new community out there that has never heard you

before will get to hear you. (5, p. 5)

Max was impressed with Diane's interest in attracting incoming students to the music program. As he recalled, "she sat down and called every parent of every grade 9 student, whether they took music or not. To talk to them about taking music...The result was four grade 9 music classes the next year"[7] (1, p. 11). Numerous and varied performance and promotional ideas, ranging from touring small Northwestern Ontario towns in a series of school concerts to including F.W.C.I.'s performing groups in funeral services for community members were carried out under Diane's direction (Artifact 5). Participants were both aware and appreciative of her ongoing concern for the maintenance and growth of the program. As Kurt put it, "I think she was always thinking about how she could make the program better for the students. So she would always want to talk to us about what we thought about different ideas..." (1, p. 7). Diane was referred to as the mastermind behind concerts, fundraisers, and musicals (Gretl, 1, p. 1; Kurt, 1, p. 7).

Although attracting and retaining students is a concern for most music teachers, Diane developed and articulated high expectations of students in the areas of performance and commitment, and these have been identified as contributing to the formation of what might be called an **elitist group** of students. Students who belonged to this group recognized and understood the need for Diane to apply these strict standards to classroom behaviour and commitment to the group. Participants viewed her strictness as a method of keeping the learning

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[7] Because the number of incoming grade 9 students is relatively low at F.W.C.I., approximately 100 to 125 students per year, having 4 music classes is a significant number in ensuring the possibility of a high number of students continuing with music in subsequent grades.

environment a serious and productive one (Marta, 1, p. 2; Kurt, 1, p. 4) while Gretl, now a teacher herself, explained Diane's approach to students who were not completely committed to doing what was required to success in the program:

> ...she's [Diane] also the first to say that music is not for everyone. So, she's not going to take someone who is just not going to get it, and make them do something that they don't want to do. If you're in the course, you do what's required. And that's all there is to it. But she can make that fun. And she can take someone who would start out misbehaving and being disruptive in the class and by the time she's done with them, they're ready to sign up for another music course. (1, p. 2)

As explained by Liesl, "I think her intense nature is a way of filtering out students who aren't passionate about music so she is not wasting her time" (1, p. 5). Rolf, a student who left the program after one semester of instruction, in order to focus on his interest in athletics, explained that

> ...if she knew students were just in there, just get a credit...and weren't trying their hardest, she was more keen not to give them the opportunities that the other students had 'cause she knew they weren't in it for the purpose of the course. (1, p. 2)

However, Rolf also recalled that even though Mrs. Garrett realized that he was not going to continue with music, she "still was keen to teach me and, in hopes that I would eventually come around and she did this by encouraging me, almost insisting that I take the instrument home to practice" (2, p. 1). Gretl also believed that Mrs. Garrett had the ability to see who was serious about music and provide them with opportunities while still encouraging others who might not be ready to make the necessary commitment (1, p. 2).

In terms of her drive to build and maintain the F.W.C.I. music program with the help of serious and committed students, Diane recalls how she assessed the future potential of a student: "Their commitment. Their commitment, and their parents' involvement and commitment" (1, p. 4). Students who showed an interest and effort at home practice early in their instruction, who focussed on instruction in class, and maintained a positive attitude about learning were identified by Diane as being potentially successful music students (1, p. 4; 1, p. 6; 1, p. 8). Diane's influence and commitment to the development and growth of the music program at F.W.C.I. was a striking feature of the data, and was reflected by all participants over a range of topics. In particular, student participants recalled her unyielding drive to promote and expand the music program. *In my conversations with Gretl, I can really see how much Diane has influenced her basic beliefs about music teaching, what to do when you teach music, and how to "be" a teacher. I think of all the ways Diane has influenced me as well.* (R. O., p. 3)

High Expectations

As the leader of a high profile music program, Diane set, met, and maintained a level of high quality performance standards over the research period unmatched by any other secondary school group in Thunder Bay[8]. *In talking with Liesl, the Youth Symphony member who attended a different high school, it is clear to me that she certainly acknowledged the difference in expectations between her music teacher and what their music department could produce*

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[8] Band and orchestra music for school use is graded by music editors and publishers. Over the research period, groups under Diane's direction learned and performed music an average of 1 ½ - 2 grades above all other high school groups in Thunder Bay. For example, while bands at other schools would be working on a piece such as *Into the Storm*, a grade 3 piece by Robert W. Smith, Diane's band would be tackling *The Inferno*, a grade 5 piece by the same composer.

compared to Diane and the kids from F.W.C.I. (R.O., p. 6). Student participants spoke about the need, driven by Diane, to maintain and protect the high standards for which the F.W.C.I. music department was known. [In accordance with a new initiative by the L.D.S.B., F.W.C.I. has now (effective 2002) been identified as a Centre of Excellence for the Arts. By this designation, F.W.C.I. will offer a core of arts courses, as well as enhanced opportunities for students to participate in arts performances and programs]. According to Gretl, "You always know going in that she expects good things of you, and that we have a reputation and there's a reason that we have a reputation" (1, p. 1). Diane recognized that her drive and determination were necessary in creating and maintaining this reputation despite the challenges. Diane felt that

> a teacher who is in one school for many, many years develops a responsibility for maintaining the above [a high profile music program]. The outside world looks upon the programme as being yours. And once you understand it is yours, you're going to do the best you ever can for it. (7, p. 15)

The expectation of excellence was an accepted part of the F.W.C.I. music program. Moreover, F.W.C.I. music graduates were well prepared for continued music study. Gretl recalled that "when I went to university, when I entered the music program, things that they didn't know how to do there, I learned in high school. And I learned that from Mrs. G [Garrett]" (Gretl, 1, p. 1). Diane's concern for students who chose to pursue a career in music was reflected in this interview excerpt:

> I wouldn't want to be embarrassed and have my students go to Western or U. of T. [University of Toronto], into the music program with only a few skills and have their professors say "Well, who taught you music? Who taught you how to play your

> instrument?"...you want to make sure that these teachers at the university level are impressed with our students. (1, p. 10)

As a colleague put it, Diane was "determined to make her school and her music department the best that she could make it" (F. G., p. 1).

Students were aware of these high expectations, and when working on difficult repertoire, Kurt said "She could work on one section for five minutes, or she could work on one section for a half an hour, it didn't matter 'cause she wanted it to sound the way she wanted and that was it" (1, p. 5). Diane explained the need for this approach:

> I insisted on better intonation, on better technique, on more musical playing. I think it's the last one, more musical playing that sets your group apart. Absolutely insisting on it. And it if takes a half an hour to fix in a rehearsal while 60 kids are sitting there, let it be. It's going to take a half hour because once they get that interpretation down pat, it'll take them only 15 minutes next time...the third time it'll only take them 5 minutes. And the fourth time, you just tell them and they'll do it. (6, p. 3)

In order to master **difficult repertoire**, such as *Festive Overture* by Shostakovich, a piece at the grade 6 level of standard concert band repertoire, Kurt stated, "she'd go over everything, and she was very meticulous. She always wanted us to be perfect, and we were always really good" (1, p. 1). Friedrich spoke of the need for patience and understanding with other group members during the process of learning difficult repertoire (1, p. 2). Marta explained that when learning challenging pieces, everyone in the group understood the demands of Mrs. Garrett and the process of rehearsal. She felt that everyone knew their responsibility in learning their parts, and if put in a pressure situation in rehearsal, such as playing by themselves,

or having their section tested by Mrs. Garrett, that everyone understood, and members would support each other (1, p. 8). Elsa explains how Diane approached difficult repertoire: "...she knew what she wanted from the musicians and she knew how to get it and...she would keep repeating what she wanted if necessary" (2, p. 3). Participants expressed complete confidence in Diane's ability to guide them through repertoire which, at first, seemed impossible for them to learn. Marta recalled: "she just knows exactly how it's supposed to sound, and knows exactly what everyone's parts are supposed to be and how they're supposed to go together" (1, p. 4). Diane's teaching colleague Max interpreted Diane's choices of repertoire:

> She'd pick a big piece, a big serious piece and so that, she would use that to launch into looking at the background of the piece, looking at historical elements...looking at the technical difficulties as the piece required them...If it happened to be they were having trouble with a particular rhythmic figure or it happened to be a particular sequence of notes that they were having trouble with...well then she'd pull out an exercise to work on that separately...they [the exercises and the piece] were done together and I think the students could see then the relevance of what they were doing, and see a goal, or see the end in it. (1, p. 2)

Diane also discussed the need for challenging repertoire. She felt that "You have to have some rather challenging pieces...it's fun to show how **musically** these kids should be able to play and could play " (3, p. 3). Further, Diane felt that her students would be able to glean a great deal more out of listening to other groups' musical performances if they themselves had tackled difficult repertoire with high musical demands. If students were challenged to play a piece similar to, or in some cases identical, to the repertoire of the T.B.S.O., Diane felt that

> when they go to a concert, they get a lot more benefit out of it because not only do they have that piece up in their head, but they have that piece in their fingers as well. And they know exactly what the professional musician is going through to...make these sounds come out of his instrument. (3, p. 3)

The **demands** placed on students by Diane were well known. Participants acknowledged that her demands, particularly on younger students, were daunting. As Friedrich pointed out, he was "...a little intimidated, when I was younger student, but once you got to know her, she's great, and you understand a little bit more what she was trying to teach you" (1, p. 1). Participants recalled Diane's high expectations of students in the music program in terms of musical learning and commitment (Max, 1, p. 5; Gretl, 1, p. 9). Marta explains the approach taken by Diane with students who were misbehaving in class: "...look, if you're serious about music, start behaving like you are, or else don't be in the class. If you don't want to be here, stop wasting my time, stop wasting everyone else's time" (2, p. 1).

The result of the high expectations, difficult repertoire, and demands from Diane were clear, according to Max. He plainly stated what helped to motivate students: "Experiencing the rewards of success. Experiencing what excellence felt like, through performance and seeing it, it was like this whole, this whole ongoing sort of, or self-perpetuating" (1, p. 10). Because of Diane's high demands, Elsa felt that, "As a teacher, I think she was able to get a lot out of her students. I think her students knew that, and they were usually willing to go along with her" (1, p. 1). Students were aware of the expectations that were placed on them not only by Diane, but by the reputation of musical performance at F.W.C.I.. Diane most certainly expected her students to act and perform professionally (6, p. 4) and take advantage of performance

opportunities within the community in order to improve their own performance skills and to promote the F.W.C.I. music program (7, p. 5). As a result, participants felt that as they were able to give more, Diane demanded more, and through that, they improved.

Students

Participants clearly acknowledged that their success in performance was a motivating factor for their continued **commitment** to the music program and to Diane's leadership. Students understood their role in the workings of the program and the importance of their commitment to the various performing groups. [During the research period, F.W.C.I.'s performing groups included: Concert Band, Orchestra, Stage Band, Senior String Ensemble, String Quartet, Flute Quartet, Brass Quintet, Choir, Contrast (a small vocal group), as well as ad hoc performing groups for special events]. As Marta explained, Diane's philosophy about the relationship of music, school, and part-time jobs was clear: "She always said it's [music] more important than work. She said school [academic subjects] was more important than music, but music was more important than work" (1, p. 7). The rewards of high level performances motivated the students and solidified their interest and devotion to their performing groups and the music program. According to Gretl, "Everybody wants that, everyone strives for that feeling, because we know we can do it and we know that we've got something good here" (1, p. 5).

The excitement and **pride** of excellent performances and events fuelled the participants' desires to be challenged with more difficult repertoire and work for and with Diane in order to master it (Liesl, 1, p. 5; Gretl, 1, p. 8; Friedrich, 1, p. 1; Friedrich, 1, p. 2). *In my conversations with every F.W.C.I. student, I see their real feeling of pride about being in the groups and performing, and how they will carry that with them for the rest of their lives.* (R.O., p. 6)

Friedrich recalls one specific performance: "It was great! Like I remember every big performance we went to; it was just fantastic, like when we played at the Auditorium, and we played the *Russian Sailor's Dance*, it was fantastic. We just blew everybody away" (1, p. 2). Diane explains the need for and benefits of pride among music students. According to Diane, students should be excited "...about playing an instrument, being able to say that you are a unique individual, because not too many people can play the cello...so you are unique and you should be proud of it" (1, p. 10). Furthermore, because music students feel unique, valued, and important, Diane said that "they know they are valued by their peers and by their teachers, then they will be excited about learning how to play an instrument and want to better themselves" (1, p. 10). The long term results of music learning and of Diane's philosophy and influence remain with the music graduates of F.W.C.I.

The following excerpts from Diane Garret's personal files serve as examples of her personal and professional impact on her students. From a former student who is now a physician: "The trust, responsibility and challenges that you have presented to me have prepared me mentally and physically for the future. The insight into music has been the springboard for many strengths, especially building of confidence" (Artifact 1). Another former student is currently working in the media: "Over the years I spent in that music room, I gained a greater respect and knowledge of all kinds of music and all kinds of people. You gave me opportunity to expand my talents as a public speaker, musician, student and as a person in society" (Artifact 1). Finally, a former student who is working in business: "I have no idea where I would be today if I did not have your caring interest and guidance over the years. Now I have a sense of direction. Many people have touched my life but few have had such an influence. I thank you

with all my heart and soul for the caring concern you have given me" (Artifact 1). The impact that a teacher can have on students is lifelong.

My feeling about the data that I collected can be summarized as follows:

> *As a graduate of the F.W.C.I. music department, and now as its leader, I so enjoyed talking to so many of our former students, now grown up and graduated, and of course, spending so much time talking with Diane about teaching music and the kids had a rather profound effect on my current thinking and feeling about why we teach music.* (R.O., p.6)

Summary

Through a combination of Diane's strength as a teacher and musical role model and student dedication, Diane and her students were certainly able to *Climb Ev'ry Mountain.* Through the last 10 years of her career, Diane's belief in the need to promote the F.W.C.I. music program on a large scale, including five mammoth broadway musicals, school tours, and numerous public performances, led the music students of F.W.C.I. to achieve extraordinarily high musical standards.

Summary

Three main themes emerged from the data: building a family, teaching and learning, and striving for excellence. Within each of these themes, sub-themes and smaller units or topics were developed. Many people participated and many experiences took place in the music department at F.W.C.I. over the years 1991 to 2001. Diane's musical and personal leadership was the dominant factor in the many successes and challenges with which the students dealt during that time. *Over two years after Diane retired, I am still getting questions about her from*

parents and students who may or may not have known she is no longer at F.W.C.I. And two years later, I still invite her to come in to my classes regularly and teach the students and me. (R.O., p. 6)

In the next chapter, the emergent themes will be discussed, and issues arising from these themes will be processed. The significance of the particular sub-themes and topics which were presented in the data will be examined, as they relate to the phenomenon of expert teaching.

CHAPTER FIVE

DISCUSSION

Introduction

This case study has reported my examination of the music teaching career of Diane Garrett during her last 10 years at F.W.C.I. in Thunder Bay, Ontario. Expert teaching has been well documented in the educational literature over the past three decades. Although rich, descriptive portraits of expert teachers are few, communities in which expert teachers work are usually well aware of their exceptional nature. This excerpt describes the world of music teacher and performing arts supporter, Betty Murray, of Nova Scotia:

> Exceptional teaching, of course, is never contained within the four walls of a classroom. It is present in every aspect of a teacher's life and in each and every contact she makes. It emanates from her assurance that she has something worthwhile to offer, and it convinces other people that she is right. The teacher who persuades others to embrace her values and purposes is a leader, and the leader who attends to the purposes of others is of immense value to her community. (Harris, 1998, p. 6)

The teaching career of Diane Garrett encompasses "exceptional" teaching, leadership, and community service, as described in Collinson's (1994) criteria for designation as an exemplary teacher, which include an ethic of care, nurturing, and connectedness to others; commitment to teaching; and a wealth of professional knowledge combined with the desire for continuous learning. For the 25-year period she led the music department at F.W.C.I., and specifically during the research period 1991 to 2001, Diane exhibited a high level of commitment, professionalism, leadership, and dedication to her students and the discipline of music teaching.

Data were gathered from a series of interviews with Diane Garrett and eight secondary participants and also through the collection of artifacts. Three themes which demonstrate both Diane's influence and lasting effect on the individuals with whom she worked and the character of the F.W.C.I. music department and its activities emerged from the data. These themes are: building a family or team, teaching and learning, and striving for excellence. This chapter will include an analysis of these themes in relation to the constructivist framework, an examination of issues arising from the data, and an exploration of how the findings of this study connect to the literature presented in chapter two. The importance of the findings will be discussed, highlighting new knowledge emerging from this study.

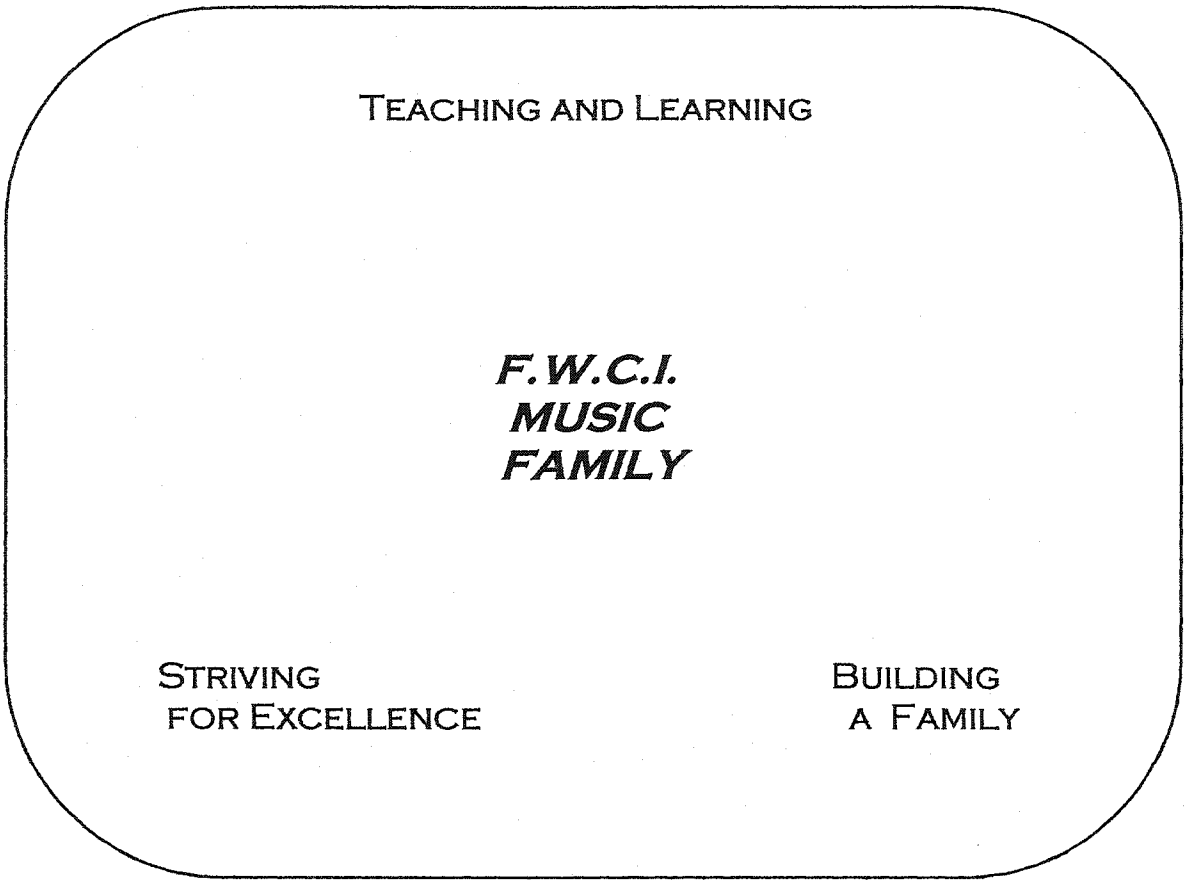
The Constructivist Framework

This case study is set within a constructivist framework, which allows for the development of a research product that reflects the social meanings and individual experiences and realities of the participants. Because human experience is viewed through the lens of social interaction, the stories that are revealed as part of the research process reflect how people experience in a concrete way the situations in which they are living. This case study revealed the experiences of the participants and their interpretations of their experiences. As a result, the new learning which is generated is socially constructed and subjective. This subjectivity reflects the interpretive nature of the participants' experience and how these experiences are expressed through the data. The varied and contextual perspectives of the participants in a study framed by a constructivist framework represent the common experiences of the participants in relation to a phenomenon which can be understood as a social construct. In this study, the participants' experiences of Diane Garrett as an expert teacher are reflective of the social connections which

form the basis for personal experience, and subsequently, the recollections of that experience.

As a result of the setting of this study within a constructivist framework, the experiences of the participants as they relate to the phenomenon of Diane Garrett's expert teaching can be expressed in a model which represents the social and interactive nature of the constructivist approach. Based on the three emergent themes from this study - building a family, teaching and learning, and striving for excellence - the following model (see Figure 1) was developed to illustrate the interrelationship of the three themes. This "family circle" shows how the three themes are cyclical and how each theme leads to the next. In other words, each theme represents a belief or activity regularly present in Diane's classes and in the F.W.C.I. music department. Students entering the music program have the opportunity to enter the "family circle" by way of their expressed commitment to and success in music learning and by their behaviour within the music department.

Figure 1: "The Family Circle"



As students entered the music program at F.W.C.I. at the grade 9 level, as part of the cultural experience with their peers and teacher, Diane Garrett, they had the opportunity to form familial bonds while working and playing together. As a result of these bonds and the positive, safe atmosphere that students felt within the music department, they were able to practice and develop life skills within this nurturing environment of peer leadership and teacher support. With this strong peer support and encouragement from Diane, students were able to work together on concert events and projects, and experience the rewards of success. This, in turn, led

students to strive for excellence, to outperform their own previous standards, and take on greater musical challenges. This cyclical process subsequently continued the tradition of excellence in performance for which the F.W.C.I music department was known. Students could potentially gain access to the "family circle" in a variety of ways. For example, a student who entered the program in grade 9 and continued in music classes with Diane as his/her teacher and with his/her peers as classmates and friends for a number of years, would most naturally come to experience the benefits of the "family circle." As expressed by the participants, these benefits included a feeling of pride, a supportive personal relationship with their teacher, participation in a self-esteem building group, and the intrinsic enjoyment of musical education and performance. A different student could enter the program from another school, for instance, and be excited by the high level of playing (striving for excellence) exhibited by the music students at F.W.C.I. in comparison to his/her former school. This student may be ready for greater commitment and may become involved with the Music Committee (teaching and learning). Other students may simply become immersed in the sense of belonging to the music department (building a family), and choose to continue in music classes for that reason. Such students may not develop performance skills to the expected or required level, but remain part of the "family" as a function of their interest and commitment, and perhaps build other skills while participating in the group's activities, such as organization and team-building. In any case, students had the opportunity to become part of the "musical family." Still other students could choose to remain dedicated members of the performing group, yet not truly become absorbed in the culture of the group. However, enough students did adopt the culture of the "musical family" so that it became an entity unto itself, so to speak. This critical mass of students was then able to more

clearly feel the benefit of their membership in the music department. The music department, under Diane's leadership, became an important sociocultural group for the students of F.W.C.I. For those who, through the process of musical training and commitment to the performing groups, dedicated four or five years of their high school career to the music department, the rewards were rich. These students were both continuing and passing on the traditions of striving for excellence, student leadership, and camaraderie which remain the hallmarks of the F.W.C.I. music department.

In the next section of this chapter, the three emergent themes will be examined in relation to the literature, and issues arising from their development will be discussed.

The Emergent Themes

Building a Family / Team

The theme of family and team building generated by the expert teacher is a previously undiscussed concept in the area of expert teaching. Although the sub-themes of Diane's concern for individual students, and their personal and academic growth reflects the writings of Agne (1992) and Noddings (1995), the concept that the expert teacher acts as a team leader or parental figure is unique to this study. Although it may seem unusual to consider a person to be both a parental figure and team leader simultaneously, the participants viewed Diane in these two capacities. I believe it is inherent in the nature of music teaching that the teacher must assume the role of a leader, in order to accomplish all of the co-curricular and extra-curricular duties necessary in the sustenance of a vibrant, growing program. Consequently, the music teacher takes on a leadership role both in and out of the classroom. In terms of activities such as fundraising, concert organization, and event production, students have the opportunity to work

with their peers, parents, and their teacher to increase the successful completion of these tasks, which can be used as team building exercises. The teacher is in the natural position of "leader" of the team, and is in the best position to motivate all students to work together, as part of the team, in order to accomplish the task. With the positive influence of the team atmosphere and the building of trust and camaraderie within the team, the teacher is then better able to delegate some of the management roles to the senior students and perhaps parents volunteers. In my experience, the cultivation of this type of group dynamic is a necessary and productive activity as it supports student achievement and program success.

In terms of the parental role, Diane had the experience, as many music teachers do, of teaching the same students consecutively throughout their high school years. As students passed into the senior grades, they came to trust Diane and viewed her as an adult resource person in terms of discussing problems with school, peers, and their own families. Because of her high level of expressed emotion and demonstrative style of personal interaction, most students felt she was approachable and caring. It is not surprising to me that the students of the F.W.C.I. music department grew to see Diane as a parental figure. The students' behaviour allowed for the familial trust and bond to grow between the them and their teacher, Diane. As reflected by the participants in this study, an ethic of care was developed within Diane's classes and within the music department. However, entry into the F.W.C.I. musical family came with expectations.

Not all students who enrolled for music classes continued in the program, and not all students who continued in the program entered the "musical family." Some students, who were also involved with sports, or who had out of school commitments, such as part-time jobs, had difficulty meeting Diane's expectations regarding attendance and participation at rehearsals.

Diane encouraged music students to prioritize their schoolwork and believed that their academic subjects deserved the most attention. However, she also expected her students to practice regularly as part of their "homework" routine. As can be expected, some students were unable to meet these expectations. Furthermore, students who worked part-time on weekday evenings were often unable to include music practice in their limited homework routine. Diane was adamant about students' commitment to their musical studies and academic classes. Some students found this type of parental concern and accompanying behavioural expectations unreasonable. As a result, students would discontinue their participation in either music classes, performing groups, or both. The majority of students who successfully managed their commitments to their music classes and performing groups understood that not every student was prepared or able to participate to the extent that was required.

Fortunately, a critical mass of approximately 75 percent of the students who entered the program in grade 9 continued to the grade 11 or 12 level. Due to the size of the school, and the limited number of course offerings and sections at the senior level, some music students were required to omit music from their timetable at the grade 12 and OAC[9] level. However, many of these students continued to perform in co-curricular and extra-curricular groups and served as role models and mentors for junior students. Diane strongly encouraged this type of participation, provided that, once again, attendance and commitment requirements were met.

Diane's role as a parental figure was identified by the participants as a positive factor in their growth and musical learning at F.W.C.I. Furthermore, students developed bonds of

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[9] OAC courses, or Ontario Academic Credits, were required for application to most post-secondary courses until the fall of 2003.

friendship based on their shared activities and commitment to the music program. As both an observer and an insider, I agree that this ethic of caring was and continues to be a determinant of the musical success of the students. Students not only care for their teacher, they care for themselves and each other. As reflected by the Diane and several secondary participants, senior students act as role models and student leaders within the department. In this way, younger students are coached by older student musicians, and encouraged and groomed to take on roles of leadership within the structure of the Music Committee. This process enables the cultivation of caring between students at different levels of musical development. Consequently, the students are able to continue their high standard of performance and musical achievement as senior musicians leave the program upon graduation. The development of an ethic of care within the music department is modeled by the leader and carried on by the group. Because of this positive learning environment, students are emotionally better prepared to learn. This concept is similar to Noddings (1995) concept of "moral education."

Within Diane's classes, the familial sense of bonding was present. The home-like atmosphere referred to by van Manen (1986) was created by Diane and the students as they lived, worked, and played as a group over an extended period of time within the music room. Because Diane was interested in each individual student's musical learning, school and home life, she was able to make each student feel as though they were a part of this unique learning community in the music class: "Teachers need to have some sense of what it is that children bring with them, what defines their present understandings, mood, emotional state and readiness to deal with the subject matter and the world of the school" (van Manen, 1991, p. 7). When a teacher is able to analyze, grasp, and understand a child's situation, both in and out of school,

the pedagogical relationship between the student and teacher can be one which encourages individual growth (van Manen, 1991) and, as a result, the growth of the group which is comprised of these individuals. This concern for individual students and a belief in their potential is supported by the existing literature (Collinson, 1996; Steffy et al., 2000).

Schools need to offer students a caring and supportive environment "not only because caring teachers and caring schools tend to reproduce a caring orientation in the students themselves, but also because a caring school climate sponsors the conditions for personal growth itself" (van Manen, 1991, p. 34). The music students of F.W.C.I. experienced this atmosphere of caring and support, through Diane's teaching and guidance, which offered numerous opportunities for interpersonal and intrapersonal connections. Furthermore, Diane's connection to her students' parents and the school community were reflective of Collinson's (1996) professional teacher. In this study, students and teacher exhibited the type of bonding which Steffy et al. (2000) feel that expert teachers promote, namely that "these teachers are in tune with the learning styles, needs, and interests of their students, who likewise are in tune with their teacher" (p. 8). Participants' recollections and personal testimonials in this study also show a strong similarity between the pedagogical practice espoused by van Manen and the practice of Diane and the music students of F.W.C.I. The theme of family or team building was certainly the most meaningful finding in this study.

Teaching and Learning

"Education today must be conceived as a mode of opening the world to critical judgements by the young and to their imaginative projections and, in time, to their transformative actions." (Greene, 1995, p. 56)

Expert teachers construct unique learning opportunities for their students by using their theoretical and practical knowledge, pedagogical experience, and innovative teaching strategies. Participants in this study reported that their experience of Diane included many expert teaching behaviours, notably flexibility, opportunistic planning, preventative discipline, and instructional urgency. These findings are consistent with previous reports by Lindsay (1990), Berliner (1986), Merrion (1990), and Rubin (1983). Diane's high level of subject-specific knowledge, built on years of experience as a performer, teacher, and conductor, is a hallmark of teacher excellence, as documented by Collinson (1996) and Leinhardt and Smith (1985). Her ability to use agendas in flexible lesson planning enabled her to meet a wide variety of students' needs in the multi-level classroom setting reflects the work of Leinhardt and Greeno (1986) and Cleary and Groer (1994). This type of teacher behaviour has also been described by Berliner (1986) as arational performance and by Schön (1983) as knowledge-in-action. Participants recalled many instances where Diane's ability to adjust her teaching style or focus to meet the needs of the class as a whole or individual learners also reflected Elliott's (1995) reflective practice of the praxially grounded teacher.

Part of the creation of a positive learning atmosphere is the teachers' embodiment of their subject area (van Manen, 1986). Teachers should be the personal embodiment of a pedagogical thoughtfulness (van Manen, 1986), a term which suggests insightful practice and belief, and is reflective of Diane's teaching. By her own high level of musicianship and interest in musical performance, she drove her students to achieve high standards as well. Diane's expectations of her students' ability to learn and their learning processes were based on her own experiences as a music learner and performer. Her ability to model musical behaviour and

standards was an important component in her students' success. By demonstrating how a professional musician performs, rehearses, and behaves, Diane served as the best type of role model. According to van Manen, the concept of subject-area knowledge and experience is paramount to a teacher's success: "A math teacher is not (or should not be) just somebody who happens to teach math. A real math teacher is a person who *embodies* math, who *lives* math, who in a strong sense, *is* math" (1986, p. 45). Most definitely, Diane's life was not only dedicated to the learning, performance, and teaching of music, but also to developing public awareness of the importance of music education as a lifelong advocate. This level of engagement, combined with the sense of family and community within the classes and the music department, led to the success over many years of Diane's students as musical performers and student leaders.

As a teacher, Diane was striving constantly to improve her repertoire of teaching behaviours, and use these diverse approaches and strategies in her classroom. Her level of self-reflection, leading to an integration of new knowledge, extended beyond her daily class sessions into the larger areas of curriculum implementation and program management and her belief in the importance of music education. Reflective teachers consider their experiences in practice and view them as opportunities to learn (Brookfield, 1990; Elliott, 1995; Schön, 1983). When a teacher understands and is confident in her role and purpose as a teacher, a learning community can be built in the classroom (Brookfield, 1990).

In Diane's case, this learning community extended to performing groups, musical productions, and fundraising events. A unique finding of this study was the belief that within instruction in subject-based classes students can glean information and experience in life skills,

including, for example, money management and brainstorming through activities such as concert organization and fundraising. By working with their peers outside of the regular classroom routine, students under Diane's direction were given opportunities to learn important lessons in time management, group dynamics, and event planning. Diane's strong belief is that students must be given the opportunity to develop these types of decision-making skills and organizational skills within a setting which would ensure success. Her role, as the leader of the department, enabled the senior students to practice and exercise these skills with a safety net, so to speak. Diane had the ultimate responsibility for departmental decisions, but allowed the students to do as much as possible in order to experience as much as possible of being in charge. This strategy proved highly successful at F.W.C.I. The music students developed a highly organized, disciplined leadership group, the Music Committee, and learned the skills necessary to produce innumerable concerts, fundraising events, and performances independently with a minimum of teacher input and energy expenditure. With Diane's professional and personal experience and support, her students were able to enjoy the success of their many achievements.

Striving for Excellence

A third theme expressed by the participants in this study relates to Diane's personal and professional drive to produce the highest quality musical performances possible within the limitations and circumstances of time, place, and the particular group of students. Her reputation for exacting high standards in every student, every class, every concert is well known and identified throughout the data. This concept of high standards and high expectations was identified by Penick, Yager, and Bonsetter (1986) as a characteristic of expert teachers. Diane was committed to creating the biggest and best performing groups, and to retaining as

many students in the program as possible (Marta, 2, p. 1; Friedrich, 1, p. 1). Students were fully expected to make their best effort at all times. Because Diane was able to connect with the individual students, she was better able to judge their ability to learn and perform to their potential. Participants recalled her efforts to maximize each students' potential and to encourage tenaciously each member of each performing group to master his/her own part. Simultaneously, she was able to identify and encourage students who were able to take on leadership roles as performers within the group and as student leaders on the Music Committee.

These standards have been criticized by some students as too strict, or perhaps, unrealistically high for some students. What about the student who wants to participate in music, but is not willing or able to put in the kind of effort expected by Diane? Furthermore, if students are not having a positive experience in the program, how does their experience affect others? My experience with Diane and the participants in this study suggests that the standards are in place in order to provide the highest quality of musical instruction and to preserve the quality of the program, which in turn, continues to attract students from various backgrounds and from well outside the regular boundaries of the school zone. While two of the other five secondary school music programs in the city experienced serious decline during the study period, F.W.C.I's music enrolment remained stable, despite a decline in the overall school population. My explanation for this is one of positive peer pressure, as exhibited by students, parents, and community members. For example, elementary school students see the music students of F.W.C.I. performing at their school and are excited about this musical experience. Their parents then discuss the school concert with their children, while also hearing from neighbours or friends about an F.W.C.I musical production at the Thunder Bay Community

Auditorium. In order to produce the type of high quality performances for which F.W.C.I. is known, Diane believed it was necessary to have serious and committed students. If students were not ready, willing, or able to make the basic commitment, then their participation was jeopardized. As a parental figure and teacher, Diane provided students with personal support, opportunity, and a place to belong. However, students had to meet the minimum standards of behaviour, attendance, and participation. If they failed to do this, they eventually became disenfranchised and most likely left the music program. For the majority that remained, their reward was membership in a positive, self-esteem and team-building peer group which enjoyed a high profile status within the school. Consequently, as students observed their peers involved at this level of performance, they were positively influenced to become involved. In Diane's view, having these types of strict performance standards encouraged more students rather than discouraged them from participating in the music program. However, it could be argued that this impeded the progress of weaker students, or in some way excluded certain students from the program altogether.

Diane's professional pride and dedication to the development and maintenance of the music program at F.W.C.I. was an inspiration to many students. She was the kind of leader that set the standard high and fully expected it to be met. By always performing, teaching, and conducting professionally, essentially modelling professional behaviour for the students, Diane was able to convince them by her actions that what they were doing was of extreme importance. Lautzenheiser (1990) identified this motivation by the teacher as an essential component in his profile of the master music teacher. Students' performances of the most difficult repertoire mastered by any high school group in the region was a testament to Diane's ability as both a

musician and teacher. This combination of performer and pedagogue enables music teachers to pass on the highest level of performance skills to their students. In this way, Diane's professional development as both a teacher and musician, and her focus on reaching the highest possible performance goals with her students are reflective of Elliott's (1995) praxial music educator.

I believe it is Diane's powerful belief in the importance of music education and her dedication to the profession, reminiscent of Brand's (1990) "zealous music teacher" that enables her to set and meet these standards of performance. Furthermore, her personal conviction about the role of music in her own life grounds this practice. Diane's work ethic, professional pride, and dedication to music education clearly reflects the professional teacher of Collinson's (1996) work. Her confidence in her own ability as a teacher and, consequently, in her students' ability to learn and perform at the highest level are at the heart of her success. Diane embodies Hoffer's (1991) vision of the music teacher who acts as the agent of curriculum delivery. This concept is similar to the belief postulated by Elliott (1995) - that the teacher guides the students through a flexible and situational curriculum. Such a teacher educates hisher students that both the performance and value of music are essential in their personal and academic development. Diane's development of and continuation of the music program at F.W.C.I., and its longevity and public success are what, I believe, best defines Diane as an expert teacher.

Connections to the Literature

The results of this case study support many of the previously discussed studies in the review of literature. In the following chart, which summarizes the literature in relation to the findings of this study, the three main themes which emerged from this study have been grouped

in relation to their frequency of occurrence. In other words, the theme of teaching and learning (learning) occurred most frequently, followed by striving for excellence (excellence). The theme of building a family (family) appears only three times, suggesting that compared to the themes of learning and excellence, this theme of family is unexplored and under-represented in the literature. Table 2 reviews and summarizes the connections between the emergent themes and the literature, presented in relation to their occurrence in the literature as presented in chapter two.

Table 2: Connections to the Literature

THEME	EXAMPLE from DATA	LITERATURE SOURCE
Teaching and Learning	knowing limitations of individual students	Collinson, 1996
	Diane's creative use of language	King, 1998
	caring as a teacher behaviour	Agne, 1999; Noddings, 1995
	flexible classroom routines	Lindsay, 1990
	opportunistic planning	Berliner, 1986
	flexibility in teaching; innovative strategies	Bonnsetter, Penick, & Yager, 1983 Cleary & Groer, 1994
	arational performance knowledge-in-action	Berliner, 1988 Schön, 1983 Ethel & McMeniman, 2000
	schemata and agendas used in planning	Leinhardt & Greeno, 1986
	artistic teaching practice	Rubin, 1983
	high level of communication in the classroom	O'Connor & Fish, 1998
	knowledge of students, parents, school	Collinson, 1996
	subject-specific knowledge	Collinson, 1996 Leinhardt & Smith, 1995
	Diane's belief in students' potential	Steffy et al., 2000
Excellence	high expectations and performance standards	Penick, Yager, & Bonnsetter, 1986 Tobin & Fraser, 1988
	motivation of and by teacher key to teaching and achievement	Lautzenheiser, 1990
	zealous belief in the value of music education	Brand, 1990

	subject-specific knowledge	Collinson, 1996 Leinhardt & Smith, 1985
	preventative discipline and the discipline of music	Merrion, 1990
	high autonomy high accountability in program development	Allington, 2002
	instructional urgency	Rubin, 1983
	Diane's work ethic, professional pride, risk-taking, dedication	Collinson, 1996
	strict standards of teacher performance	Steffy et al., 2000
Family	Diane's concern for individual students	Collinson, 1996
	caring as a teacher behaviour	Agne, 1999; Noddings, 1995
	humanness and empathy of teacher; enthusiasm and positivity	Hamachek, 1999
	Diane's belief in students' potential	Steffy et al., 2000

As presented in Table 2, numerous connections between the existing literature about expert teaching and Diane's pedagogy and practice were noted. With the addition of the family theme, as articulated by the participants of this study, a more complete portrait of the expert teacher can be constructed.

Summary

As experienced by Diane and her students, the concept of the family-like atmosphere of the music groups and all related activities - classes, rehearsals, meetings, concerts, trips, and celebrations - is a most appropriate description of the relationships which developed between students and teacher under Diane's direction. Diane was perceived as the parental figure of the

department, whose concern for students regularly included their lives outside of the music classroom. Through working together in multi-grade and multi-level performing groups, students grew to experience a sense of family within the music department. Similarly, the idea that students studying music under Diane's tutelage were able to learn and practice time management, organizational, peer, and group leadership skills has been explicated by the student participants in this study. Learning routines for music students regularly included an innovative range of in-class strategies and unique performance opportunities designed by Diane in order to meet the needs of individual learners, while at the same time ensuring a high standard of performance product for the whole group. Although this scenario may not be dissimilar to successful music programs elsewhere, the comparative size and scope of the F.W.C.I. music program is unique in the L.D.S.B., in the city of Thunder Bay, and in the region of Northwestern Ontario. Led by Diane's example, students constantly strived for excellence, and achieved a remarkably high standard of performance, which was an important factor in the development and maintenance of the F.W.C.I. music department's reputation.

Connections to Philosophy

The three main themes which emerged from this study of expert teacher Diane Garrett can be viewed in relation to their connection to educational philosophy. In this context, themes can be connected by their relevance to music education or general educational ideas. In the following section, the themes are discussed as they relate to Elliott's (1995) praxial philosophy of music education and Palmer's (1998) educational philosophy which addresses the teacher's personal and professional ethic.

A common starting point for educational philosophy is the belief that teachers develop

their own paradigm which serves to guide their professional development and teaching practice. As previously suggested by Brookfield (1990), teachers develop their own personal vision and critical rationale for their practice. By articulating this set of values, beliefs, and convictions about the subject and its pedagogy, teachers can engage in practice with authenticity and commitment. Diane Garrett's philosophy of music education certainly reflects this type of development and combines the elements of Brookfield's concepts with Elliott's (1995) praxial philosophy of music education.

In his praxial philosophy of music education, Elliott (1995) states that music teachers combine musicianship and educatorship within their professional identity. This practice enables teachers to base their pedagogical practice on musicianship and musical understanding. Diane clearly embodied this praxial philosophy in her approach to curriculum planning, her belief in authentic musical goals, and the creation of a dynamic classroom atmosphere. In terms of curriculum planning, Diane considered the wide range of factors and learning situations, including the individual learners, aims of teaching, and teaching strategies. She maintained a focus on the most important goal of her teaching practice, that of producing high quality performing groups and student musicians who exhibited a high level of musicianship. As her students engaged in a variety of learning activities in a dynamic and opportunity-rich classroom atmosphere, Diane's informal and flexible teaching style allowed for the development of independent learning, self-growth, and self-knowledge within her students. Moreover, Diane's knowledge-in-action style of teaching practice and professional reflection provided opportunities for her and her students to learn about and reflect on musicianship as the end goal of Elliott's (1995) praxial philosophy. The development and display of musicianship by Diane's students

and Diane herself was the end result of her focus on high standards of performance and a wide variety of teaching strategies and learning activities developed to successfully blend the theory and practice of music learning.

Diane's beliefs about music education certainly correlate with Elliott's (1995) praxial philosophy, which "places the situations of teaching and learning in the context of musical performance" (Dolloff, 1994, p. ii). However, the question of performance-based programs must be addressed. Ideally, the performance of music is one of the many components of a balanced curriculum. Reimer (1989), suggests the goal of music education is the exploration of human sensitivity to the expressive qualities of music. This aesthetic philosophy stresses the importance music listening as an essential activity. Regelski's (1998) "action-learning" music curriculum is context-based. According to Regelski, music education should support the personal and social development of the individual learner. Both Reimer and Regelski's philosophies are part of an overarching ideal of music education proposed by the Mayday Group.

The Mayday Group (2003) of pedagogues and arts education philosophers aims to apply critical theory and critical thinking to the purposes and practices of music education. As such, they believe that curriculum should be rooted firmly in philosophy, and that an understanding of human musical action is the ultimate goal of music education. As part of the meaningful design of music programs, the Mayday Group wants the social and cultural contexts of music education and an interdisciplinary approach to music philosophy and practice to be considered. As reflected in these recent concepts of music education, the ideal curriculum is multi-faceted, and should include performance as one part of the whole in a balanced curriculum. In contrast to this contemporary view of curriculum, Diane Garrett's expertise as a teacher was largely based

on the traditional performance component. As a result, she had a highly developed sense of her mission as a teacher in a performance-based program.

Palmer's (1998) *The Courage to Teach* highlights his belief that teaching should be based on personal conviction and an openness to the learner. Because "good teaching cannot be reduced to technique; good teaching comes from the identity and integrity of the teacher" (p. 10), teachers have the opportunity to weave a web of connectedness among the self, their students, and the subject matter. The teacher must be able to connect with each student in every class in order to connect them with the subject. And, in teaching about the subject, the teacher honours both the discipline and the students by helping them to understand where the information comes from and what it means. The ability to do this depends on the degree to which the teacher knows and trusts his/her own selfhood (Palmer, 1998).

I believe that Diane was able to connect her students through music with personal conviction. She was and continues to be a zealous believer in the importance of music education in her own life, and consequently in the lives of her students. By being an open and honest person in the form of a music teacher, Diane was able to share her sense of personal identity with her students: "When we are willing to abandon our self-protective autonomy and make ourselves as dependent on our students as they are on us, we move closer to the interdependence that the community of truth requires" (Palmer, 1998, p. 140). Because this community of truth in pedagogy is communal, we must, as teachers and students, build a web of communal relationships (Palmer, 1998). By infusing her work with this strong sense of selfhood as a musician, performer, and conductor, Diane modeled her understanding of the connectedness of music teaching and learning for her students.

New Knowledge

In relation to the three emergent themes from this study, I have identified three new ideas which I consider to be the most important in their relation to the practice of, theory about, and research on expert teachers. They include the parental figure, building life skills, and teacher as a role model of excellence.

The Parental Figure

From the findings of this study, the teacher in the role of a parent or team leader has a positive effect on student learning and performance. The development of a "musical family" at F.W.C.I. is a unique case, which has not been previously explored as a facet of expert teaching in the literature. Students who worked with Diane wanted to achieve and to contribute their best effort to the team. Moreover, students felt that they, as individuals, had an important part to play as a member of the music department, due in part to this developing family-like structure, led by Diane. Bonds of friendship developed between students of all ages and grades as they worked together towards the common goal. With senior students nurturing the younger students in areas such as playing technique, concert planning, event production, and peer leadership, ideas and skills developed were handed down from each graduating class. With a huge event, such as "Cabaret," the senior students would take the leadership roles and teach the junior students how to plan in the years to come. When the whole department is working together, under the leadership of their teacher, followed by senior students, who are followed by junior students, the family or team building process can naturally take place. Teachers and students at all levels, but particularly in music departments where events and activities regularly occur, should endeavour to build in this type of team or family grouping within their classes and groups. The *Tribes*

(Gibbs, 2000) program, which offers a community-building classroom philosophy for students and teachers, provides such an opportunity for both teachers and students to learn positive social interaction and bonding within the regular classroom setting. As explained by van Manen (1991), the classroom atmosphere and the social relationships within and between students and teacher that are similar to those of the family best promote learning.

The experience of Diane and her students supports Noddings' (1995) concept of the importance of caring and cooperation as catalysts for student development and success. Based on this study's findings, the family grouping led by Diane was a functional entity and was the foundation for a wide variety of individual student learning and achievement. However, there was an element of choice on the part of the students in order to become a member of this group. Once a student chose to make the necessary commitment to musical learning and development process required for participation, he/she was able to benefit from Diane's caring concern and protection and parental-style counselling. Furthermore, Diane's dedication in helping students reach their own, individual musical potential was unsurpassed. Regardless of their natural ability or skill level, Diane worked diligently with the students that were willing to work with and for her. The identification of this type of familial community in the classroom is unique to the literature on expert teaching.

Building Life Skills

Although the theme of learning was evident in the literature, life skills development and the cultivation of peer and group management emerged as new topics. This is not to say that teachers do not currently engage in these activities. However, it was not apparent in the literature on expert teaching. Diane's insistence that the students take on the responsibility for

planning events, organizing fundraisers, and assuming leadership roles within the performing groups provided an opportunity for students to develop these skills. However, the students were not without an adult role model. If the students were instructed to sell twenty tickets each, Diane would sell fifty. Granted, Diane was more resourceful as a result of her position and personal contacts. However, her demonstrated commitment to selling tickets and supporting the project at hand was a positive factor influencing the students to do their part, as much as possible.

Students need a teacher to guide them, to teach them to problem-solve, make decisions, and, in many cases, stay focused on the task until it is completed. This type of learning is best accomplished with a committed teacher in charge, one who allows students the necessary latitude and provides opportunities for learning to occur. Teachers who work with students in co-curricular and extracurricular groups at all levels, and in particular, pre-service teachers could benefit from exposure to this type of professional development. An expert teacher like Diane, who sees the "whole student," the student within the person, and the lifelong benefits of this type of learning, would be, in my opinion, the best person to pass on her knowledge and experience to her colleagues.

Participants in this study reported that Diane was attentive to the learning needs and limits of the individual student. Because the music classroom has traditionally been a "multi-level" classroom, I believe that expert music teachers have developed an array of strategies in order to deal with this phenomenon. Students who enter a music class at F.W.C.I. in their grade nine year bring with them a range of musical training and experiences, from church, family music-making, and private lessons. Diane was always eager to identify the students who had

previous musical experience and make the necessary adjustments to the curriculum in order to maximize their potential within the beginner class as a whole. In my experience, I believe that many students in academic subject areas have different levels of knowledge and experience, and that the teachers of these subjects could improve their program delivery to these students by adopting such an approach.

Teacher as a Role Model of Excellence

One of the strongest findings of this study is the focus on striving for excellence. In order for students to be motivated to learn any subject, in my opinion, the teacher must be a model and promoter of that subject. A history teacher must love history, and must prepare and deliver lessons to the students which are relevant to them while maintaining an academic focus and historical accuracy. The physical education teacher must be physically active, healthy, and competent at the sport activities which the class is learning. Diane was this model of excellence for her students. For many years, she was a member of the T.B.S.O. Her performing, conducting, and teaching skills continued to improve as she herself improved as a musician. She freely shared her musical talents and experiences with her classes and instilled in her students an understanding and appreciation for serious classical music. More importantly, however, she taught her students how to perform and highlighted their accomplishments on a grand scale in comparison with other schools in the L.D.S.B. system. By engaging in large-scale projects, such as the biennial broadway musical, Diane was able to provide opportunities for non-music students, parents, and community members to collaborate with the students and parents of the F.W.C.I. music department. Because Diane knew the importance of sharing this quest for excellence with the school community, the music students of F.W.C.I. performed for a variety of

audiences and in a variety of venues. Based on Diane's success in sharing the excellence of her students, I strongly believe that teachers should be encouraged to join with their students in exhibiting the products of their learning to the school community and the public. Professional development in this area could be provided to teachers by expert teachers who have experienced the rewards of this type of public acclamation of their work.

Summary

The three themes which emerged from this study of expert music Diane Garrett have been organized into a model which reflects the constructivist framework in which this study was set. This model places the F.W.C.I. music family at the center of a circle. The themes of building a family, teaching and learning, and striving for excellence are interrelated and cyclical. With the support and strength provided to students within the atmosphere of the music department by both the teacher and their peers, they were able to learn in life skills through departmental activities. Diane led her students to strive for excellence in performance, following the traditions set by previous groups of F.W.C.I. students.

In the next chapter, implications of the findings of this study will be discussed as they relate to music education practice, theories on expert teaching, and future research in this area.

CHAPTER SIX

CONCLUSIONS AND IMPLICATIONS

Conclusions

In this case study of expert music teacher Diane Garrett of F.W.C.I., in Thunder Bay, Ontario, three themes emerged which were discussed in relation to current literature, educational philosophies, and music teaching practices. Diane Garrett provided her students with experiences in music learning based on her own professional and personal beliefs as a musician. She acted as a parental figure and was a role model of musicianship for students and led the performing groups of F.W.C.I. to great success within their community for over 20 years. By way of the processes of community-building and life skills building in the classroom, and by engaging in co-curricular and extra-curricular activities, Diane's students grew through a variety of musical learning and performance experiences Diane's dedication to the development of the strings program at F.W.C.I. and the T.B.S.Y.O. was well known, and her commitment to producing the highest quality student performances was legendary. As expressed by Friedrich, "music was her life and that's what she was always about, and she always wanted to put the music before everything" (1, p. 2). A model was created which represented the emergent themes in the form of a circle. At the centre of the circle, students entered the musical family, based on their relations with Diane as their parent and with each other that were developed from the activities and atmosphere in music program. The strength of these bonds enabled students to learn life skills while functioning in group-based activities both in and out of the classroom. Diane and her students worked together to continue the high level of achievement which characterized the F.W.C.I. music department's performing groups under her direction.

The teacher as a parental figure is a significant finding in this study, as it provides a new concept in the field of expert teaching. Although the idea of the expert teacher having a strong influence on curriculum development and program delivery has been previously explored, the findings of this study link the expert teacher directly to the role of parent figure. Expert teaching is redefined, and a new concept, that of the parental figure, is added to the existing theory. Diane Garrett is an example of a teacher, acting as and viewed by her students as a parental figure, who had a positive impact on the development of her students. Her ability to provide opportunities for students that facilitated their growth and change has played a vital role in her success a teacher. Diane's success actively debunks the myth - "Those who can do, those who can't teach." - by proving that the combination of her mastery of both performing and teaching was an essential component of her students' achievement. Furthermore, Diane helped even the most inexperienced students build musical skills, in a sense accomplishing what Barone (2001) referred to as denying the "determinism lurking within genes of families" (p. vii). The parents of Diane's students were often stunned at the musical development of their children, as the vast majority of these students had no previous musical education. Diane's belief in the importance of music education and her commitment to developing a strong family bond with her students grew into powerful synthesis of her pedagogical and personal strength.

Limitations of the Study

Several factors may have inherently limited the effectiveness of this study. Due to the nature of the case study, the experience of only one expert teacher was considered. Furthermore, the data provided by the primary and secondary participants was limited to their recollection of events and experiences over the past 12 years (10 years of the study period and the two year gap

until data collection). This study was limited to one school in the city of Thunder Bay, in the region of Northwestern Ontario which presents a unique set of circumstances in terms of school demographics and population. In other words, the success of the music program at F.W.C.I. and Diane Garrett as a teacher may be, at least in part, a result of the specific population of students participating during the study period. Furthermore, a number of factors affecting the experiences of the participants in this study was not considered. Variables such as the socioeconomic status of participants, level of previous musical instruction, and natural musical ability were not assessed.

Another potential issue affecting the outcome of this study is the concept of the expert teacher and its definition. According to the National Board for Professional Teaching Standards (cited in Steffy et al., 2000), the clearest definition of an expert teacher includes teachers who:

- are committed to students and their learning;
- know their subject and how to teach their subject to students;
- are responsible for managing and monitoring student achievement;
- think systematically about their practice and learn from experience; and
- are members of learning communities.

According to this definition, most professional teachers would qualify as an expert teacher. Even with such a definition, the identification of an expert teacher must, in part, be made with consideration of professional judgement on the part of the researcher. As such, the identification of Diane Garrett was based on her professional achievements and the achievements of her students in the judgement of the researcher. Given the nature of case study research and my role as an insider, my identification of Diane as an expert teacher is reflective of the inherent

subjectivity of this method.

During the process of data collection, I did not directly observe Diane Garrett in practice. My reflections on her teaching practice are based on my past experiences with Diane as a mentor and colleague. As a result, my researcher observations are a reflection of my interaction with the participants, including Diane Garrett, during the interview process, and do not represent direct field observations. As previously discussed, this study of expert teaching is limited to the recollections of participants in a performance-based program. As such, it excludes an evaluation of Diane Garrett's effectiveness as a teacher in the other areas of an holistic music curriculum, which would ideally include the study of theory, history, appreciation, composition, critical thinking, aesthetic judgement, problem solving, and discovery learning.

The final limitation involves the most difficult issue to resolve in relation to the problems encountered in this study, which was the use of the focus groups. As outlined in chapter three, despite advertising and public awareness of these sessions, only one participant offered a response in the form of a written reflection. The original purpose of the focus groups was to offer people who had not been selected as secondary participants an opportunity to provide data in an informal, anonymous manner (see Appendix B). Moreover, it was extended as an opportunity for individuals who may have wanted to provide negative or contradictory feedback about their experience with Diane Garrett to do so and have their recollections included in the process of data analysis. However, only one person participated. It is possible that this is reflective of a lack of willingness to participate on the part of those who did have a negative experience with Diane. There were no provisions for this lack of response in the original plan for this focus group strategy. The lack of participation may also be due, in part, to

the ongoing apathetic response of the public in general to such invitations, be they for research purposes or activities such as school councils or municipal elections.

Implications for Practice

The practices and processes of expert music teachers' pedagogy is of importance to music teaching colleagues, pre-service music teachers, and to the teaching and learning community as a whole. Expert teachers, like Diane Garrett for example, who can design and implement the highest level of programming for such a wide variety of students, are a valuable resource to other music teachers and to her teaching colleagues in general. The quest for excellence is not limited to the music classroom. Teachers in every subject area undoubtedly teach their students with the belief that the students will strive for their best. For students who may find other subject areas difficult, success and a high level of personal and group achievement through performance can have a positive influence on students' academic performance in other classes. Diane Garrett's students had the benefit of a dedicated role model, a teacher, performer, and conductor focused on their individual learning needs and performance standards. In addition, because of Diane's conviction that all students can learn and become a productive member of the music department, students at all ages, grades, and performance levels learned to work together to achieve a higher goal. This is the type of direct impact that expert teachers can have on the achievement of their students in all subject areas. As reflected by the participants in this study, Diane was not only teaching them about music but encouraging and involved in their academic, social, and personal progress throughout their tenure in the F.W.C.I. music department.

As suggested by Berliner (1986), information on the routines, scripts, and forms of

automated knowledge of the expert teacher can be a benefit in the professional development of practicing and pre-service teachers alike. Diane's wealth of professional knowledge, theoretical knowledge and its practical applications are an invaluable resource to her music teacher colleagues and students. Her approach to problem-solving, innovative teaching strategies, and drive to maintain high standards have been a model for me as a music teacher. Furthermore, during the study period, Diane shared her expertise on a vast array of professional and pedagogical topics, including instrument repair, repertoire selection, event planning, fundraising, parental involvement, conducting and rehearsal technique, and curriculum planning with her music teaching colleagues on a regular basis.

Because of her experience and expertise as a classroom teacher and music department head, Diane assumed the position of Chair of the Arts at F.W.C.I. in the mid 1990s, following this shift in leadership structure within the L.D.S.B.'s secondary schools. Her leadership within the school and the system was effective and efficient. As Steffy et al. (2000) have suggested, the expert teachers' skills in leadership and administrative service are of great benefit to an educational organization. I believe that an expert can offer a great deal of professional development to a subject-specific group of teachers, and can also offer expertise in curriculum planning and development. Dolloff (1994) suggests that the master teacher can serve as a model for practice, a coach for performance, and a resource for inquiry for practicing teachers.
As more is learned about the expert teacher career phase, those who determine school and administrative structures will be better able to make use of the expert teacher's skills and experience.

Teacher Education

In the area of teacher education, the expert teacher's practice, experience, and philosophy can be utilized. If the knowledge, skills, and personal qualities which expert teachers possess can be better identified, then pre-service teachers may benefit from instruction and practice in these areas. For example, Diane Garrett exhibited compassion for her students, which, in part, enabled the development of strong relationships in her classroom. As Agne (1992) suggested, this ethic of caring should be presented in the educational core curriculum and emphasized in activities throughout the pre-service training period. However, at Lakehead University, pre-service teachers may opt for an elective course designed to enhance interpersonal communications skills in the classroom. Unfortunately, this type of course offering appears not to address the wider concept of community building in the classroom. Expert teachers' professional knowledge and their ability to integrate the needs of individual learners are two topics which would be of interest and benefit to pre-service teachers. In his "realistic approach" to teacher education, Korthagen (2001) suggests that the linkage of theory to practice is the most important component of the process. As explicated in this study, expert teachers are able to develop and work within this praxial philosophy. The realistic approach, espoused by Korthagen (2001), also includes the inclusion of problem-solving skills and an holistic view of individual development of the pre-service teacher. Expert teachers are deeply familiar with these processes and integrate these concepts into their teaching practice and philosophy. Therefore, the inclusion of expert teachers as role models and mentors for pre-service teachers is a worthwhile suggestion.

Implications for Theory

Expert teachers exhibit a collection of personality, professional, and pedagogical characteristics. In this study, expert music teacher Diane Garrett reflected many of these characteristics, including a wealth of professional knowledge, a caring personality, and the ability to teach flexibly and to reflect on her professional practice. More importantly however, the three main themes which emerged from the findings of this study suggest that Diane also demonstrated several previously unacknowledged behaviours of an expert teacher.

The most important new concept emerging from this study is that of family building. This idea is related to a school and classroom level strategy which is a current topic in educational research, that of community building. However, the specific nature of Diane as a parental figure and leader within the music department is not unique to her particular situation. Many teachers practice group bonding skills within their classrooms, but may not realize the implications or effects of this activity. Diane and the participants in this study certainly did, and believed it to be an integral part of their success. Furthermore, the practice of strong student leadership, based on peer support, was an important piece in the development of F.W.C.I.'s performing groups and the standards of excellence they maintained. As an expert teacher, Diane recognized the worth of these activities, and actively encouraged her students to partake in them.

Diane's personal and professional dedication and commitment to the program, her students, and their performing groups reflects the expert teacher's concern for high standards and a continuing vision of achievement. Moreover, Diane held the same standards for herself as a musician and lifelong music learner. Her pedagogical style clearly represents the type of knowledge-in-action, flexible and evolutionary teaching proposed by Schön (1983) and Elliott

(1995), combined with a solid professional vision, as espoused by Palmer (1998). Part of the expert teachers' success, in my belief, lies within their ability to combine philosophy and practice which results in positive learning experiences for students.

Implications for Research

Based on the wide range of themes and topics explored in this study of one expert music teacher, there are several concepts which may warrant future research. The most striking result of this study, that of the family-like nature of Diane's relationships with her students, and its relation to the current educational philosophies of Palmer (1998) and van Manen (1991) is worthy of added exploration. Through this exploration of the expert music teaching of Diane Garrett, it is clear that the role and powerful influence of this teacher directly affected teaching and learning in the classroom. Specifically, the influence of Diane on the music program at F.W.C.I. was based on her unique teaching experience and belief in achieving the highest standards of performance. However, her role as a maternal leader is most notable and worthy of further research. If a family atmosphere has a positive effect on learning, and in this specific case, the development of the music program, how can this be fostered in other learning situations? In what ways can the skills related to this type of community-building learned by students be transferred to other classes and possibly social situations? Many questions about the potential impact of the concept of community-building in the classroom remain.

The development and career of the expert teacher requires continued examination. The intellectual and ethical learning of expert teachers is an important area for future study. What is the importance of professional reflection in the career of an expert teacher? If reflection on practice facilitates growth and change (Moallem, 1997), how does this process impact the expert

teacher? By definition, the reflective process allows a teacher's knowledge to become increasingly interconnected and integrated with past experiences (Moallem, 1997). How do the professional reflections of the expert teacher differ from teachers at other stages of their career in relation to this process?

In addition, more research is needed on the specific environment in which expert teachers work. Expert teachers can play a role in the process of teacher education and in fostering the qualities needed to develop expert teaching competencies. Can the specific and non-specific teaching skills of the expert teacher be taught to novice and developing teachers? How can the pedagogical philosophy of the expert teacher be captured and passed on to other teachers? In what ways does the pedagogy of the expert teacher affect his/her colleagues? In relation to music teaching and learning, how does the expert teacher create the conditions by which students can attain high performance standards?

Summary

As the teacher who assumed Diane's position of leadership, it is a challenge to maintain these high standards of performance. From grade 9 beginner, to Music Committee president, graduate, alumni, and now as Arts Chair and music teacher, I too have lived in and through the F.W.C.I. music program, and am now charged with the privilege and responsibility of being its leader. My research journey, that of exploring the expert teaching of Diane Garrett, has enabled me to renew my commitment to continue learning "how" as a teacher and teaching my students "how" to strive for excellence at F.W.C.I.

Based on the results from this study, the success of Diane's expert teaching and the F.W.C.I. music program were founded in a number of factors. The high expectations set out by

Diane combined with her innovative teaching skills encouraged student to reach their musical potential. The continuing family-like atmosphere within the department welcomed students and enabled them to develop as musicians and student leaders. This sense of efficacy and responsibility among the students was passed on through the generations as students graduated and others assumed their roles. Diane acted as the leader of this "musical family," and cared for each individual student and displayed an interest in each students' learning style and needs. Diane's conviction to the development of the music program was supported by students and their parents, and a positive learning community was established. It was, in part, because of this that such a positive and productive teaching and learning environment was established. Within this environment, Diane was able to lead her students "up the mountain," striving for and reaching excellence at the top.

Although the use of this "The Sound of Music" metaphor does describe the family-like atmosphere in the F.W.C.I. music department, it is, in a way, limiting. By focusing on "sound", or performance, this metaphor excludes other areas of a balanced music curriculum, such as theory, appreciation, history, composition, and critical thinking. As well, it excludes students who were not part of the "sound"; those students who did not choose to study music with Diane. However, I believe the strength of the metaphor lies in its complexity of references. The deeper meaning of "The Sound of Music" alludes to the numerous struggles which Diane fought over the many years of her career. The constant battle to recruit and retain students, the fight for resources, and the constant need to define and redefine the need for music education were only a few of the worries with which Diane had to contend. She overcame these obstacles by focusing her energy on the positive effects of the F.W.C.I. tradition of highly successful performance

standards and by providing a caring and nurturing family-like environment in which students could develop their musical skills. Modeled by Diane and maintained by tradition, the development of the F.W.C.I. musical family continues to grow and change with each new group of students entering the program. These strategies, honed over a career, enabled Diane to carry on "The Sound of Music", enriching and educating innumerable young people in Thunder Bay for over two decades.

This writing was left in the F.W.C.I. music room in 1996; an anonymous gift for Diane, or for her "musical family."

Dear bemused readers:

I am a longtime devotee of the arts, and of music in particular. I have traveled afar to study my art and to observe how others interpret and enjoy the gift which is music. Nowhere else, however, have I witnessed the incredible power of music as I have in this very room. In this room, people have come together...because of music. Lives have changed, friendships have been forged, broken, and forged again...because of music. People without families in their homes found one waiting for them in this room with open arms...because of music. A special bond is created between musicians, be they young or old, be they a soaring soprano or a rumbling bass, be they a timid piano or a virtuoso trumpet. When they play the music, they become one with thousands of others who find their solace in a melody or phrase which strikes a chord of its own in their hearts.

This, and this alone, is the factor which has allowed the residents of this room to become more than classmates, more than friends. You are a family, shaped by the unbreakable of music and love.

This gift, bizarre as it may seem, is meant as a symbol of that bond which has formed between the people who call this room home (for no home is ever complete without one of these!).

When your heart falters. When frustration guides your actions. When anger is all you feel.

When the music seems lost to you, look upon this gift, and remember what music means to you. For, although one can lose the music for a time, he is never free of it completely, and he can always regain it by simply opening his heart.

Remember this, for it is all important.

Keep the music in your hearts.

FOREVER.

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Appendix A

Newspaper Announcement

This is an invitation to anyone who worked with
Diane Garrett between 1991 – 2001
at F.W.C.I. or in the T.B.S.Y.O.
Students • Parents • Colleagues
You are welcome to attend a FOCUS GROUP session
at F.W.C.I. (Lecture Theatre) in order to provide
(confidential) information for an educational study.
Tuesday & Wednesday, November 19 & 20 – 7:00p.m.
For more info call 346–6802

Appendix B

Ethics Information - Letters and Consent Forms

PARTICIPANT INFORMATION LETTER - SECONDARY PARTICIPANTS

Dear Participant:

I am conducting a case study of the experience of Diane Garrett as an expert music teacher. Although many studies in the field of music teaching have been undertaken, personalized accounts and anecdotal reports of the teaching philosophy and methodologies, and professional and personal characteristics of expert music teachers are lacking.

The intent of this research project is to explore and describe your experiences of Diane Garrett as a music teacher. To accomplish this goal, I would like you to participate in a series of conversation-style interviews (likely 1 - 3) over a period of time from September 2002 to December 2002.

All information you provide will remain confidential and securely stored at Lakehead University for seven years. The findings of this project will be made available to you at your request upon the completion of the project. I may be contacted at the Faculty of Education, Lakehead University for more information.

Thank you for your cooperation.

Sincerely,

Jane Saunders

INFORMED CONSENT - SECONDARY PARTICIPANTS

My signature on this sheet indicates I agree to participate in a case study by JANE SAUNDERS on The Expert Music Teacher: A Case Study of Diane Garrett, and it also indicates that I understand the following:

1. I am a volunteer and can withdraw at any time from the study.

2. There is no apparent risk of physical or psychological harm.

3. The data I provide will be confidential.

4. I will receive a summary of the project, upon request, following the completion of the project.

I have received explanations about the nature of the study, its purpose, and procedures.

Name: _____

Signature: _____

Date: _____

INFORMED CONSENT - DIANE GARRETT

My signature on this sheet indicates that I agree to participate in a case study by JANE SAUNDERS on The Expert Music Teacher: A Case Study of Diane Garrett. It also indicates that I understand the following:

1. I am a volunteer and can withdraw at any time from the study.
2. There is no apparent risk of physical of psychological harm.
3. I will receive a summary of the project, upon request, following the completion of the project.

Because I am the **primary participant** and focus of this case study, I acknowledge that my name will appear without a pseudonym, and that my name will be publicly associated with this study.

I have received explanation about the nature of this study, its purpose, and procedures.

Name: _____

Signature: _____

Date: _____

LETTER of INFORMATION and INFORMED CONSENT - F.W.C.I.

On behalf of F.W.C.I., I as current principal, understand that the name of Fort William Collegiate will be used and publicly in the case study by JANE SAUNDERS entitled, The Expert Music Teacher: A Case Study of Diane Garrett. My signature on this sheet indicates that I acknowledge that the school's name will be on public record as the school in which Diane Garrett taught band and string classes and supervised co-curricular groups during the period 1991 - 2001. In addition, I understand that there is the possibility that one or more of Fort William Collegiate's current students may be selected to participate in this study. Their identity will be protected by the use of a pseudonym. I understand the following conditions regarding the possible participation by any current students of F.W.C.I.:

1. Participants are volunteers and can withdraw at any time.
2. There is no apparent risk of physical or psychological harm to participants.
3. I will receive a summary of the project, upon request, following the completion of the project.

I have received explanation about the nature of this study, its purpose, and procedures.

I understand that additional information about this study can be obtained from the Faculty of Education, Lakehead University.

Name: _____

Signature: _____

Date: _____

PERMISSION for STUDY - LAKEHEAD DISTRICT SCHOOL BOARD

Lakehead Public Schools

2135 Sills Street
Thunder Bay, Ontario P7E 5T2
Telephone (807) 625-5100
Fax (807) 623-5833

FAX TRANSMISSION

Transmitting _____ pages (including this cover sheet).
If you do not receive all pages, or if there is a problem with transmission, please call (807) 625-5158.

TO		FROM	
Name:	Jane Saunders	Name:	Nancy Petrick
Company:		Department:	Education Officer
			Lakehead District School Board
Fax:		Phone:	(807) 625-5280
Date:	*September 18, 2002*	Fax:	(807) 623-7848

Re: Approval for Research Study with Lakehead District School Board

Jane;
This is to notify you that your application has been approved.

Good Luck.

Nancy Petrick

Nancy Petrick

LETTER of INFORMATION and INFORMED CONSENT - T.B.S.Y.O.

On behalf of the Thunder Bay Symphony Youth Orchestra, I as current board chairperson, understand that the name of the Thunder Bay Symphony Youth Orchestra will be used and publicly in the case study by JANE SAUNDERS entitled, The Expert Music Teacher: A Case Study of Diane Garrett. My signature on this sheet indicates that I acknowledge that the Youth Symphony's name will be on public record as a group with which Diane Garrett worked during the period 1991 - 2001. In addition, I understand that there is the possibility that one or more of the Youth Symphony' current or part members may be selected to participate in this study. Their identity will be protected by the use of a pseudonym. I understand the following conditions regarding the possible participation by any current members of the T.B.S.Y.O.

1. Participants are volunteers and can withdraw at any time.
2. There is no apparent risk of physical or psychological harm to participants.
3. I will receive a summary of the project, upon request, following the completion of the project.

I have received explanation about the nature of this study, its purpose, and procedures. I understand that additional information about this study can be obtained from the Faculty of Education, Lakehead University.

Name: _____

Signature: _____

Date: _____

INFORMED CONSENT - GROUP PARTICIPANTS

My name and signature on this sheet indicates I agree to participate in a case study by JANE SAUNDERS on The Expert Music Teacher: A Case Study of Diane Garrett, and it also indicates that I understand the following:

1. **I am a volunteer and can withdraw at any time from the study.**

2. **There is no apparent risk of physical or psychological harm.**

3. **The data I provide will be confidential.**

I have received explanations about the nature of the study, its purpose, and procedures.

Date	PRINT NAME	SIGNATURE
Nov20/02		
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Appendix C

Selected interview transcripts

D. G. - Interview # 3

Oct. 30/02 - interview took place at her home at 12:35 pm

JS - We talked a bit before about how you felt that the senior students took on a role to train the juniors or to help them. How did you encourage that, them to do that and how did that work? How did they feel about it?

DG - It's interesting to note that you say how did I encourage them to do that because I don't know how I encouraged them to do that. I probably have difficulty putting that into words. I would ask a senior student to make sure that a junior student had his notes learned, during a band rehearsal, an orchestra rehearsal. I'd send the two of them, say two trombones from the section into a practice room, where the senior student could help the junior student for 20 minutes then come back. The next rehearsal, I might say, might ask the same thing of this senior student to do that with the junior student, and then I might suggest if the junior student still needs help, that the senior student and the junior student get together at lunch hour, and they work together. Then when the senior student it seemed started feeling responsible for this younger kid, the senior student would come back and say "Mrs. Garrett, little Joey still needs more work. Could I meet again on Friday at lunch with him?" I said "Great! Set it up with him, and you two can work together." That's how it happened. That's one example.

JS - What about setting up and stuff for concerts, and doing all of that extra work?

DG - You had to make sure that the senior students were on track. That the senior students were there, to be visible for the junior students. The way you could make sure that they were there is by, (pause) by nagging, by making sure that, downstairs in the band room that they're not messing around, playing the piano. If they are, you go down to the band room and "upstairs folks!" You lock the band room if need be, and you are like a hawk watching them work. So they then know that they have to work, they've got to physically work to get this stuff done. When the juniors see that the seniors are doing this or that, they then learn from watching what the older students are doing. Also, junior kids are pretty anxious to get the show on the road, and sometimes they'll even come up to you and say "Mrs. Garrett, what can we do next? What others jobs are there to be done?" A bit different from the seniors because sometimes the seniors think they've put in their 40 hour work week over the last 4 years, and it's now time for the juniors to take over. So, sometimes it's not that bad to get the juniors hyped up, because they're excited, this is their first big show, their first big opportunity to show off to their parents what our department is doing, for example for Cabaret...so they'll offer, they'll be more than glad to offer their assistance. In addition, the teacher herself has to demonstrate a committed work ethic. She must be an example to students and carry up music stands, lift risers and wind up extension cords. Students often

have to be shown what to do and how to do it.

JS - I'm going to ask you something that we haven't talked about yet and that is selections of music and how, as a teacher, you selected music and how, from my point of view, listening to the performances and knowing the level of difficulty of some of the music that the students performed, how did you select the music that was most suitable for them and that was, in my opinion, sometimes very, very difficult, and put it in front of them and actually believe that they were going to be able to perform it. How did that work?

DG - [laughter] Yes, I guess I was known for selecting difficult repertoire, but that probably comes from how I was brought up and trained as a younger musician. When I studied in Europe, the cello, I was given the most difficult repertoire, challenging repertoire to master, I remember coming home from the Conservatory with tears saying "how ever am I going to learn this?" Well you learn it by practising. You learn it by practising 5 and 6 hours a day. And I learned it. Now, if I could do that, I feel that my students could do the same thing. It just takes practice. At times, when it's really well deserved - praise, something which I don't offer too frequently. I feel that if you praise the child or the group every 5 minutes, your words are not sincere. When praise is finally given, the musician really feels he's deserved it and has made enormous progress. He does not forget that moment. But, I believe that kids could do whatever they want to do and if you think that they can do that with a certain amount of practice, understanding that they can't practice for 5 hours a day, because they've got their math and science and whatever else to do. If you feel that they can do that, with guidance, with some suggestions, with some extra rehearsals, be it at the schools or extra rehearsals at my house, then I'll say "yes, we'll choose this repertoire." And I think that if you don't choose the more difficult repertoire, number one, their technique isn't going to develop, and number two, they'll lose interest quickly in grasping that piece, they'll say "oh, this is so easy, I don't even have to practice it." And number three, if you've chosen a more difficult piece, standard to the concert repertoire of our country, then...they've got so many more interesting musical things that you could work at, and explain to the kids and bring out their musicianship, and point out these musical ideas to them, and to me, I guess because I loved to create music, have them play musically, you couldn't do that with the simple nursery rhyme pieces. You have to have some rather challenging pieces, so that's, with the more difficult repertoire, it's fun to show how musically these kids should be able to play and could play, and what's really in the music other than just the white and black page. So that's one of the reasons why, or those are a few reasons why I always tried to choose more difficult repertoire.

JS - And what did the students do, what did they think?

DG - Oh they liked it! I think they...eventually they liked it. Another reason before I forget my train of thought, another reason for choosing more difficult repertoire is that if they were able to play a piece very, very similar, mind you, it still would be an arrangement but difficult, very similar to what Thunder Bay Symphony Orchestra would be playing on stage at the Auditorium, then they could go to that concert and say "Hey! I can play that piece. I've played that piece -

look at how they play it, and look at how we play it." And that's pretty exciting. So, when they go to a concert, they get a lot more benefit out of it because not only do they have that piece up in their head, but they have that piece in their fingers as well. And they know exactly what the professional musician is going through to...make these sounds come out of his instrument. So choosing a piece that professional orchestras would play is important because when these kids go to the concerts, they can say "Wow, I've learnt that, or I've learned something."

JS - What was their initial reaction to it?

DG - Oh their initial reaction was "put the piece back into the filing cabinet Mrs. Garrett! This is awful! It's garbage, we can't play this !" Yes, sometimes folders that I took out of the cabinet were garbage and that's because of the way they were arranged. They were not good. So, I would agree with the students, and there would be no hassle about it, it would go back in the filing cabinet, we'd collect it right then and there. But if I knew a certain piece ahead of time, knew the arranger, I would say "Well, no, you're wrong, I'm sorry I'm right this time, we're going to just work at it for the next 3 months and we'll see how wonderful it is. And what a thrilling experience it will be performing it. Mind you there's a lot of work. But, we'll find the time, be it day or night to work with eachother or you'll have to find the time on your own to practice it." You'd have to give them reasons why they should work at this piece, not just because I want blood, sweat and tears from them, but because it's going to do this, this, and this for their playing, for themselves as a person.

JS - Can you give me an example of a piece like that?

DG - (pause) Couple of pieces I guess. They're both Russian pieces, Russian composers. Russian Sailor's Dance for orchestra. It's very difficult for the first violins. But you see because it's such a catchy tune, and because the rhythms are just so basic within, for a human, to experience. People are born with these rhythms inside of themselves and ....this Russian Sailor's Dance just wants to make the person get up and dance by himself. So they want to learn the piece, so if they have this great desire to learn the piece, they will practice it. As I said, for the first violins, they're playing up in 5th and 6th position and very, very quickly, different, difficult rhythms, difficult bowing strokes that all have to be learned because sometimes they don't know what 5th or 6th position is about but this is our opportunity to learn the different positions. So you use the more difficult repertoire as a....teaching technique to them, teaching scales, teaching arpeggios to them through the piece itself, not just cut and dried scales. [sigh] Another piece would be Shostakovich - Festive Overture for Concert Band. Festive Overture I got hooked on when I played it with the Thunder Bay Symphony a number of years ago. There was one tune in there that was so haunting, that I just had to..order the music and I wanted to conduct this tune myself, not be conducted, but I wanted to conduct the tune myself. Maybe it was a selfish thing to do, but it was exciting not only for me but for the students and it was difficult. At times, I thought "we're never going to learn this, we're never going to be able to play this" but I don't remember ever telling the students that I felt this way. At least I hope I didn't. But they really liked it. I had played the cd over and over to them, so that they really listened to it. When we

played the cd, they're sitting in their seats, I'm sitting on the conductor's chair. I would show great emotion in my face, emotion of sadness or excitement or elation, and they would think I'd be nuts getting so excited about a piece of music. There are some horn parts in there that just wail, and they made the hair on my skin, my arms stand up. When the kids see that this is happening to me, I'm showing them the hairs on my arms stand up, they say "well, yeah, I guess I could get to feel that way too", so let's try it. They learn it really isn't embarrassing to share your emotions with others. It eventually rubs off on them and they begin to exhibit emotion in your presence. So they really worked very, very hard at it. It was drillwork, during rehearsals, your 2 hours rehearsals, you had to make sure that you practiced, that you rehearsed the piece, not just played it through 5 times from beginning to end. You might have to work at 2 bars for 20 minutes, and sometimes, at the beginning, some students didn't realize - "what is this, playing over 2 bars for 20 minutes, I don't like to do this", but eventually when they saw the results, they get to understand yes, we have to do this to learn what she wants, either to grasp the musical idea, or to grasp the technique or to grasp the rhythm. And with that kind of rehearsal technique, rehearsal procedure, they get to understand themselves - how to practice, so that when they go home, they'll say "oh, here's a bar I can't play, I'd better spend a half an hour on it", and they'll do that. But there were times, yes, they thought we're never going to do this, but I think if you show that you have confidence in them, you are really, really turned on by this piece yourself, it in turn gets them excited and they want to produce for you. And, they learn it.

JS - Okay, this is another thought that's related to that, and...talk a bit about the balance between the discipline of teaching music and the discipline of practicing, like you just described, going over and over, organizing some kind of practice schedule, trying to meet the demands of a piece over a period of time, let's say three months, and then your role as a teacher trying to understand and be with them on a day-to-day basis and all their little ups and downs, and what happens in their lives and the moods that they bring to the class, and how does that work when you're sort of, working with the group of 50 or 60 teenagers trying to do what seems like a monumental piece of work of music and all these other things are going on as well with their lives?

DG - (pause) In the rehearsal room, (pause) if you really keep them on their toes, and they're with you all the time, they forget about their other lives. As I had made reference to before, you have to almost stand on your head to keep them with you all the time. You have to act things out, you have to sing things out, you have to dance things out, you have to tell jokes. You have to vary your voice level, dynamic level - whatever you have to do, but you have to keep them with you. Now if they're kept with you, their brain is thinking about you and about Shostakovich. And if you can get them to that point then, I think for a time, they forget that there is another world out there. They are enveloped in the world of Shostakovich, and of our rehearsal atmosphere. So if you have that kind of energy, enough energy to do this - great. You're making progress. At the end of 2 hours, a couple of kids will say "whoa, the 2 hours went by so fast." Now, I wish 50 kids would say that, but of course that doesn't always happen. There are some people that are just tinkling away on their instruments, but for the majority I think, 2 hours does go by pretty fast, it goes by very quickly for me, a 2 hours band rehearsal. [you want to know how they can practice at home? Their techniques?]

JS - No, just the emotional demands I guess and the fact that they are teenagers and by nature they're emotional.

DG - If there is a situation where you see a student or a couple of kids who are not really with it in a rehearsal, obviously no matter what you do, or what I was able to do, is not going to tear them away from their thoughts. So, I would maybe again make a joke about something. And then they would snap out of things and get with the rest of the team. Sometimes if it's really bad, you have to ignore it, if it's at the beginning or the middle of a rehearsal, you know maybe this child has had a problem at home or with a girlfriend or with a boyfriend. It's best just to leave it for the time being, and just don't pay attention, because there are times really when kids have to be left alone; they don't want to be bothered. So, you leave it alone and you concentrate your efforts on the people around them or the other people in the band. Then probably after the rehearsal, you might sit down, as kids are getting up, sit down beside this child or these two music students and say "you don't look very happy tonight, what's the problem?....you didn't seem to be enjoying yourself..." and they'll start to tell you. Then I guess you just have to say, "well, yeah", you have to understand, they have to know that you understand what they're going through. They have to know that you empathize with them. They have to know that you're on their side. And if they know that, then you the teacher can say "well, you know that's the way life is, but life is not a bowl of cherries. There's this, this and this and often there are rotten cherries in that bowl and we still have to deal with the rotten cherries. Now, let's pick these rotten cherries out of the bowl, let's try to solve our problems", and when it comes to doing something that we really have to do that's important, we have to have our full energy directed to what's really important. Right now, we have to learn these two bars of music.

JS - [laughter] That's right.

DG - [laughter] That's important in life too! There is a balance.

JS - That's right, yeah. It's not that easy sometimes with them to make them see that because what they're problems are, seem exaggerated on their part.

DG - Their problems are immediate, and they need, teenagers need this immediate attention or immediate solutions, and once they have a problem, there is nothing else in the world that's important to them.

JS - Certainly not the two bars of music.

DG - Certainly not the two bars of Shostakovich, but to me they are very, very important! And if I didn't get that hyper about their learning these two bars of music that would be fine, but I do get frustrated when somebody can't play these bars. So, I just keep working at it and I'll say "well, are you in a better mood now, it's now 9:10 in the evening, are you in a better mood now? Do you have 20 minutes, let's sit here and let's just you and I go through these two bars of music, and see if we could..do something about it, and learn something." Acquire some skills that we missed

acquiring during the 2 hour band rehearsal. And they'll say "Okay, yeah my Mom will wait, or I've got the car I can stay for 20 minutes". Once you've settled them down and say "yeah, I know you're going through these problems, and I've got my problems too, and my husband has his problems, and Jane has her problems and whatnot. We all have problems, but there are other jobs that we have to do too." So once they realize that you're on their side, they've talked it out, they've gotten it off their chests, so to speak, so they'll put a bit of effort into it. And as long as they're putting a bit of effort into it, I think that I have to be satisfied.

JS - This is also a different topic, but we can come back to some of these things in the future. When we first started talking we were talking about how you know what to teach and what to do when you're instructing students, in terms of specific techniques. Can you give me an idea of the number of different strategies and some examples of them for teaching something as broad, and I have two examples, as bowing or an example in theory, as learning how to count. How do you, where do all these ideas come from and how do you know what do to with them?

DG - Well they don't come from books that I've read. They come from, I would think, they come from my experiences as a child, as a teenager, as a young adult in having been taught by private music teachers. Bowing for example, how do you teach a child to bow? Now do you mean, just the basics, the initial bowing..?

JS - Anything and everything.

DG - (pause) Well, let's assume we want to teach a child, teach a young violin - string student how to change bows smoothly. If a child, [you want specifics]....

JS - Yeah, like that's a specific concept..

DG - If your violinist is not changing bows smoothly, and they won't be at the beginning because they don't know how to do it, I say that they are "hitting walls". As they make a downbow, they hit a wall, and I would have the bow in my hand, and I'd have the door or wall behind me, and I'd say "see, you've hit the wall and you've just bounced straight back from it. Now as you make your upbow, you're hitting another wall, and you're just bouncing straight back." Now, if you hit walls, in other words, if you don't play with a smooth bow change, you're going to have a break in your sound from the downbow to the upbow. So, we have to cover that break up. How do you do this? Now, I use a lot of images, when I teach. Not that I have decided or that I have read in a book that I should use images, but that's what goes through my head. I like images, maybe because I'm a nature kind of person, I love the outdoors, and I love everything that grows outside and everything that has life and colour, lakes, the seasons, the smells...maybe because I'm a visual learner, I don't know. But I use a lot of images when I teach. So, the image I would use to help the kids understand how to draw a straight bow is this - say "let you fingers on the bow be like a paintbrush. How many people in the class here have ever painted? Helped their Mom or Dad paint the steps or paint the house, or whatever." Most of the hands go up. I said "well, your fingers are like the paintbrush" and I will draw a paintbrush on the board. And then I use my

fingers and I hold my hand out towards them and say, "my fingers are the bristles of the paintbrush, and as you're going to the right, your fingers following, or the bristles of the paintbrush are following. Now as you come to this so-called wall, you're going to change. Your hand is going to change directions and go to the left, but if you watch when you paint, your paintbrush handle has already changed directions but the bristles are still following, so the hand is going left, or the paintbrush handle is going left, and your fingers, or the bristles are still going to the right. That's how it should be. And so now, as you're on your way to the right, as far as you can get, before the bristles change, eventually your bristles will have to change so now your bristles very smoothly move to the left. And they are following your hand or the paintbrush handle." Then you do the same thing, as you reverse your bow direction except everything will be reversed. So that's one image I would use.

JS - And what would happen if the kid looked at you and went, "Mrs. Garrett, I don't have a paintbrush!" because some students, younger students, they don't think that way.

DG - If they've never had that paintbrush experience, we'll I could...you're right, some kids never will have had these kinds of experiences. So, you go to the art department the next day, and you get a paintbrush. You actually have to have the thing in front of them, so that they can actually see what's happening. Then, you say, "well here's the paintbrush, paint this blackboard", so then they'll see how it works. That's basically about the only way that I can do that. This smooth bow change. Another way to check that you've got a smooth bow change I could say to them is that..."listen, as you play. Listen very carefully, and if you hear the slightest stoppage of sound, or an accent, you don't have a smooth bow change". So that's a number two point. Number three point would be - "as you change your bow, you should not be able to tell that you are changing directions. You should pretend that you are playing with a bow that is as long as the distance is from Thunder Bay to Winnipeg. The series of notes that you play must sound as if you've used only one bow direction. So those are a few things that you could point out the child. A fourth thing, once they get the bow in their hand, and the bow onto the strings, you have to point out to them the direction now of their fingers on the bow. So that they actually physically feel it as they are doing it. They can listen to your instruction and your analogy to the paintbrush, but now they have to physically do it, and they have to watch that their fingers, even though their hand is going in one direction, their fingers are still going in the other direction. Either their hand is now changing to the left, their fingers are still going to the right. They have to physically be able to do that manoeuver. It's a small motor skill, to do that manoeuver with their fingers on the bow. They have to now physically use their ears, they have to listen. Is it jerky? They have to cut that jerk out. Now that they have to go home and practice this: they've got to listen all the time and then practice this motion that your hand has to take. The last point I would include is that as they change directions, this change must be made slowly.

JS - And how would that differ, what you just explained to me, teaching it to students at the beginning level, like a grade 9 when they're learning to use the whole bow, and you're trying to teach them how to hold long notes, and senior students? How do your instructions differ from those two levels?

DG - At the grade 9, at the beginner level, what you need to do is to let them know that this is how it works. And if you don't do this, if you don't understand this or if you don't start to do this in grade 9 and get about 30 or 40 percent of it down pat, by the time you're in grade 12, you're not going to be a very good violinist. You have to work at this every year. By the time they're in grade 11 or 12, you have to start even insisting more. Don't just practise the technique in the left hand. Go back to what you had done when you're in grade 9, that is playing open strings. Take your left hand away, just play those open strings, and work for a half an hour at bow changes. And you'll have done yourself a favour. Many kids will go out and do this, and of course, many won't. That's their loss. So, you will explain it again to them in grade 11 and 12, and you know for sure that at this point, they know what has to happen, they can hear in their heads what has to happen, they can hear that they are not making a smooth bow change. Sometimes in grade 9 they can't even hear the difference between a smooth bow change and not a smooth bow change, because they haven't learned to direct their hearing yet. But, by the time they're in grade 12, they know what has to be done, and it's just a matter of encouraging them to go and practice smooth bow changes. It's like a warm-up. Before you go out and run 5 miles, you've got to stretch! This should become part of their daily routine.

JS - Now one more thing..about counting..

DG - How do I teach counting - to a grade 9 student?

JS - Or what are the, I mean within that whole concept of teaching counting, there's how many smaller concepts?

DG - [sigh] Teaching counting, obviously, relies on a child's understanding of mathematics, because you have to break it down. It's all fractions. When I get really frustrated, I say "go back upstairs to the second floor and have your math teacher go over some fractions with you..." And that's not sarcasm, I mean it! [laughter] Because they don't know, you've got to be able to add a half and a quarter. So that's step number one. Now if there's no time for them to go upstairs to their math teacher, then we stop the whole class and we have a math lesson! So, I draw a little pie on the board and we're on our way with our math lesson. So that's one thing, they have to...

JS - And what about, give me just a thumbnail sketch of a bunch of different strategies...

DG - That's one...

JS - The pie thing, I've done that too.

DG - Another was, other than the mathematical way, (pause) well, I guess I use, if this is what you're thinking of, I use a system of counting, but it has to do with things around us, either with people's names or with fruits or with vegetables.

JS - The syllable...

DG -So we would count, my favourite, because it has to do with the colours of our school, I would use blueberry.

JS - To teach what?

DG - To teach triplets. So, number one, using a fruit would grab their attention because once you start using mathematics and numbers, they start yawning. So, fruits are a different story, everybody likes fruits. And if you use for example the word pomegranate, they'll say "what's a pomegranate?" Well, our music class has not only become a music instruction class, but it's become a health class too where you learn about the different fruits that are good for you to eat. So they learn about life too, but back to our blueberries. You have your triplet, by assigning each syllable to a note in that beat, they're more able to identify with it and we will then say the word, chant it several times. I would have the child do it, or have the whole class do it, and eventually, the kid understands that they have to feel three pulses in that one beat. I feel that if you can feel that pulse within your gut, you've got it made. To reinforce that, not just for them to understand and see the syllable on the board, to reinforce this feeling, this physical feeling, I will have them clap it out, or dance it out. The more of their body they can use the better, because the more their entire body feels the beat, the faster they're going to learn it, the faster it's going to be ingrained. So that's the syllable way of doing it. Sometimes if the counting is too advanced for them, if they just can't get the counting, then the time comes that you have to go to that person and tap out the rhythm on his back. That might help him play the rhythm that you want. If they're playing a blueberry incorrectly, for example, if they're not playing "dah-dah-dah, dah-dah-dah" but if they're playing "dah-dah-duh, dah-dah-duh" there's still three, but it's not spaced properly, then you have to go to them and tap that precise rhythm on the back then they're maybe able to get it, by feeling that rhythm on their body. If that doesn't work, I'll stand behind them and grab their hands and have them with my direction, clap the rhythm with me holding their hands. I'll have somebody else who's sitting beside them play that rhythm on their instrument, and once they can hear that rhythm on somebody else's instrument, they can copy it. So that's another system.

JS - So what is the job or what is the role of the teacher?

DG - I think my role for the last 25 years has been to make students, teenagers feel that they're worth something. Because often many teenagers, just because they're teenagers, have low self-esteem. So, you have to make sure that they get excited about themselves because they are important to the life of the orchestra, they're important to their friends, they're important to me, they are important to their families. So that's I think one of the main important roles of a teacher. Now, more specifically, as a music teacher, my role I guess has been to make sure that these kids can learn to play their instruments so that when we have a concert to perform, which will consist of challenging repertoire, they can pull off an energetic performance. So that at the end, when the crowd applauds, they are not applauding because they're polite, but they are applauding because they are absolutely astonished as to what their child just did. That the parents are, we'd like to get the parents sitting on the edges of their chairs - listening and watching their kid in such

a structured environment, because I think at home perhaps their child doesn't act the way he's acting on the concert stage.

JS - That's right.

DG - The child is sitting up straight. If the child is not playing at that particular moment - has a few bars of rest - the child is not talking to his neighbour, but the child is sitting there, respectfully, listening to what the others are playing around him, and when it's time for him to come in, he comes in and at the right time. So, learning to play the instrument so that they can play music that has some meat to it is important. Another role of the music teacher is to ensure that the child learns to respect not only himself, that is raise his self-esteem, but also to respect other students, no matter how good or bad they are, no matter where they come from, no matter what their religion is, no matter who their parents are, but that they respect this child for what this child has done, for the good things this other child has done.

JS - This is another part of that and that is, in the group of 50 or 60 kids that are in the same band or orchestra, you've got your, the kids that are the leaders or the really good ones, or the whatever, and then you've got some kids who are medium, follow the others, and then you've got some that are really struggling, maybe the music is hard for them, they haven't had any experience, they're just learning, they're in a junior grade, but they're part of the group, and they're in the group. So, how do you deal with that, where you have all these kids at different levels and they're all supposed to be playing the same thing?

DG - Well, the kids, maybe it's easier to think of it this way, the students that are having a bit of a problem, perhaps the younger students, I like to put grade 10s into the Senior Band, some of the better grade 10s, so that they can have some enrichment and progress more quickly. Sometimes they'll feel "I can't handle this" so I say "yes you will". I'll tell them for the first month they might be able to play only 30 % of the notes, but I guarantee you that come Cabaret, you'll be playing 90 % of the notes, and the extra 10 % doesn't matter at this point. So you have to keep encouraging them, to practice, you've got to get seniors to work with them, I will have to work with them. You might have to say "well, in grade 10 - yes you're playing first clarinet parts, but in Concert Band, it'll be easier if I give you third clarinet parts." You might even have to rewrite some parts so that they can handle them, and not get disappointed, not get frustrated. As long as they know that they are contributing something, they're going to be in a learning mode, but if they feel that they're not doing anything, they're not going to be open to being taught or to learning. If an older student says "why do have such younger kids in the band, these kids that can't play this stuff? It's just spoiling it for the rest of us." That may have happened. I guess I have to defend my decision in bringing in these younger students and say "you were, at one point, at that stage, and you probably forget that perhaps the senior students - to you at that time - may have said the same things, but how do you think you got better?"
So they go home and think about that and...it might take them a week, some other students might take a month to agree with that, but eventually it seems to work out.

MAX - Interview

Oct. 26/02 - Interview took place at my home at 2:05 pm

JS - So, just give me an overall impression of Diane as a teacher and a conductor.

M - [overall impression as a teacher and conductor] ...(pause)
As a teacher I found her commitment to the subject area to be remarkably high. Not to say that that means her commitment to the students was anything less than that, but that above all music was a, was serious business and, and something that..shouldn't be treated as anything other. I think that might be the most remarkable thing I noticed and the most immediate thing I noticed being that my first teaching assignment was working with her. As a conductor, she approached conducting school groups the way a professional conductor would approach conducting a professional orchestra, there was no pandering to the fact that these are, these are young musicians, the same standards applied to them. No "okay, here's the count" and something that I found myself doing a lot of the time having to really spell it out and that, to expect the same kinds of things and to really show them what the gestures meant. "This gesture means this, this is what I expect!" and her gestures were those that you would see a "conductor" conductor, you know a symphonic conductor engage in, rather than being overtly graphic in order to convey information. There is a lot of subtlety in her conducting. I guess those would be my biggest impressions.

JS - Okay, so from a teacher point of view, what did you see, what did she do that made it..work so well for her?

M - [what did she do that..] (long pause) Well, I think one of the things is her selections, her choices of music, picking non-fluffy music guess, apart from the things that we did for Cabaret, but her selections... Her music selection was always I thought very good in the sense that she picked fairly big pieces and she used the pieces as sort of a stepping stone for other things. Basically her sequence of instruction stemmed from the music I thought. She'd pick a big piece, a big serious piece and so that, she would use that to launch into looking at the background of the piece, looking at historical elements so...or the context of the piece in terms of within the literature. Looking at theoretical concepts as they cropped up in the piece, looking at technical difficulties as the piece required them. And so having spin-off lessons and this is one thing I really noticed, they'd be working through a piece and they'd hit a difficult section, and so she'd use that, that little roadblock that they would hit as "okay, now we're going to get into, okay why are you having trouble with this? Well this is why." So then she'd look at related exercises to that and pull out the exercises related to that. If it happened to be they were having trouble with a particular rhythmic figure or it happened to be a particular sequence of notes that they were having trouble with, sequences in fourths or something like that, well then she'd pull out an exercise to work on that separately. You know, the repertoire kinda determined the sequence of

things, which I thought was particularly effective and it gave them an immediate "okay why are we doing this exercise?" "Well, we're doing this exercise 'cause we can see it in this piece". And the exercises, the book stuff wasn't divorced from, from the repertoire, they were (pause) they were done together and I think the students could then see the relevance of the, what they were doing, and see a goal, or see the end in it I guess. Successful performance of this piece...an aesthetically pleasing and artistic performance requires all these other things in it and requires knowing the context or requires stylistic elements of the period, that the piece was written in.

JS - Oh that's what always amazed me was that, given the level of, the amount of instruction that a lot of these students had, they were playing pieces that were very, very difficult.

M - Oh yeah.

JS - So how did...as a teacher or as an observer watching that and, you know trying to learn from it, how did you think that worked, how did that happen?

M - Well [laughter], I couldn't understand how she was at first, for a while, I couldn't understand how she was getting these kinds of levels of performance out of students, many of whom had no background prior to coming to her. How are they playing pieces that are essentially big, serious music pieces, and playing them well and playing them, you know, with...I won't say minimal preparation time, because there a lot of preparation, but in terms of like overall time, you know number of months I guess or weeks that they were familiar with a piece, to produce performances of such a high caliber, how is she doing this? How is she getting this out of them? I think for a number of reasons, a lot of it was her personality, certainly, and she could really push them to play beyond where they might have even thought they were capable of playing. So probably her approach to breaking down the difficulties in the piece, into manageable chunks, to showing them that they could in fact do it, and making those kinds of connections between "okay, well here's the difficulty so we take that, we work on that, now we put it back".

JS - Yep.

M - So that's part of the approach, but I think the other part of, part of her success was the (pause) the way she had with kids! I mean the "Diane Factor" I guess, you know, the...

JS - Now, you gotta explain that...

M - This Diane Factor? Well, you know...(pause) her passionate belief in things being worth doing and really conveying that, you know, really showing how much this mattered. Getting this right, or playing this right, or filling the hall at this concert or with everything, with everything that they were doing, how crucial this is, how critical this is, how you must take this seriously, and how, she's always there, right in the middle of it, doing it herself.
Leading by example.

JS - So how would you describe her style of interaction with students, in order to achieve that?

M - Varied I guess according to how she, how she felt they needed to be treated. Some of them needed to be pushed really hard, and some..needed to be coaxed in a different way and she pushed hard with a lot of them but I, hearing their speeches or their testimonials at banquets or at meetings at the end of the year to, how in the moment that it was happening they were "who is this woman?" "What is she doing?"

JS - [laughter]

M - You know, I , my mother doesn't browbeat me that much or whatever, but...then that they really appreciate it, hearing a couple of them especially, I can think of Matt Saj for instance, who was so eloquent in how she, in describing how she had made this a really great experience for him.(pause) But yeah, it was varied and she seemed to have a real sense of what they needed. I mean some of them didn't take it very well, but more rose to the occasion than didn't.

JS - Yeah. So now, how would you describe the sense of how she taught, and what is called in education the "whole student", rather than just the music student?

M - (pause) Although she seemed to really demand a lot, from anybody involved in music, at any grade level it seemed or in the after school groups, she always stressed that it should never be at the expense of anything else. I mean...she was really concerned with where kids marks were. Kids who were having difficulty in math, I mean the fact that she was arranging for tutorials with Russ, and...I can think of whole list of kids, couple handfuls in fact who were doing math tutorials with Russ after rehearsals, or after school or at lunch or whatever. Helping out, helping out with other matters, with other subject areas as she was able to. So certainly stressing that to be good in music wasn't, should never be at the expense of anything else. The other studies had to, had to be taken care of. The whole student, if we're looking at the student in terms of as a human being outside of school, certainly I mean - genuine concern for anything that might be happening at home, help with rides, there were rural kids - arranging for a way for them to get home if that was going to be an issue. Helping out with...kids on the trip who couldn't, who really should have come and wanted to come but couldn't manage it, making allowances there helping them out, always being very confidential about it...

JS - Financially you mean.

M - Yeah, financially or, you know, like bringing bags of food to committee meetings so that everybody was eating, making sure everybody has a lunch. Like the things like that, the little things, like a real genuine concern for every aspect of their life outside of school and in school.

JS - Okay, and what do you think the students thought about that?

M - (pause) Most of them (pause) really appreciated it I'm sure. Some of them, I mean, "who is

this?" - the look on their, on a lot of faces was "who is this lady?" Going from the extreme of, of yelling at a rehearsal about this being wrong and this - "you're just not practicing enough!" and or "you gotta work on this!" or "you're not selling enough tickets!" and "you're not doing this!" and browbeating and, and well you know browbeating is probably not the right word for it, but you know, just really getting on their case. Then the next day, providing food at a meeting or at...or you know a food break or a dinner break at a rehearsal or whatever, I mean just..or you know the gatherings at her house even, I mean just the way that...[laughter] I think some were sort of confused like which Mrs. Garrett are we seeing today? But, but I think most really appreciated it, maybe it took a little while, I guess the younger ones were maybe a little shocked by this - "who is this person?" I think that largely they took a lot away from it. I think more took something really good and positive from it than didn't.

JS - Okay let's talk a bit about the regular classroom like on a day-to-day basis. What was she like as a teacher if you were in the class, or what would she be like as a leader in the class, on a regular instructional day?

M - (pause) I thought her classroom style was really fluid. If I had to describe it one word, that would be it. Fluid and able to teach in the moment, to recognize something and go with it, and not be so rigid as to say "well, here's what I have planned and this is what we're doing." I mean you never know when those moments are going to come that something needs addressing and she just had an ability to deal with those moments as though she had planned them. That to me was, maybe the most incredible thing about...

JS - And what about discipline or when things started to not go the way...

M - (pause) To be able to revisit them in a different way or to be able to know that this isn't being digested although I don't think I saw a lot of that. I don't think I saw a lot of discipline issues in terms of her classes. Perhaps some but she dealt with them right away.

JS - And how did she do that?

M - [how did she do that?] Sternly, sternly. Definitely, but then the discipline issues came from those who needed to be dealt with in that way. So, I can think of a few percussionists for instance who...

JS - [laughter]

M - [laughter] I can think that they're genetically predisposed to...

JS - Yes, I agree.

M - But, no, I don't think I saw too many occasions when, sometimes you have a plan and it's not going well, or they're not they're not being responsive to it, so you move onto something else and

you try and revisit it in another way. I don't know that I saw a lot of that, I think I certainly saw it a couple times maybe, like I talked about...having a plan to work on a particular problem that cropped in the pieces or in maybe in the theory that they were working on. I think that sometimes she would have maybe an idea "well, we're going to do this" and it, they weren't getting it, so she would revisit it over a number of days and (pause) [this is not really related] I just remember some pretty, some interesting little projects that cropped up, or some instructional units I guess that came up. I remember the one - compose your own Gregorian chant...

JS - And why were they composing their own Gregorian chants?

M - I can't, you see I can't even remember why...

JS - I can actually remember and it was because of *The Sound of Music*, the first...

M - That's right! That's right, *The Sound of Music* and getting singers to understand that, and getting the orchestra to understand, no it was just, it wasn't accompanied I don't think was it...

JS - Just the singers...

M - It was just the singers - they were unaccompanied. Right, it was the nuns...okay, that's right yeah 'cause I remember a number of the leads were in that class. It was a senior class and so then she, because of their inability to, to understand how to perform that, or how, you know what the practice would be of, of singing in that tradition, they did a whole unit on Gregorian chant and it seemed to just come out like that. And you wouldn't have guessed it. And then to have them study it and listen to it and then actually compose their own little chants, based on their own text or their own choice of text, or their own little. Some of them were really silly, I can remember Spencer's for instance being really kind of silly, but it was a Gregorian chant, it just was his choice of text was...perhaps not very Gregorian, but, yeah like I mean that..I couldn't believe that what they were doing and how engrossed they were in it.

JS - Yeah, the students.

M - Yeah, and what a difference it made in the final performance.

JS - Hm...What would you say her personality was like, you'd touched on it, but just as a description?

M - (pause) Passionate. (pause) [word escapes me here]...and compassionate, very compassionate, very understanding. There were several significant events that happened in the lives of students over my time there with Diane and the way she handled them was incredible, her bringing the entire department together to help out. I can think of, for instance the death of a student during my, actually during my first semester there and ...how that was handled and how she, she didn't hide the way she felt about things, ever. And I think that, being that real, being

that open to students - or to everybody - to her colleagues as well, I mean...was really something that was remarkable, and that I think really came across. But also, you know, the passion she had for what she did and how she conveyed that. I mean those are the two big ones that come to mind. How supportive she was as a colleague, as somebody helping me out whenever I had a question I never felt hesitation about asking her a question on anything, I mean...and she always, really considered the response. Considered it and then told me what she thought and I always really appreciated that.

JS - (pause) Okay so let's go back to the business about musically. How, what in terms of music and a music role model, or role model of the musician, how did the students react to her, how did she show them that, and how did they react?

M - I think she, well because she was such an excellent musician, is such an excellent musician, to go and play examples on the piano and to play them, not just mechanically, there was nothing, it was never mechanical when she demonstrated something. Yeah, I guess especially more for string students, with her being a string specialist, but you know, doing things on the piano. I mean she established credibility immediately with her students, I mean they had no reason to second guess her, her musical judgement. So as a musician, and being, a...symphonic musician in the local symphony, (pause) I think that went a long way towards establishing that credibility with students. Certainly there was never any doubt that, I mean, I guess in the sense of with wind players, not being somebody who was entirely comfortable with I guess wind instruments...I think she was still able to establish a credibility. (pause) Maybe not through direct...

JS - Demonstration.

M - Demonstration, on those particular instruments but to go over to the piano and play the line, and to play it in a musical manner. I never saw students have a look of questioning I guess about "oh well, what does she know, she doesn't play the french horn or the doesn't play the oboe, how can she...?" But, I never noticed that, it never seemed to be a problem. I feel uncomfortable trying to give instruction on certain instruments because I don't play them, so I can tell them the fingering or how to do it or whatever and I'm always, in the back of my head is going "how are they going to take this?" Seeing as I can't grab that oboe in my hands and play it in a way that will show them immediately in the same way that I do on instruments I'm more comfortable with. That never seemed to be an issue with her. Maybe it was and I didn't, I just didn't see it but, from my perspective, it never seemed to be an issue, you know she seemed to, just equally at home teaching band as she did teaching a string class.

JS - Okay, we're going to switch gears a bit. What would, how would you describe the atmosphere in her classes?

M - [in her classes] Maybe again fluid...(pause) There was a lot of latitude, a lot a latitude. In terms of it being a class where everybody comes, sits in their spot and that's it and here we go. I mean, the complexion of the class could change multiple times throughout a single period. So, I

can't say that it was always...maybe that's not atmosphere.(pause) [I don't know if fluid is a atmospheric description exactly] There was maybe to describe her classes as being (pause) her classroom was a very personable place I guess. It never seemed that anybody was afraid to speak out, I mean there was certainly, I think she established a climate of - no question is too dumb. It was certainly a lively place.

JS - What do you mean by that?

M - Lively? Meaning rarely did I ever notice people looking sort of apathetic or disinterested, I don't think I saw that very often. Sometimes boisterous, but never in a, never in a chaotic way. (pause) Lots of discussion, very sort of free, I don't know - a structure all its own really. I can't say that I've really seen a similar class.

JS - Would it be different from grade to grade or from junior students or beginners to the seniors?

M - Yeah, yeah, I think so.

JS - And how would that be?

M - Much, the senior classes were certainly, I think, more that way. More perhaps, shall we say free on the surface..of that sort of open kind of spontaneous, although as I said not chaotic, but more lively than the junior classes. Certainly, you know, I think, like I said she allowed latitude but that latitude had to be earned. And so the seniors had earned it. Those who are still there in 11 and 12 and who have put in the time, and who are there of course you know all those students are...OACs I guess too, are all serving kind of key capacities in the groups outside of school, so they're earned that latitude. They've demonstrated they're capable of dealing with it. And of growing through that condition. In the junior classes...no I can't say that I've witnessed a great many of her junior classes. Apart form a grade 9 string class...I think it much more rigid there, much more reiterating all the things, or paying attention a lot more of the details of how, of day-to-day conduct, how you will sit, how your posture will be, how the, the structure of the class, so those seemed a lot more, kind of rigidly structured. Although I don't want to call them rigid, because I think the same kinds of, that ability to, to recognize when an instructional moment happened were still there, I don't know that that happens so much in a rigidly planned and structured classroom, but I think they were different.

JS - We were just talking about structure and atmosphere in the classroom and about the students, the senior students having a rapport with her. How did they get to that point? So what did those students do in order to earn that relaxed atmosphere in their classroom with the teacher, that by all accounts is a teacher, bottom line, but also could be very stern and how they may have had as a teacher all from grade 9 and in grade 9, was very structured because that was the need for the instruction. How did it change?

M - Experiencing the reward of success. Experiencing what excellence felt like, through

performance and, and seeing it, it was like this whole, this whole ongoing sort of, or self-perpetuating. I guess not self-perpetuating because it was perpetuated by her, but, this system of internal example, where the seniors and the juniors are in constant (pause) cooperation, in contact, so - I mean committee is a good example of that. Every sub-committee for Cabaret or for trip or for any sort of event or any concert, the younger ones learn by example from the senior ones, and the senior ones, she's designated as being, holding a worthy example, or making a worthy example, whether that be in their sections in performance, the younger players learning from the more experienced players, who have been pointed out and, said "okay, well here you demonstrate, you demonstrate." That's a system that she was able to keep going, you know. And once they experienced that success, it think that became the, when they had a good performance to see their, or when they had good performances, or excellent performances to see their faces afterwords, to see their excitement afterwords. I mean anything that may have been unpleasant along the way was quickly forgotten.

JS - [laughter]

M - Now some, some maybe didn't quickly forget and, and...perhaps they..their career or their tenure in the department was short-lived, but it's part of the music department, but I mean that's fewer rather than the majority I think.

JS - So, what about their parents, how would they figure into this?

M - How would they figure into this? Oh..they figure in fairly highly, the way she involved parents.. I remember [when was it?] ...between my first and second year I remember we had the option sheets, and she sat down and called every parent - of every grade 9 student, whether they took music or not. To talk to them about taking music. And if they took music, "okay, good choice" and here's the choices within that, and if they didn't - "why aren't you?" The result was four grade 9 music classes the next year. Constant contact calling home all the time. Involving parents, quite a large number of them in, in all the events, in Cabaret in particular, in all the fundraisers, in the musical, in the trip....(pause) Really talking to a parent if she felt, if she felt she was losing a student in any way. If they weren't showing up to rehearsals, if their attitude had changed significantly, to express those concerns to the parents or guardians immediately.

JS - And what do you think the students thought of that?

M - Uh...well what most students think about that. Well maybe not most students...I think we are privileged as music teachers to see a lot of students whose parents are really involved. I mean it is evidenced by the fact that many of them come to us having taken piano already and that's a sign of a parent who's involved in their child's life, taking them to piano lessons, and recitals and all those sorts of things. I don't know that we have a lot of students who resent teachers getting involved with their parents. But I think some certainly do, some certainly do. I don't think some appreciate it, I can think of a handful, [I mean not a handful] - a couple, you know, who started to develop attitudes or started to think themselves a little too big to do certain things and...

JS - And so, what did Diane do?

M - She - "you're not too big to do anything!" And talked to the parents in those cases, you know she got support on that. I can think of a couple cases where maybe that changed the relationship with that student. That student then became perhaps a little bit more withdrawn, or a little more wary of getting involved in things, and I can think of a couple that, that left. But that's (pause) you know, that's them, that's them making their making their own choice.

{Max reflects on previous topics in the interview}

M - Well talking about that ability to recognize a problem and figure out a way or a number of ways to get at it, to, in terms of instructional sequence. The published materials weren't used that much! Apart from repertoire, apart from snipets from certain books, I mean she didn't take a method book and start at page 1 and proceed sequently through the book. She made her own judgement on what sequence of instruction was required for these students. And often, developed her own materials, sometimes developing those materials on the spot. "Here's what we need!" Put in on the board, we all get manuscript paper - "here, write it out" - "here's what were gonna do"..."you play this, you play this". Or a theory exercise, or a listening exercise on the spot. So developing materials in class, after determining what was required, or what kinds of things that were required in order for them to gain a knowledge or an understanding of the subject matter that they had to get through. That I found to be particularly remarkable.

GRETL - Interview

Oct. 25/02 - Interview took place at G's home at 11:45 am

JS - What was the experience like have Diane as a music teacher and conductor?

G - It was wonderful, it was an incredible learning experience...different ways that she taught, different ways that she got things across to you. Her examples, her analogies, the endless fruit analogies, "pomegranate, apple"- [laughter] I use them now when I teach. I find a lot of stuff I do - I do - and I think "God that's Diane coming out - wow!"

JS - Mm-hum.

G - (pause) You learned a lot, I didn't realize how much until I entered the L.U. music program. When I went to university, when I entered the music program, things that they didn't know how to do there, I learned in high school. And I learned that from Mrs. G, that's just the way it was. This is what you do, you want this done, this is how you get it done. You know, it was just second nature - learning how to conduct, playing in an ensemble, performing - we know that going into university. Having been president of the music department, you learn a whole other side of music, behind the scenes stuff.. Not only watching the way that she conducts, watching the way that she organizes things. Different ways that she approaches the various sections, finding out, you know, what's wrong over here, this is how you fix it. All those little bits and pieces - how to put a Cabaret together, how to go about planning various events, fundraisers, etc.

JS - Okay. How would you describe her style of interaction with students?

G - [laughter] Fun. (pause) It wasn't all by the book, like it wasn't strict, strict, strict. Yes you had to get done what you had to get done but there was always like a grammar lesson thrown in there. You know if you say who played the wrong note, "ME!" She'd correct you - "No, I". [laughter] She could interact with anybody, and get anything across. There was never any difficulty with understanding what she said. Like looking back now, I can think of how she would approach someone or something and think okay well there's no way that they misunderstood that, they just did it. So she was very good at conveying what she wanted to get across. Very easy to interact with. Some kids would find her unapproachable, but they were usually the ones that never practised or thought this would be an easy credit, or...

JS - So in terms of her standard of....

G - Very high standards...

JS - Behaviour in the class, like how would she deal with something like, in earlier grades, where students were just trying the course, what would happen if somebody was misbehaving?

G - Um [sigh] they didn't do it for long! [laughter] She'd center them out..it was either, you know, you do it right or..pick what you want to do. But she's also the first to say music is not for everyone. So she's not going to take someone who is just not going to get it, and make them do something that they don't want to do. If you're in the course, you do what's required. And that's all there is to it. But she can make that fun. And she can take someone who would start out misbehaving and being disruptive in the class and by the time she's done with them, they're ready to sign up for another music course.

JS - [laughter] Okay, in terms of music, now you have a unique perspective on this because you're also a music teacher now. How did she get from "a" to "b"? In other words, looking back to when you started to learn to play the string instrument, not knowing how to play it and now you're able to teach it. So in the very beginning stages, in terms of the music things if you can think about that, how did she teach that?

G - She starts with something very basic, and kind of takes it out of the book so, where the book may say for example with a string instrument, you're just playing a D on your D string, whatever, open string..takes it outside of that and you do different things with it. Play around with it. She'll say a rhythm, pluck out the rhythm, start by plucking four times on your D string, then move to the next string, then move to the next string, and then piece it together with the music so that you can see what you're doing, while you're doing it so you get the connection right away between aural and visual. And you don't move on until you've got it. Until it's in your head. So that you're not left coming back going "oh my God what was that?"...Start with simple songs, simple things that you know that you can recognize with your ear so that you can work on ear training and know that, okay that's not quite the right note 'cause that's not really how the song goes...

JS - A song like what?

G - Oh, a song like *Twinkle*.

JS - Okay, yeah.

G - Something simple like that...(pause) Mmm...bowing, you don't use your bow for what seems like forever, you end up with blisters on you finger, but then, looking back hindsight, you're grateful for the blisters 'cause they turn into callouses which makes it easier for you to do anything....Yeah, baby steps. But you end up learning more than you think because she'll push you a little bit further than you're ready to go, but then you're actually where she wants you to be. So it's kinda like shoot for the moon and you'll hit the starts kinda thing...

JS - Yeah I was just going to ask you a question about that, which I will but I want to ask you now, so that describes your experience as a beginner. What about you're ready to graduate and in your case, go on to continue in music, how did the instruction differ when you were a beginner, when you were a senior player?

G - You just don't have to play the right notes, for the right rhythms, you have to play the music not the notes.

JS - What does that mean?

G - You have to put feeling into it, you have to put emotion into it, you have to have dynamics, you have to have breathing in the right spots, you have to breathe even though you don't require breath for a string instrument, you know there's always "the Sniff!" Where you start! All the stuff that makes you a musician, having it come from inside rather than just on the page.
She'll help you convey that. She'll tell you - you have to research the piece that you're doing, like if you're going for university audition, okay, "so when was this written?" "who wrote it?" "what was going on at that time?" Okay so, "what are they trying to say with this piece?" "what story is it telling?"(pause) She magnifies things if she's almost you with your piece, you know she gets right into it for a great big loud forte, and then she'll shrink right back down so there's all kinds of things that she helps you with... physically, just by watching her so that you're not just listening to words, you can see what's going on. Same as with her conducting, she gets right into it.

JS - Okay, I wanted to ask you now, about some of the pieces that I've heard groups that she's conducting perform, I'm thinking well how do they actually do that? Like how do you put a piece of music that is so difficult in front of a group of students and say "you're going to do this". Like we're going to perform this on this date. How did that happen?

G - You always know going in that she expects good things of you, and that we have a reputation and there's a reason that we have a reputation. And a good one because we're good at what we do because everyone in that ensemble is part of that ensemble, it's not a "oh, okay I have to go to band"..Everyone is "Okay, let's go! Let's get this show on the road, let's play this! This is an awesome piece - it's going to sound super cool, let's blow everyone away!" So you start going in, it may sound awful, it will sound awful at first, but we break it up into smaller pieces, you'll do sectionals. Jump in with both feet.

JS - And that was her direction?

G - Yeah.

JS - And how did that feel, when you were performing something really,very difficult as a performer?

G - Oh, it felt fantastic! It gave you such a rush! Nothing compares to that rush you get on stage, playing as an ensemble, just..you just sit there and you think, "wow [whispered], we did this".

JS - Okay...

G - Everyone wants that, everyone strives for that feeling, because we know we can do it and we know that we've got something good here.

JS - Hmm. How would you describe her personality?

G - [laughter] Let's see...(pause) To the outsider, she may appear somewhat flighty.

JS - What do you mean by that?

G - [laughter] Constantly losing her keys, that's kind of the trademark...She's quick, her movements are quick, she walks quick, everything is quick. (pause) Brilliant. (pause) It's just in her. She knows so much, you just kinda stand back in awe. She's a lot of fun, always has great stories. Sometimes she's a little bit (pause) naive, like the street smarts aren't quite there. [laughter]

JS - Can you give me an example of that?

G - (pause) [Oh dear me, let's see] (pause) On a music trip, having a bottle of wine in her purse to bring to the restaurant, 'cause was sure that you could bring your own wine.

JS - [laughter]

G - Hollering out a hotel window, on another music trip because there was apparently a robbery going on across the street, I actually was ill and was out of it. But she was apparently hollering out the window saying "THEY WENT UNDER THERE!" Things that you might not think of doing. (pause) She's a typical, stereotypical musician. Brilliant when it comes to music - but some things [I can't even think of an example right now] that she just doesn't get.

JS - What about, if that's the stereotype of a musician, then how did she become a music teacher, or how is her personality as a teacher. Because a lot of people think that if you are a musician, you know, you can do your own thing, but then to show other people, especially students who are starting out and they don't know how to play, some people think that's you know really very challenging or very frustrating for a good musician. So how did she handle that, do you think?

G - Some musicians make awful teachers, and then some not so great musicians make great teachers. She's got the best of both worlds. She's a fantastic musician, and an incredible teacher. She has a way of inspiring her students to reach for the stars, to expect more of themselves and reach for it, go for it, you can do anything. She can, they way that she even phrases things gets the message across. She's very articulate....Draws on experience from playing in other ensembles, from listening to how other people do things. To just the way that she wants something done. She just says that, and there's never any question. I didn't realize that until I was teaching. That there was never any hesitation as to "okay, no that's not what I mean, this is how I want it done." It just worked.

JS - And as a teacher now, you're like...

G - Trying to think of how did she say that! 'Cause it worked with me! So...

JS - That's interesting. So can you describe a little, how your class was, how your classes would run? When you were with her as a student and what sort of routine would happen in the class, like on a regular class day?

G - Oh, we'd probably start with..we'd get in the pit or well the band room, and we'd be just chatting and she'd usually start with some kind of story or something funny that Marshmallow did the night before, or something silly that Russ said, or Sarah - something...And then we'd just dive into our piece. If we were getting a new piece, it's all set, all ready handed out. We'd just give it a try. And with the more senior classes, there wasn't as much need for instruction as to how to begin, because the music's in front of us, the ones in there already have the music. Music chooses you, you don't choose music. It's already inside of you.

JS - That's heavy. [laughter]

G - [laughter] It's true, it's true, music chooses you...And in the senior classes, if you made it to the senior class, you're one that music has chosen. So, you're ready, willing, and able - you just do it.

JS - What about, go back to when you were a younger learner, in terms of, you know, first couple of weeks of grade 9...

G - Beginner classes, there's more structure. There's more, "this is your instrument, these are the different parts of your instrument, this is how, how they work the details of how they work. There's horsehair on your bow, it grips onto your string." All that kind of stuff. More elementary things..."just pull your string, see what happens". And she'd usually end up making a joke out of it without really realizing and say "pull your G string".

JS - [laughter] That's the street smarts.

G - Yeah [laughter] And everyone would laugh, and then she wouldn't quite get it, and then she'd get, and...then we'd move on...yeah, more structure, more words were needed. "This is how I want you to do this" - "okay, this is called pizzicato, it means to pluck your string, it's a short sound"....

JS - And what about demonstrating, like how would that work?

G - She could whip out a, well she could do it with any instrument but generally she'd reach over and grab a cello, 'cause I mean that's her baby. So she'd reach out, grab a cello and show you. She knew where to pizz, show you how to pizz, and even the beginner classes would pay attention to how she holds the instrument, the way her hand is positioned. And learn from there.
(pause) She knows how to play all of them, not, wasn't proficient with all of them, like couldn't

just sit down and play something professionally, but she knew how each instrument worked, the range of each instrument, the, naturally the strings of each instrument. She has a fantastic ear. She can hear in a second. You start off, "okay, play you're A string". She has to tune you at the beginning, so she would tune everyone and can hear if it's just a fraction off, she can hear it, she fixes it.

JS - What would you say were the difficulties you had or the challenges that you had with her as a teacher or with learning the music, and how did that get resolved?

G - (pause) The difficulties with me weren't necessarily the music...I was a keener. I practiced forever. Actually I probably ended up overpracticing for a lot of things. But I always wanted to get it, I always wanted to achieve more. My difficulties with her came more in the senior years because I ended up being a lot like her. And so, on some things we'd butt heads and (pause) I don't know if we took each other for granted, or just, this is just the way it should be - "why aren't we doing this?" or at the time I probably thought I was ending up doing too much. One of those "how come I have to do everything?" type feelings, but then it was kind of like, "No, if you want something done, do it yourself." If I could go back, I wouldn't change a thing.

JS - What about other students, how did they feel about her and you know, and cases where everybody's doing a lot of things for a concert or something. How did other students perceive all this?

G - Some of them felt like there was too much pressure, like she expected too much, beforehand. After, it's always another story, and it's..

JS - Because?

G - Because, "well, look what we just did, no wonder!" Yeah, then it all falls into place and it all makes sense. But at the beginning it may seem like she's a slavedriver.

JS - For some students...

G - For some students. And that's usually the ones that it'll take, either music isn't quite for them, or it'll take more to get them to realize their potential. That's where the difficulty comes. If they have potential, and they're not doing anything with it, that's when you get pushed harder. And it, but if you show her you can do something, you can't go back. [laughter]

JS - That's right, well no you can't.

G - It's too late, you've already showed her that you can do it so, nothing less is acceptable and that's the way it should be.

JS - So how would you characterize her attempt to teach what we called in education the "whole

student"? In other words, you're not just teaching music, you're teaching other skills. How did that work and how did you see that happening?

G - (pause) I can't think of a single instance where it was more that she was just teaching the music. There was none of that. You learn everything. You learn everything from proper posture to grammar to manners to ...languages to ....(pause) general social skills to how to, what is the proper etiquette for rehearsal, for dinner, for anything and everything. If there was an example that she needed for a certain student, if they're a sporty student, she would try and use an example that would relate to them - generally she'd success but, usually there would be some laughs at the same time, and then the message would get across and the student would relax and you get done what she wanted to get done. God, you learned about everything. Absolutely everything. All aspects of life.

JS - Yeah all aspects of life...so how did she relate to students, in other words, getting to know them and understanding what she could do and what she couldn't do, when she was....

G - Trial and error. I think trial and error mostly. Talking with them every once and a while, you know, everyone kinda hangs out in the band room at lunch or whenever they have a spare, it's just kind of the place to be..everyone just kinda gravitates there, it's a feeling of home. I mean you walk in you take your shoes off [laughter]. It's just, it's a comfortable place to be. And everyone's hanging around having lunch and you know it's not, she's not unapproachable, the office door is generally open, she's wandering around eating her carrots, giving you the nutritional value of whatever anyone is eating, little known facts about - I don't know - rutabagas, something, you know, anything. So you end up striking up a conversation, or she'll get right in there in your conversation and you end up just learning, just talking with each other.

JS - And so how does that make the students feel that, you know?

G - Comfortable. Very comfortable, very relaxed. Going to class isn't a stressful situation - it's exciting. Everyone will be excited to go to whatever class. If they're stressed out, it's because extenuating circumstances, or you know you haven't practiced and it ends up being more frustration with yourself, not with her. Because you know you can't wing it. You can't just fly by the seat of your pants, you have to know what you're doing and you want to know what you're doing. But, at the same time if you're not prepared, you're not going to end up feeling, you know, half an inch tall.

JS - How would she handle that in her class?

G - (pause) The section, that person, whatever, would do it again until they've got it. Or at least up to an acceptable level. Or, you'd go down to a practice room and do it, or ...I can't think of an instance where it was, you know, "leave until you get it right". There was none of that. You work with what you've got...She didn't even have to say "you should have practiced!" You knew it.

JS - Because some students are not naturally talented or whatever.

G - Right! And she has like a radar. She knows whether or not it's that you're not working at it, or that it's just not in you. And if it's just not in you, she'll push you as far as she can, as far as you are able to go...

JS - So you saw that with other people, whereas yourself, you were able to go further because you were interested and motivated and...

G - They'll come out of that class knowing more than they ever expected. Being able to do more than they ever expected. Probably more confidence than they expect because you do have to, whether or not you're part of an ensemble, you're still an individual and you still have to know you part, because your part is important, so, you won't be as afraid to kind of step up to the plate.

Appendix D

Artifacts on File

1. Personal letters, from participants, citing Diane's influence
2. Diane's skeletal lesson plan structure for a beginner string class
3. Personal letters and a cassette tape citing the performance standards and success of the F.W.C.I. music program under Diane's direction
4. Personal letters and a videotape citing the success of F.W.C.I.'s production s at the Thunder Bay Community Auditorium under Diane's direction
5. Concert programs and newspaper articles citing the variety of performances undertaken by the F.W.C.I. music students under Diane's direction