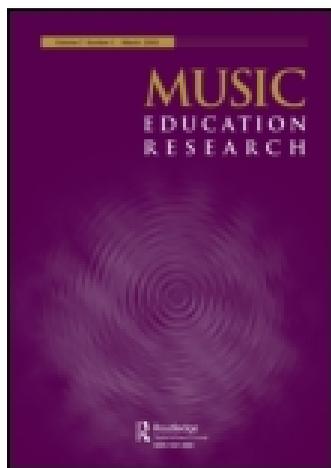


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Teacher research as professional development for P-12 music teachers

Colleen Conway^a, Scott Edgar^b, Erin Hansen^c & C. Michael Palmer^d

^a School of Music, University of Michigan, 100 Baits Dr., Ann Arbor, MI 48109, USA

^b Music Department, Lake Forest College, Lake Forest, IL, USA

^c Music Education, University of Houston, Houston, TX, USA

^d Instrumental Music, University Liggett School, Gross Pointe Woods, MI, USA

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Teacher research as professional development for P-12 music teachers

Colleen Conway^{a*}, Scott Edgar^b, Erin Hansen^c and C. Michael Palmer^d

^aSchool of Music, University of Michigan, 100 Baitz Dr., Ann Arbor, MI 48109, USA; ^bMusic Department, Lake Forest College, Lake Forest, IL, USA; ^cMusic Education, University of Houston, Houston, TX, USA; ^dInstrumental Music, University Liggett School, Gross Pointe Woods, MI, USA

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The purpose of this study was to examine the experiences of seven music educators who conducted teacher research in their classrooms and to document whether the teachers and the local school district considered the project as professional development. Research questions included: (1) How do these music educators describe the experience of planning and implementing a teacher research project? (2) What do the teachers choose to examine? (3) How do teachers consider teacher research in relation to their experiences of professional development? and (4) Does the project count for professional development in their school districts? If so, what procedures must be followed? And, if not, why not? Data included: (1) project start-up meeting; (2) e-mail survey; (3) observations; (4) individual interviews; (5) focus group interviews; (6) project artefacts; and (6) researchers' logs. Findings are presented in three categories: (1) participant profiles that describe the projects developed by the teachers; (2) perceptions of the participants regarding projects as a professional development activity; and (3) descriptions of school district responses as to whether the projects counted as professional development.

Keywords: teacher research; professional development; music education; practitioner inquiry

Music education scholars have suggested that teacher research can be a valuable professional development for music teachers (Hartwig 2003; Robbins, Burbank, and Dunkle 2007; Wanzel 2009; Wanzel and Gordon 2007; West 2011). Teacher researchers seek answers to questions or situations they find puzzling in their classrooms, and this inquiry process is used to alter or transform classroom teaching (Cochran-Smith and Lytle 1999; Robbins *in press*). In her *Handbook* chapter on music teacher professional development, Hookey (2002, 890) suggested:

Research carried out by *teachers or other practitioners* represents a significant opportunity for professional development. This could include various individual strategies and approaches such as action research or self-study, self-evaluation or writing, working in mentoring or coaching pairs and diverse group strategies.

*Corresponding author. Email: conwaycm@umich.edu

In a more recent discussion of music teacher professional development, West (2011, 90) suggests, ‘that what is valuable about teacher research is one’s *personal experience* with the topic rather than reading about another’s experience.’ Robbins (in press) states, ‘Teacher research is most often associated with classroom studies characterized by *systematic and intentional inquiry*. Intentionality “signals teachers’ deliberate and planned (rather than spontaneous) inquiry” (Cochran-Smith and Lytle 1993, 23–24) that embodies a recursive process’.

Zeichner (2003) provides an extensive literature review that connects teacher research to professional development for teachers in general education. One of his conclusions suggests:

This discussion of the nature and impact of teacher research based on studies that have systematically examined teachers’ research experiences has revealed that under certain conditions, teacher research seems to promote particular kinds of teacher and student learning that many teachers find very valuable and transformative, qualities not often linked with most professional development experiences for teachers. (2003, 317)

Other researchers in general teacher education have suggested that teacher research can be valuable for university collaborators as well as for teachers (Ballantyne, Bain, and Packer 1999; Greenhow, Roberlia, and Hughes 2009). The studies reported on these sources are from general education, and although concepts of teacher research have been discussed in the music education literature, there are few empirical studies describing the ‘significant opportunity’ (Hookey 2002) and the challenges that teacher research presents for in-service teacher learning and professional development.

Teacher research and professional development for music teachers

Hartwig (2003) conducted an action research study with 25 participants who were year eight music students in Queensland, Australia. Data included: (1) her teacher research journal; (b) interviews with students; and (c) interviews with other year eight music teachers. Her primary goal was to examine successful activities and strategies for year eight music classes. Although Hartwig did not set out to examine teacher professional development, her findings did suggest that the study was perceived as useful for improving the grade-8 music teacher practice of Hartwig as well as her colleagues.

Conway and Jeffers (2004a, 2004b) described the teacher research process used in an examination of assessment procedures in a beginning instrumental music class. Tom Jeffers, a veteran elementary instrumental music teacher, wanted to develop and examine various assessment procedures supporting the teaching techniques he had learned in a summer workshop. As the university researcher, Conway searched for the past literature on the topic of assessment in beginning instrumental music. Jeffers and Conway discussed the issues of data collection and design and developed research questions. Jeffers developed student and parent questionnaires and made arrangements for another teacher to conduct student interviews. Conway conducted phone interviews with parents. They both listened to the student and parent interview tapes and examined the student and parent questionnaire data. One of the findings to emerge from the Conway and Jeffers’ study concerned professional development:

This research project presented a significant opportunity for my [Jeffers] professional development. All of the previous professional development that I had experienced in my teaching career was dictated by administrators. They would choose what we would be studying or learning about. They would set up when we would do it, where we would do it, how long it would be for and what the proposed outcome(s) would or should be. All of the arranged in-services had little or no relevance to music teachers or to most other “special area teachers”... Some of these presentations were interesting and beneficial but there was usually only one offering in each special subject area. (Conway and Jeffers 2004b, 42)

Roulston et al. (2005) were involved in a music teacher research community designed to contribute to the professional development of early-career elementary music teachers. They wanted to investigate how a teacher research community, involving both university educators and teachers, could be structured around a ‘practice-based orientation to research’ (2005, 4) in which group members would design and conduct individual research projects. The group consisted of two university educators and second- and third-year elementary music teachers. The group met monthly for three hours to discuss action research models and methods. As the classroom teachers created research questions and collected/analysed data, the university educators served as research mentors by providing guidance in such areas as locating literature, creating research instruments, and gaining university and district study approval.

The group performed a group self-study by examining ‘naturally occurring data’ (Roulston et al. 2005, 7) related to the experience of being in the research community. All meetings were audio recorded and transcribed, and the four group members ‘wrote early and often’ (8) and shared the writing, so that all group members could look at primary data, read, revise and check interpretations of the group experience.

Roulston et al. found that one outcome of participation in this teacher research community was the eventual development of a team that provided a supportive space for trying new ideas and asking questions. Analysis of group discussion indicated that the elementary teachers learned new ways to consider and reflect on their practice. For example, one teacher was able to analyse group interactions in her classroom based on data collected by a paraprofessional, and found that what was really going on in the classroom was different from her prior perceptions.

The collaboration within the group helped combat the feelings of isolation commonly experienced by music teachers. Faculty members found that working with teachers on research informed their own practice as teacher educators. While the university educators began the project, acting as an organiser and a leader, the roles blurred as the group members shared responsibilities related to writing about and presenting their work at professional development conferences. The elementary teachers were socialised into the role of researcher while strengthening their identities as teaching professionals and received mentoring support from the faculty members. The group concluded, ‘Teacher research collaborations between university educators and practicing teachers can supplement existing mentoring programs and contribute to the development of... professional learning communities’ (Roulston et al. 2005, 17).

In a study of graduate music education programmes, Conway, Eros, and Stanley (2009) suggest culminating projects for the master’s degree (many of which were teacher research) had a powerful impact on study participants. Conway et al. suggest, ‘Culminating projects are an important component of the graduate school

experience and seem to have a direct influence on classroom practice. Further research into culminating projects is warranted' (2009, 10). Although not all the culminating projects are teacher research, it is common for graduate students to do teacher research as a culminating project, and so we considered this study as a framework for our work.

Teacher research studies described in this literature are diverse in content and method. Hartwig (2003) provided one model for action research but not focused on music teacher professional development; the Conway and Jeffers' (2004a) study was a report of a single teacher researcher; participants in Roulston et al. (2005) were all early-career general music teachers; and Conway, Eros, and Stanley (2009) reported on culminating projects and not on teacher research. Thus, we embarked on the study described in this paper to further understanding of the use of teacher research in a variety of music classroom settings as well as to examine the potential of teacher research as a professional development activity.

Purpose and research questions

The purpose of this study was to examine the experiences of seven music educators in the USA who conducted teacher research in their classrooms and to document whether the teachers and the local school districts considered the projects as professional development. Research questions included: (1) How do these music educators describe the experience of planning and implementing a teacher research project?; (2) What do the teachers choose to examine?; (3) How do teachers consider teacher research in relation to their experiences of professional development?; and (4) Does the project count for professional development in their school districts? If so, what procedures must be followed? And, if not, why not?

Method

We approached this investigation using basic qualitative research (Merriam 2009). Merriam suggests:

Basic qualitative studies can be found throughout the disciplines and in applied fields of practice. They are probably the most common form of qualitative research found in education. Data are collected through interviews, observations, or document analysis... In summary, all qualitative research is interested in how meaning is constructed, how people make sense of their lives and their worlds. The *primary goal* [italics hers] of a basic qualitative study is to uncover and interpret these meanings. (2009, 23–24)

Merriam is highlighting in this quotation that all qualitative research is interpretive. With regard to interpretation in music education qualitative research, Matsunobu and Bresler (in press) suggest:

Interpretation is required in any type of social research. In qualitative research interpretation is ongoing and multiple: Qualitative researchers aim to provide credible interpretations of the meanings, functions, and consequences of human actions, often those of representing diverse participants. Interpretation starts from the very beginning of the research design and process – what to look at, where to start, whom to talk to, what issue to draw on. Interpretation continues throughout the stages of data gathering, analysis, and write-up of the study.

Our basic qualitative design provided the opportunity for us to uncover and interpret the meanings made by our participants in relation to the use of teacher research in their classrooms.

Participants included seven music teachers who agreed to design a teacher research study in their classrooms during the 2010–2011 school year (Table 1). All the teachers were teaching in mid-state in the USA. Our choice of these participants represents what Patton (2002) would call a criterion sample. The criteria included: (1) experienced music teachers; (2) near completion or completion of a master's degree at the institution of the first author; (3) completion of a graduate research course that included a short unit on teacher research as well as ethics of research; and (4) a willingness to devote time and energy to a teacher research project.¹ No incentives were offered for participation. Participants were initially motivated by their previous relationship with the first author and their interest in staying connected with the university and with a scholarly dialogue. The sense was that although these participants exhibited some unique background characteristics (as stated), the profession could learn from these participants.

Data collection and analysis

Project start-up meeting

Each of the seven participants was asked to attend one of the two project start-up meetings (90 minutes in length) held in August 2010. The meetings introduced the participants to the goals of the study and invited them to share ideas of teacher research projects in their classrooms. Logistics for an e-mail survey, observations, and interviews were also addressed at this first meeting. The meetings were not recorded as we were trying to set up an environment of inquiry and sharing. All the coauthors wrote reactions to the meetings in their researcher logs. The researcher logs were used to triangulate the findings developed from the interview data.

Table 1. Details of participants' teaching areas and projects.

Name ^a	Teaching level	Years taught	Type of music class	Project
Lilly	K–5	4	General music	Composition in third- and fourth-grade music class
Steve	6–8	12	Band	Student perceptions of learning music theory
Ted	9–12	7	Band	Student-led sectionals
Hannah	9–12	16	Band and orchestra	Rhythm development in the instrumental ensemble
Ann	6–8	12	Orchestra	Class questionnaire to develop student autonomy and ownership in orchestra
Mike	6–8	5	Band	Use of instructional time during rehearsal
Joe	K–5	8	General music	Teaching strategies for working with children who have autism

^aAll names are pseudonyms.

E-mail survey

All the seven participants responded to an open-response e-mail survey sent just after the start-up meeting that included the following questions: (1) Describe your current teaching position; (2) How long have you worked in this position; (3) List previous teaching positions and years occupied; (4) What is your current teaching schedule? (5) Provide instances in your teaching when you modified instruction based on evidence gathered from your students or classroom; and (6) What are some of the issues, curiosities, or concerns you have regarding your teaching this year? The e-mail survey was used to develop the individual and focus group interview protocols.

Classroom observation

Each participant was visited once by one of the coauthors in Fall 2010. The researchers saw each teacher teach one or two classes (between 45 and 90 minutes per class). Observations provided a context by which to interpret other data from the participants. Field notes from the observations were collected. The field notes were used to triangulate the findings developed from the interview data.

Individual interviews

Each participant was interviewed by one of the coauthors in Fall 2010. The fall interview was held on the same day as the fall observation in October or November 2010. Much of this interview focused on follow-up to the e-mail survey and discussion of the purpose and design of the research projects to be done by the participants. A second interview was held in May or June 2011 that focused on implementation and completion of the projects. The same interviewer did the second interview. Both interviews lasted approximately 30 minutes (see Appendix 1 for interview protocols). All interviews were audio-recorded.²

Recordings from individual interviews were examined by at least two of the co-author researchers (in separate analyses). The researcher who had conducted the interviews did an examination, then codes and themes were compared to an examination of the interviews done by one of the other researchers who had not conducted the interview. All the four researchers were involved in this process, and interviews were divided among us. The team met several times to discuss coding processes and emerging themes. We each used our own version of colour coding, either via a hard copy or in a word document. Codes were written in the margins of our documents and we brought these documents to our meetings. The interview data provided the primary data-set, and other data sources (focus group meeting, observations, artefacts and researcher logs) were used as secondary sources to provide context for themes.

Focus group interview

One focus group meeting (approximately one hour) was held in June with four participants. The remaining three participants participated in individual interviews also in June. The focus group included the four participants who were able to attend an opportunity to elaborate on issues they discussed in individual interviews and to respond to one another in a group format. All the four

researchers were at the focus group meeting. The focus group meeting was audio-recorded and used as a source of triangulation for findings emerging from the individual interview data.

Artefacts from the participant projects

In some cases, the researchers collected lesson plans, musical scores, student assignments, recordings, surveys, and PowerPoint presentations associated with the participants' projects. These served as a secondary data set and helped us to understand the work of our participants and their students.

Research team communication log

The four researchers kept a log of all e-mail communication with participants as well as running lists of thoughts about the study prompted by phone or in-person interactions with the participants or with one another. This log was coded and analysed after the interview transcripts and also used as a source of data triangulation.

Credibility and limitations

The previously established relationship that the participants had with the first author provides an important element of credibility in that the author could trust the participants to be honest about their work and not to say things just for the sake of the study. All of the participants were familiar with teacher research and comfortable enough with the researchers to be honest. Findings were also provided to participants as a member check. However, no changes were made based on the member check. It should be noted that, with regard to the teacher perceptions of teacher research as a professional development activity, the only evidence generated in this study was self-reported by the participants.

Findings and discussion

As is common in qualitative research, we begin the findings with participants' profiles. Each profile describes the particular research project designed by each participant. The following section of the findings presents participants' views regarding the project as professional development that emerged from cross-participant analysis. We conclude the findings with a discussion of teacher research as professional development that counts in relation to the school districts of the participants.

Participant/project profiles

We have organised the seven participant projects into three categories, determined by the topic of their research: (1) student skill development projects; (2) music programme organisation projects; and (3) instructional strategies projects.

Student skill development projects

Lilly. Lilly conducted a yearlong composition unit with her third- and fourth-grade general music classes. Utilising varied types of prompts and lessons, the students collaboratively and independently composed as part of the class. The students began by creating compositions based upon a given concept, such as weather. They chose their instruments, arranged the piece and did a graphic representation of their creation. Subsequent projects added structure such as time and key signatures and tonality. Lilly was dedicated to the project for the entire year culminating with her including student composition performances in her end-of-the-year concert. She used student feedback through informal interviews and questionnaires as well as their documented compositions as data. Lilly continued to examine compositional strategies in her classroom the following year and eventually completed a master's degree thesis in this topic area.

Steve. Steve conducted an in-class survey of students to determine the effectiveness of including the study of music theory, composition and music history within rehearsals in his middle school band curriculum. He created the questionnaire using SurveyMonkey, including both closed- and open-ended questions. The responses to the closed-ended questions corroborated his hunch that curriculum enrichment activities were viewed favourably. The open-ended responses provided unique perspectives of individual students. Steve found the process of creating the questionnaire and studying the students' responses helpful for improving his practice and for articulating the scope and sequence of his curriculum to his colleagues and administration; however, he found that it took time and his own initiative for it to be completed.

Ted. Ted's project involved teaching his students how to run their own sectionals. Originally, he intended to have 'guinea pig' lessons in front of the class where students ran sectionals and he gave real-time feedback. Due to time constraints, the formality of the project failed to materialise. The project morphed into several of his seniors running sectionals without a great deal of instruction: 'I treated it like a student teacher; sink or swim. They swam' (spring interview). The concept of the project was for his students to accept greater responsibility of the instruction in class. Ted believed that the students who taught sectionals benefited; however, a more formal curriculum would be beneficial for all students to garner these benefits. Time was cited as the greatest inhibitor to Ted for seeing the project thoroughly.

Hannah. Hannah had several ideas for research and through the collaboration with the university research team, she settled on the study of rhythmic competency in her classes. After determining students were struggling with tempo and rhythmic competency, she created movement, counting and performance exercises as strategies to improve their beat competency. Hannah observed changes in how the students perceived the music and began hearing and seeing a noticeable difference in their performance. The results empowered her to think of other ways to improve her students' musical experiences in her classroom and to view this project as a form of professional development. Heather has continued to examine the various aspects of his practice in informal but reflective ways.

Music programme organisation projects

Ann. Initially, Ann wanted to construct a short questionnaire to (1) give students an opportunity to voice their thoughts about class, (2) encourage students to reflect on their roles within the orchestra and (3) increase student buy-in of the orchestra. Ann did not feel she had time to create the class survey and, instead, used this time to create a website, so parents and students had easier access to class information. Ann then changed her research focus to monitoring students' and parents' use of the website and whether this use created more time for her. Although she gathered some information from this focus, this project never came to completion for Ann. Ann continues to struggle with the time demands of the job as the music teacher and works to balance this with her thoughtful and reflective ways of thinking about her practice.

Mike. Mike began wanting to study the differences between utilising a traditional counting system (e.g. 1 & 2 &) versus a syllable-based counting system (e.g. Du De Du De) on rhythmic competency. This inquiry did not materialise and instead, Mike chose to explore the use of instructional time with his seventh- and eighth-grade band. He kept a log on his conductor's stand documenting how much time was spent with announcements, warming-up and literature. Although this provided some interesting information, the project was never really brought to full completion. However, Mike is reflective about his practice and has continued to be in touch with the university about his work.

Instructional strategies

Joe. Joe's project idea was fuelled by a conference presentation he was giving on working with students who have been diagnosed as having autism spectrum disorder (ASD) in a self-contained elementary music class. Joe videotaped and analysed his class to determine teaching techniques he found to be successful with his students. Initially, Joe wanted to expand upon his presentation for this project, however, he concluded his research after the conference. The conference presentation provided information on ASD and teaching techniques for music teachers accompanied by video demonstration of these techniques in practice. Unfortunately, Joe no longer has been assigned to a special-needs classroom, so he has been unable to continue his interest in this topic. However, he continues to explore the various issues of his teaching practice with K-5 general music students.

Discussion

The participants' interests in how to better develop their students' musical skill, how to better organise the structure of their music programmes and specific instructional strategies for diverse learners represent the three areas of common teacher concern that have been documented by other professional development studies (Bauer 2007; Bowles 2003; Conway 2008). These broad areas, among many others, could provide impetus for future teacher research projects in the profession.

Participant views regarding the project as a professional development experience

Participants viewed the experience as positive professional development, whether or not it was formally recognised as such by their districts. Even though Ted did not fully complete his project, he learned from the experience:

I had to reflect on my teaching, I had to reflect on what I was doing. I had to give myself some criticism on whether it was the best thing for the students, best thing for myself. Anything that causes you to reflect and not just go through the drudgery of day in, day out I think is good professional development. (spring interview)

Steve hoped that his research discoveries could prove helpful to other music educators and be shared in a district-level professional development workshop, the state music conference or even a music education journal article.

Hannah saw the opportunity of researching her classroom as a way to gain perspective and a sense of direction for her programme:

[Researching my own classroom] is exciting to me because it's another way for me to look at what I'm doing and trying to get a direction. But it's also frightening that you're looking at what you're doing and evaluating – is it working? – and kind of keeping yourself honest about what you're doing. (Fall interview)

When asked what she might get out of this project, Hannah said, 'To be able to put this in for professional development and be able to turn around as a teacher leader and possibly present some of it to the other music teachers in the district' (Fall interview). Above all, Hannah saw teacher research in her classroom as part of a larger desire to learn about life. 'What fun is life if you're not constantly looking at and questioning things and trying to figure out why things work?' (Fall interview).

Lilly considered this process professional development: 'I think it's a more important form of professional development. Personal development. I was curious about it, I explored it, and I found an answer. It was a process. I think that's what good professional development should be' (spring interview).

Discussion

The participants' views represented above are positive regarding teacher research as a professional development activity. To avoid viewing teacher research as a panacea solution to music teacher professional development, difficulties the participant teachers faced in completing their projects should be noted; while perceived as valuable, the time and energy it took to design and implement the teacher research projects did inhibit some of our teachers. Not all of the teachers completed their projects.

It is important to consider which characteristics of teacher research may be useful for others in designing professional development. In a review of research on teacher professional development appearing in the *Journal of Music Teacher Education*, Hammel (2007) suggested (1) 'one-size-fits-all' professional development is not an effective experience; (2) professional development experiences that are longer are more focused on individual needs, and contain support structures have more value; and (3) collaboration can be an effective professional development experience. Given these three traits of quality professional development experiences, the experiences of

the seven participants in this study are consistent. These teachers were able to pick the area of development in which they felt they needed advancement. The experience extended beyond a one-shot professional development experience, and the university/teacher collaboration was valued by all participants. The finding that teacher research was perceived as valuable (even by those who did not complete their projects) supports past music education research regarding the potential power of teachers doing research (Conway, Eros, and Stanley 2009; Conway and Jeffers 2004a, 2004b; Roulston et al. 2005).

Teacher research as professional development that counts

In their opening interviews, Hannah, Ted and Joe all stated that they believed this project could count as professional development, and indeed it did. Ann and Steve both believed at the outset that the project would not count for their district-required professional development for all teachers and this turned out to be a case in the end. Lilly and Mike teach in the same school district and felt there was a 'possible' chance that this project would count for professional development, though they thought they would need to complete considerable paperwork in order for the request to be considered. There was a chance that not only would the project count as professional development, but might also be paid for the work. As exciting as that possibility was, due to time constraints, Lilly and Matt did not complete the paperwork.

Discussion

Music teachers regularly complain about the professional development made available to them (Conway 2008). The fact that some of these teachers were able to use the teacher research project as a professional development activity leads us to suggest that music teachers continue to be proactive in requesting professional development that is of value to them. This finding also raises questions about what types of professional development count for music teachers. This study is the first to report on the use of teacher research for music teacher professional development within the school; we need more and larger investigations to get a sense of the possibilities, including perspectives of principals and policy-smakers.

These teachers were not only completing teacher research to consider it as a professional development experience, as our research team was also examining the motivations of teachers to conduct research. However, it is possible that some of our teachers got distracted from their initial motivations (i.e. to become a better teacher and to stay connected with the university) due to the focus of this study on professional development.

In considering these findings within the context of past research, the music teachers in our study had mixed experiences in conducting teacher research as a form of professional development. The biggest challenge they faced was a lack of time to plan and carry out their projects, an essential resource mentioned by Roulston et al. (2005). Similarly, only some of the teachers had support of the administration for utilising this project as a professional development activity. A positive connection with the past literature was the value these teachers placed on collaborating and sharing their findings with others, whether in their school communities or the larger music education community at a state music conference.

Recommendations

We were impressed with the projects developed by these teachers and inspired by their interest in improving their teaching practice through an inquiry. We believe that more formal professional development time might be more productive if, like teacher research, it provided time for teachers to reflect on their own practice. Teacher research provides teachers with a systematic way to reflect and an opportunity for teachers to publish (formally or informally) their results to other teachers, administrators and parents.

Future researchers may look to examine the collaboration between participants in this type of study more closely, as our design had only limited interaction between participants. It would be interesting to study teacher research with a group of teachers who were empowered from the beginning of the project by knowing that the work would ‘count’ toward their professional development hours. Studies documenting how teachers find time for research would be helpful, as would studies examining, in more detail, the nature of the questions teachers develop.

We conclude this study in the words of one of our participants: Ann was one of the three participants who never really got her project off the ground. When asked why she stayed with the study despite struggling through it, Ann replied:

I feel like I want there to be a record, in the world, of how busy teachers are and how we aren’t given enough professional time to really do our own... curiosities. We just sit through these professional development days, which are highly structured, which somebody’s talking to us about what *they’ve* thought about. (spring interview)

Notes

1. We have reported elsewhere on the motivation of these participants and tied that work to adult learning theory.
2. Ann’s first interview was not recorded due to technical difficulties in the attempt to record.

Notes on contributors

Dr Colleen Conway is professor of music education at the University of Michigan.

Dr Scott Edgar is an assistant professor of music and music education coordinator at Lake Forest College in Illinois.

Erin Hansen is visiting assistant professor of music education at the University of Houston.

Dr C. Michael Palmer is coordinator of instrumental music at University Liggett School in Grosse Pointe Woods, Michigan.

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Appendix 1. Interview protocol

How do these music educators describe the experiences of planning and preparing a study?

How do you determine what you would like to research with your students as the population?

How do you plan your research studies?

What tools do you use for data collection, analysis?

How are your students involved in the creation of a research project, if at all?

Are there any hindrances that you have encountered in designing and implementing research projects with your students as participants?

What is your administration's reaction to you doing research using your students?

How do these music educators describe the experience of implementing a study in their classrooms?

Please describe any studies that you have done in your classroom using your students as participants?

What is the students' role in the study?

How do you include your students in the research process?

What has been your students' reaction to the study(s) if they are aware of them?

What has been parent reaction to the study(s)?

How has the implementation of teacher/action research affected your teaching?

How do you see teacher/action research positively affecting the field of music education?

Is this project perceived as and/or counted as teacher professional development?