EXPLORING FLOW AMONGST EXPERIENCED MIDDLE SCHOOL AND HIGH SCHOOL BAND DIRECTORS

by

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ABSTRACT

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The purpose of this study is to explore and identify flow characteristics in experienced middle school and high school band directors in the context of their teaching. The research was conducted using a qualitative multi-case study through the use of non-participant observations, field notes, and interviews with observational video with stimulated recall to identify the characteristics of flow in a total of five experienced middle school or high school band directors. It was apparent from the findings that every experienced middle school and high school band director experienced flow characteristics at different times while instructing their bands; conditions that facilitated and inhibited characteristics of flow as well as qualities that sustained characteristics of flow also were observed. This research may contribute to improved professional development and preparation of band directors; it may help them to recognize and achieve flow and develop good teaching practices, thereby enabling their students to reach their learning potential.

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R. J. R.

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Chapter I - INTRODUCTION

Narrative

My experience as a first-year teacher was full of ups and downs. It was my first full-time teaching position. I was responsible for teaching five classes of approximately 25 to 30 children per class across five different grade levels (preK-4), roughly 700 students per week. Within my first month of teaching, my principal made his way to my classroom to observe my teaching and evaluate my effectiveness. I remember that day like it was yesterday and, although I was quite disappointed with my performance as a teacher, I was determined to become the best teacher I knew I could be. With support from my principal, I was able to learn how to teach and I was exposed to good teaching. Due to my overall lack of basic teaching skills and general classroom knowledge, my principal set forth me on a task to observe every grade level teacher over the four months to come. I learned first-hand through observing experienced teachers what it meant to teach elementary children effectively. Although it was ultimately my decision to not return to teaching elementary general music and chorus the following year, I was left questioning, “Was I a good teacher?” I would like to think I was at times. I wondered then, and still do, what constitutes good teaching?

After taking three full years off from the profession, I learned many professional, yet unrelated professional skills such as construction and retail sales, but realized I still had a passion for teaching and music. I subsequently went into teaching middle school band and general music. Initially, I began assisting band directors with key content

knowledge focused on percussion. By the time I had left teaching to attend Teachers College as a doctoral student, I was the Chair of the Music Department in a middle school which employed five full-time music teachers in a school that housed 1600 students. I was responsible for mentoring one assistant novice band director, alongside being the head band director for four 80-piece wind bands totaling over 300 students in band, I assisted in teaching the classical guitar program by starting 100 students in the seventh grade and I taught general music class to a class of sixth graders. My teaching has greatly evolved from that first day of teaching nearly 20 years ago. I have gained resilience over the years and am thankful for where I am. Resilience, or grit or determination may not be quite the right words to use however thankful and blessed are. Reflecting back also from not only my first year of teaching where I was inexperienced and scared of teaching, to the wonderful years I spent as a middle school band director who loved teaching, was effective and taught with an awareness of self and student. I hope to share my experience as a large ensemble director and the positive change I was able to make. In researching the evidence of flow as it is present in middle and high school band directors, I hope to better understand my path and what flow may look like in music teaching of other experienced band directors.

Background

Typically, experienced band directors direct a large number of students in relation to the counterparts, academic or other subject area teachers. For example, a high school band director may lead a marching band of 100 or more students that regularly performs at halftime during the school's weekly Friday night football game. Directing large

numbers of students takes a specific skill set beyond just the skills of classroom management and musical content knowledge. For example, middle school band directors may be required to be proficient on the fundamentals, specifically key fingerings, of 10 separate instruments; that type of knowledge takes time to develop and refine, especially when teaching different instruments to groups of students at the same time.

To achieve such teaching proficiency with such large student populations and to properly engage students in meaningful challenges, band directors could be engaged in a state of flow. Early writing by Csikszentmihalyi (1975) defines flow as a, "particular dynamic state – the holistic sensation that people feel when they act with total involvement" (p. 36). He further elaborates that flow is an individual psychological state where an activity is considered fun and enjoyable. In 2014, Csikszentmihalyi compiled his collected works on flow in three volumes. In two of the volumes, Csikszentmihalyi (2014a, 2014b) outlines flow and the foundations of positive psychology, describing the elements of the flow experience. These elements are: (a) merging action and awareness, (b) centering of attention, (c) loss of ego, (d) control of action and environment, (e) demands for action and clear feedback, and (f) an autotelic experience (Csikszentmihalyi, 1975). These elements have developed though over the last four decades to include a set of pre-conditions and external conditions of flow which will be described in more detail as characteristics later in next chapter covering the literature in the field.

As I chose to leave to the teaching profession after my first year of teaching, the three years I spent away from music built even a greater desire to return to teaching instrumental music, specifically band. Knowing the skills that I had learned in the band methods and technique classes in my undergraduate work, I would be much more

prepared to handle the challenges of teaching all levels of band. I was given the opportunity to teach middle school band and high school percussion, conditioning myself to possibly enter into a flow state of teaching after all.

One specific incident where I recall being in a state of flow occurred when I was rehearsing with my seventh-grade band; there were 70 wind students and 10 percussion students in their second year playing with me. We were rehearsing after school for their spring concert. My goal was to help them develop their listening and balancing skills, which meant I wanted them to listen to overall tone (a warm sound) and have the percussion keep their tempo while being sensitive to what the wind students were playing. Thus, I programmed a piece in march style to keep them in common time; however, while the percussion students were playing in time, they were not playing the melodic accents to sync with what the wind students were playing. I then left the podium and went back to the percussion section where I became a co-player with the students by playing the bass drum part to keep the beat for the march; this invoked the flow characteristic of sense of control in my choosing to play the bass drum while challenging the students' aural skills. The students were then able to rise to the challenge with no conductor, and we played the piece as such in the spring concert as the last piece to showcase the development of the students' aural skills and playing as an ensemble.

Researchers in music and music education have examined flow in various classroom settings, illustrating what flow looks like in music learners (e.g., Bakker, 2005; Custodero, 1997, 2002, 2005; Diaz, 2011; Sinnamon, Moran, & O'Connell, 2012; Stamou & Custodero, 2007). However, this research has not yet to my knowledge, examined flow as it may be found in band directors as they teach. Therefore, my research

will focus on flow as evidenced in the teaching of experienced middle school and high school band directors.

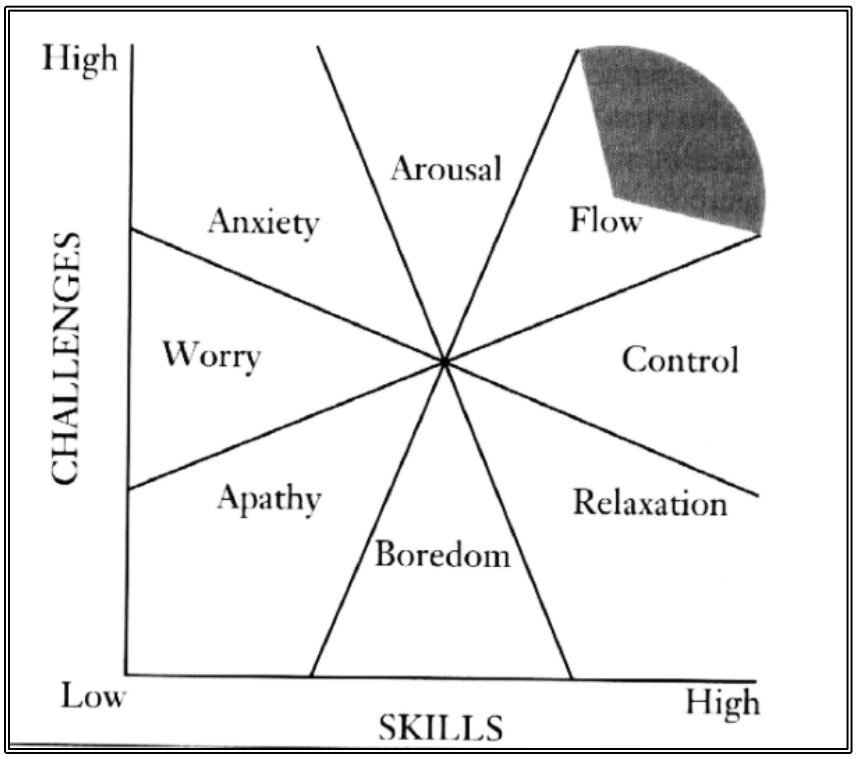

Figure 1. Challenges versus skills (Csikszentmihalyi, 1997, p. 31)

Problem Statement

One of the problems faced by teachers today is defining what good teaching practices are and how to develop such practices. Older, more traditional ideas such as Stehn's (1964), stated that best practices are seen in band directors who are focused on intonation, technique, and tone quality within their ensembles. Most recently, in addition to an emphasis on music fundamentals and tone quality, Juchniewicz, Kelly, and Acklin (2014) suggest best practices of "superior" band directors include: teacher expectations, effective planning, and student engagement within the classroom environment. These

practices seem to be somewhat similar to the elements of flow. For example, a pre-condition of flow involves a clear set of goals within the individual (Csikszentmihalyi, 1990, 1997). Also, an external condition and characteristic of flow is having a sense of control which may be directly related to student engagement and the classroom environment.

It may be possible that good teaching practices can be observed when band directors are in the state of flow and their teaching becomes student-centered, which evokes challenge from both the teacher and student, thus allowing students to reach to their full potential. Such teaching, as acknowledged by Dewey (1904), reflects, "the supreme mark" of a teacher – the ability to recognize the inner attention of their students. We don't know if band directors are engaged in a state of flow or whether they are using their teaching skills to their utmost. Perhaps this leaves their students less able to learn to their potential.

The ways in which band directors deal with other challenges in their schedules (such as time management, paperwork, etc.) may also be examined as a challenge or skill that could be a part of flow. How do band directors concentrate and focus on their interactions with students while still completing the other aspects of the job? There is evidence in the literature of flow in many settings; we know what the elements of flow are; however, we do not know if they are identifiable in the teaching of middle and high school band directors. Therefore, given some of the problems previously identified within the research specific to band (Allsup & Benedict, 2008; Gillis, 2011; Graulty, 2010; Scheib, 2004; Shaw, 2017), this study will explore what evidence might exist in the

teaching of experienced middle and high school band directors in relation to the characteristics of flow.

Purpose Statement

The purpose of this study was to explore and identify the existence and types of flow experience characteristics in experienced middle school and high school band directors in the context of their teaching. Flow characteristics are defined as those presented by Csikszentmihalyi (1990, 1997), and this framework will allow an exploratory interpretation of flow in these music teachers.

Theoretical and Conceptual Frameworks

The theoretical framework for this research was based on the characteristics of flow (Csikszentmihalyi, 1990,1997). These characteristics as concepts are seen in the visual framework in Figure 2.

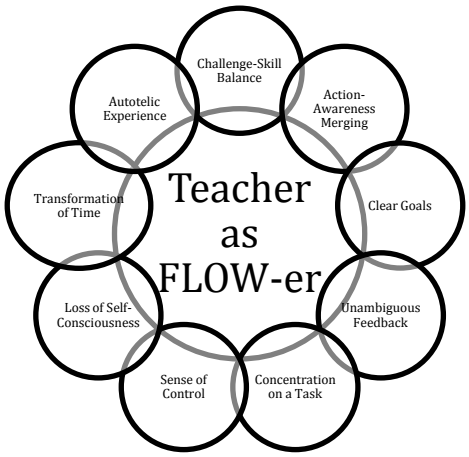

Figure 2. Teacher as *flow*-er

As represented in Figure 2, the teacher is at the center of all of the characteristics of flow. One characteristic of flow may appear more important than any another characteristic for each person. All of the individual characteristics of flow work together in helping the teacher flourish and teach whilst in a flow state, yet there will be individual differences. Each teacher's flower will be different because of the unique interaction between the person and the task. There are unique challenges and skills to each of these characteristics represented above that were at the heart of the exploration of this study. Just as in order for a flower to bloom, certain conditions must already be set in place, fertile ground must be prepared. A teacher must feel a particular sense of established and comfort in their teaching location. Also, as with all flowers, water is essential to growth and life. However, the analogy of watering in teaching can be quite complex. There may be many factors in what aids a teacher in growth over the years. The flower figure features an attempt to conceptualize these characteristics of flow in a nurturing setting where each teacher may be able to enter into the state of flow.

Plan of Research

The plan of research was to conduct a qualitative multi-case study through the use of non-participant observations, field notes, and interviews with observational video with stimulated recall to identify the characteristics of flow at play during teaching. The overarching goal was to determine if, where, and how flow characteristics exist in the teaching of middle and high school band directors using the flow framework to interpret each individual teacher's characteristics of flow.

Research Questions

The main research question for this study was: (1) Are flow characteristics present during teaching experiences of middle school and high school band directors? Rather than position this as a binary question, it is crafted as an overarching guide. The intent is to reveal teachers' experiences of flow using Csikszentmihalyi's flow characteristics as an interpretive analytic frame. To further underscore this idea, secondary research questions were: (2) If flow characteristics are present in the teaching experiences of middle and high school band directors, what are the characteristics? (3) What do teachers feel are the sustaining qualities of experiencing characteristics of flow when they teach? (4) What possible conditions facilitate flow? (5) What conditions inhibit flow?

Research Methodology Overview

The methodology consisted of observing experienced middle and high school band directors to search for evidence of flow, both on videotape and in person. I took detailed field notes during each of the observations describing any observable flow characteristics. I formulated my field notes based upon the Flow State Scale and FSS-2 as validated by Jackson and Marsh (1996) and Jackson and Eklund (2002). A 360-degree video camera was placed in view of the conductor's podium to record teacher instruction. Each lesson was video-recorded on a 360-degree video camera to capture the entire classroom environment. Each observation lasted 90 minutes in length. At the same time, the researcher captured field notes of teacher-student interactions. The video data then were reviewed by the researcher to identify flow characteristics. Then, during stimulated

recall interviews with each teacher participant, researcher and teacher examined the video footage for further exploration of moments of flow. Both researcher and teacher discussed the observational interactions and the teachers' intended meanings as needed to be clarified.

Positionality

As an experienced middle school and high school band director myself, I have taught in a particular way and come to this research study with a bias of my experience as teacher, such as how classrooms are set up, expectations of performance, and teaching in a school environment that had adequate funding for instruments and literature. Understanding my own bias and approaching the participants in the study from an objective view was an important process to undertake. Building rapport and trust with each of the participants also was equally important to explore their pedagogy on a deeper level. Having this sense of relationship was essential to identifying possible flow characteristics in each teacher.

Plan for Remaining Chapters

Chapter II of this document provides a review of literature that covers flow, flow and music, flow and teachers, and flow and music teachers. Chapter III of this document provides the methodology for the research. Chapter IV of this document discloses the findings of this study. Chapter V of this document creates a discussion of this study. Chapter VI of this document reveals implications of this study.

Chapter II – REVIEW OF LITERATURE

Overview

Flow is defined (Merriam-Webster) as, “(1): to issue or move in a stream; rivers flow into the sea (2): circulate: to move with a continual change of place among the constituent particles.” Csikszentmihalyi (1975, 1990, 1997) expands this common understanding of what flow can mean and develops the word, “flow” into a psychological state of peak, optimal performance. For approximately four decades, this theoretical framework of flow has been used to explore different aspects of business, science, and sports. Before the word, “flow” was used by Csikszentmihalyi (1975), the terms, “autotelic” or, “self-motivated” experience were used. The literature on flow theory dates back to Csikszentmihalyi’s first published work in 1975, which focused on the topic of boredom and anxiety. Strongly rooted in the framework introduced by Csikszentmihalyi (1975, 1990), the possibility of flow occurs when appropriate challenge level with proper skill level are matched; flow in this state is framed around the individual engaging in the task. The literature discussed in this chapter will examine the theory of flow, flow in music, flow in teachers, and flow in music teachers.

Before Csikszentmihalyi’s groundbreaking flow work, Dewey (1904/1974) introduced the notion of, “inner attention” in understanding how teachers learn, which foreshadowed two flow elements: clear and immediate feedback and the centering of attention from the teacher. As a teacher, the direct action and engagement of their students is represented as feedback to the teacher. Students create the sense of immediate

feedback; it is the teacher's role to focus their attention to their students. In another early look at, "flow" and teaching, Hawkins (1967) elaborated upon the idea of engagement and, "it;" he writes about the engagement of the subject that the teacher brings to the student as the primary goal of a teacher. Bakker's (2005) findings reflect Hawkins' engagement theory and the relationship that teachers in flow contribute to students being in flow as well.

Following Csikszentmihalyi's work, grounded by two landmark studies within flow and music, Custodero (2002, 2005) observed flow and the learning of young children. Through the development of flow indicators, Custodero (2005) was able to explore how young children perceive and learn music. Flow in teachers has been explored by Feiman-Nemser (2001) as the idea of, "teacher as learner." In addition, Stamou and Custodero (2007) have explored flow with music teachers in Greece, and through a series of professional development workshops, helped teachers recognize flow in their students.

Problems in Band

Properly matching the challenges faced as a band director with the necessary skills needed to teach band suggests the possibility of flow characteristics manifesting in the work of these teachers. Managing a professional level of well-being may also contribute to the flow state while teaching. It seems from the literature that many band teachers find teaching difficult, across a variety of factors. While stating the reasons why some band directors leave the profession, Scheib (2004) suggests four underlying themes: (1) difficult working conditions, (2) low salary, (3) public perceptions of teaching, and

(4) low priority of music education within the school curriculum (p. 54). He also suggests that by making do with what is given to us [band directors], we are allowing an educational structure to continue to stand and take advantage of teachers.

While unpacking the specific problems of band, Allsup and Benedict (2008) call for an effort to interrupt the philosophical framework of the teachings in band. Described in two similar, yet very different viewpoints, the participant action nature of teaching band poses many problems. In one scenario, the band director may find a sense of satisfaction from achieving a resolution to a particular goal. For example, through proper planning and execution of score study, rehearsals may take on a completely new light of inquiry and discovery. On the contrary, poor planning and general bad use of time can create the type of problem that becomes more of a frustration and unbalanced challenge to band director. Framed also around the problem of tradition, the idea that band directors need control is inherent within the teaching of band (Allsup & Benedict, 2008).

Graulty (2010) addresses band directors, encouraging them to avoid podium-centered rehearsals, thus resulting in a more student-centered approach. By choosing to ask questions, instead of telling areas in the music to fix, students and band directors engage together in active listening. While sharing responsibility in fixing musical problems on the spot, Graulty (2010) suggests the learning process becomes applicable in other educational situations and beyond. In addition to engaging students in the practice of active listening, Graulty (2010) adds that the idea of running a, “monk rehearsal” (p. 55) creates a sense of excitement and wonder because the band director and the students together must solely rely on non-verbal communication skills (gesturing) while

rehearsing. In summary, problems based in the band rehearsal may be fixed through deep listening by both band director and student sharing responsibility.

The multiple roles that the band director faces may present unique challenges in sustaining a successful band program (Gillis, 2011). The term MECA is used by Gillis (2011) to define the multiple roles of the band director: Musician, Educator, Conductor, and Administrator. Findings suggest that very often band directors are lacking skills in the administrator role as band director, such as lack of knowing how to budget and properly use finances or how to appropriately schedule classes. Gillis (2011) also mentions that unless band directors teach with intention and purpose, there is little educational value in running through ordinary drills or musical skills with students. Successful band directors can enhance rehearsals through non-verbal communication (Gillis, 2011; Graulty, 2010).

Band directors need to be able to plan for situations where they are not in control (Shaw, 2017). In a multi-case study, including three experienced band directors, Shaw (2017) describes the importance of flexibility in writing and following lesson plans. A certain amount of mental preparation is needed by band directors to develop a working lesson plan that is emergent and adaptable during rehearsal (Shaw, 2017). Shaw (2017) suggests that band directors might, “reflect-in-action” (Schön, 1987, p. 26) and be flexible enough to improvise their lesson plans.

Flow

Early writing by Csikszentmihalyi (1975) defines flow as a, “particular dynamic state-the holistic sensation that people feel when they act with total involvement” (p. 36).

Csikszentmihalyi first examined people who played chess along with people who engaged in rock climbing and rock dancing to better understand this state of being. Many musicians can attest to being in this state while in performance. The literature addressed in the section will focus on flow studies in relation to music and music education.

Previously referred to as an autotelic experience, Csikszentmihalyi (1975) chose to use the word "flow" to further define the internal and the external goals and rewards found in activities that lead to enjoyment. Csikszentmihalyi (1990) states that "occasionally flow can occur by chance" (p. 71) The descriptors of flow can be seen in six elements (Csikszentmihalyi 1975, 1990, 2014b). The following paragraphs illustrate these elements.

Csikszentmihalyi (1975) states that, "perhaps the clearest sign of flow" (p. 38) is the merging of action and awareness. In flow, one's own awareness seems to almost fade away and the act of doing becomes natural and effortless. Even the slightest abstract thought can interrupt flow and distract from the purpose at hand. Another element of flow involves the centering of attention. Csikszentmihalyi (1975) mentions that outside distractions must be ignored as one's attention is centered; however, ignoring outside distractions to center one's attention can be difficult, especially in today's world of technology and media influence. A further element of flow can be described as, "loss of ego" (p. 42). Losing self-consciousness or individuality in an activity allows for each party to participate in an equal, democratic role. Perhaps the most common element of flow is represented in the control one has over actions taken and the environment. There are constant changes to all environments that are always at play in any situation; how one reacts to those changes in the environments contributes a huge part in the outcomes that

follow. The demands for action and for clear and immediate feedback outlines the fifth element of flow. Csikszentmihalyi (1975) describes this element somewhat subjectively as when one knows what is good and what is bad although there is a sense of merging ideas to properly develop an end goal. The last element of flow as stated by Csikszentmihalyi (1975) is the autotelic nature of the experience of the activity. This element, in part, deals with the internal reward and the play nature that flow creates. While interviewing rock climbers about this element of flow, Csikszentmihalyi (1975) recalled one specific instance where one participant stated, “the purpose of flow is to keep on flowing” (p. 47).

Finding flow takes understanding of what real, “living” entails (Csikszentmihalyi, 1997, p. 3). Csikszentmihalyi describes the metaphor of flow as, “the sense of effortless action they (many people) feel in moments that stand out as the best in their lives” (p. 29). A person who is in flow operates at their optimal state, getting done what needs to get done, and is happy creating a spirit of enjoyment while completing the task. When in flow though there is no sense of anxiety or boredom. The challenge at hand is not too hard, nor is it too easy. Csikszentmihalyi (1975, 1990) appropriates flow to matching challenge and skill level. For example, in the early writings (Csikszentmihalyi, 1975), a flow channel appears when an individual’s skill level is properly paired with an equal level of challenge. Later, in developing the flow channel and through refining the theory of flow, Csikszentmihalyi (1997) places emphasis that it is when there is a high level of challenge paired with a slightly higher skill level of that individual, the flow state becomes a possibility. Considering that emotions are subjective between person to person (Csikszentmihalyi, 1997), flow in the individual is very subjective in nature. Figure 1 (see

Chapter I) best illustrates the proper challenge versus skill level by Csikszentmihalyi (1997, p. 31). As the element of time enters within the framework, the awareness of the individual has two options: to move towards achieving a higher level of challenge, or to simply doing the activity and moving on with another task (Csikszentmihalyi, 1990); however the individual does not make conscious decisions about being in flow.

As represented in Figure 1 (see Chapter I), if a person's challenges and skills are perceived to be low, apathy or indifference becomes apparent. Similarly, if a person's challenges are high, yet skill level remains low, a feeling of anxiety sets in. As seen in Figure 1, when challenges are highly matched with proper skill level that also is high, flow can occur. Overall, the graphic representation in Figure 1 leads Csikszentmihalyi (1997) to indicate why flow leads to personal growth.

In general, individual participation in activity must be feasible for flow to occur (Csikszentmihalyi, 1975) such as properly matching challenge level alongside proper skill level, thus, creating the opportunity for flow to happen. As with some of the elements of flow that require engagement of some degree, Csikszentmihalyi (1975) states that flow experiences, "occur in activities where one can cope with all of the demands for action" (p. 45). Csikszentmihalyi (1997) refines this element as a characterization that as the action and awareness in an individual is merged, a loss of self-consciousness ensues. Further study into the actions of a band director is needed to better understand what and how flow appears in this context.

Understanding the positive psychological states that both flow and mindfulness are known to create, Sheldon, Prentice, and Halusic (2014) researched the possibility of whether one was able to experience both simultaneously. The researchers hypothesized

that mindfulness would be negatively related to the flow characteristic of merging action and awareness [self-absorption] (p. 276), as well as the positively related to the characteristic sense of control sense induced while in flow. Mindfulness was measured using a variety of reflective self-awareness questionnaires and flow was primarily measure using the flow short scale. While although mindfulness and flow seem to go unconsciously together, findings suggested that encouraging people's capacity to be mindful during an activity might prevent them from getting absorbed into that activity, thus not being able to reach a state of flow (Sheldon, Prentice, & Halusic, 2014). The authors do suggest that further research is necessary connecting many of the other characteristics of flow with the positive state of mindfulness.

Most recently a study by Çağlar, Aşçi, and Uygurtaş (2017) focused on the impact of perceived task-involving and ego-in young athletes in establishing motivational climates. Two hypotheses were presented in the study: (1) task-involving motivational climates would be a more significant predictor of dispositional flow in young athletes than ego-involving motivational climates, and (2) motivational climates created by coach and peer would be more significant predictors of dispositional flow than those created by parents (p. 456). Using the Dispositional Flow Scale-2 (Jackson & Eklund, 2002), Çağlar et al. (2017) surveyed 220 young athletes, which resulting in the finding that task-involving motivation created by coach and peer were a factor in contributing flow in these young athletes. Task-involving motivation from parents did not contribute to the prediction of dispositional flow of young athletes (Çağlar et al., 2017).

Flow and Music

Developing the awareness of flow, Custodero (1997) observed multiple specifics of the child's perceived challenge, adult approval, anticipation and expansion of the activity, and performance of each episode. Through a very detailed and thorough gathering of observational data, a validated idea of flow was able to be achieved within children music learning. The Flow Indicators in Musical Activities Form (FIMA) was first generated by Custodero (1997) in the observational study of flow experience with young children within music. FIMA was created directly from the model that Csikszentmihalyi developed known as the Experience Sampling Form (Csikszentmihalyi, 1975, 1990).

There are characteristics of flow observable in music making; Custodero (2002) notes, "the multisensory requirements of music demand our full attention" (p. 3). The challenge in performing music may create a state of flow when the challenge level and the skill level are properly. A challenge in music could be reading a piece that may appear beyond one's ability level, whereas, a challenge in music could also be listening and reacting according in an improvisational setting. The sense of challenge and skill level resides in the perception of the individual (Csikszentmihalyi, 1990).

Custodero (2002) outlines five basic characteristics aligned with Csikszentmihalyi (1997) that occur when flow is present in music and learning. The first characteristic of flow is the concept of feedback a person is receiving is clear and immediate. Next, flow requires that action and awareness are merged together as one (again, music constructs require a heightened awareness and sensitivity. The principles that concentration is deep, and control is possible are much harder to measure. Lastly, the notion that self-

consciousness disappears in order to create flow is best conceived when a person refers to losing track of time (p. 5). Music easily can transcend the performer and listener to this special dwelling, thus, creating a platform for flow to occur.

One of the major landmark studies in relation to music and flow is the study by Custodero (2005), where musical engagement in young children was observed. Children from infancy to school age were studied the specific purpose of what flow looked like at this age. Seven observable indicators were defined into three major classifications. The classification groupings included: (1) challenge seeking indicators, (2) challenge monitoring indicators, and (3) social context indicators. Within the first grouping of challenge seeking indicators, three sub indicators were outlined. They were: self-assignment, self-correction, and gesture behaviors. Within the following grouping of challenge monitoring indicators, an additional three sub indicators were outlined. They were: anticipation, expansion, and extension. Lastly, within the social context indicator, the indicator of awareness of adult and peers was observed.

Through clearly defining such indicators of flow and their relation to music, Custodero (2005) was able build upon the literature in flow while measuring and observing flow in young children. Looking forward, Custodero (2005) suggested further studies were needed to test these indicators and stated that,

> Teaching for flow experience means teaching to the possible-being in a state readiness for the 'yet to be revealed' – where outcomes are not always predetermined but are interpreted from skills and conceptual understandings which result from engagement with relevant musical ideas. (p. 205)

It is extremely important to note the phrase, “yet to be revealed.” Many times, educators focus only what is at hand and not enough on what is yet to be revealed. In order for flow to evolve, a music educator must have the perspective to see the bigger picture.

Most recently, research within flow and music included an inquiry into the combined flow experience of six individuals through participation in musical jam sessions (Hart & Blasi, 2013). Using informal and semi-structured interviews, participants discovered that by overcoming a set of individual attainable goals, the overall flow of the group was possible. Also, a sense of empathy was developed while playing together in a group jam session. Hart and Blasi (2013) suggest that the product of combined flow might possibly be greater than the sum of the parts which lends further investigation into the transferability of flow between individuals making music together in musical ensembles (p. 288).

Flow and Teachers

With further examination into the elements of flow, Csikszentmihalyi (1982) reflected on intrinsic motivation and effective teaching. Specifically, he stated that, “any act that is not intrinsically motivating is wasteful (p. 17),” and elaborated that teaching involves, “changing the learners’ cognitive structures, and, more importantly, changing their goal structures” (p. 18). Like Dewey’s (1904/1974) idea of inner attention, Csikszentmihalyi (1982) states that the true goal of the professor is to ignite the desire to learn within each student. It is this challenge, brought forth by an intrinsically motivated teacher, that enables flow to occur. Large class sizes and different cognitive stages among students, however, can prevent flow from occurring in teachers (p. 24).

Appropriately matching challenge versus skill level is necessary for flow to occur (Csikszentmihalyi, 1990). Within the context of teaching, Csikszentmihalyi (1982) alludes to the enjoyment of teaching as an indication of flow. Csikszentmihalyi (1982) concludes though that additional research in needed concerning effective teaching and the significance of intrinsic motivation. There are instances of examining flow and teaching. Hawkins' (1967) essay entitled, "I, Thou, and It" was concerned at the very core of flow and teaching. Hawkins noted that,

> To have respect for children is more than recognizing their potentialities in the abstract, it is also to seek out and value their accomplishments. We must provide for children those kinds of environments which elicit their interests and talents, and which deepen their engagement in practice in thought. (p. 48)

A teacher's primary goal must be to seek out this common, "it" between the student and teacher. Hawkins describes that, "it" as the idea of total involvement within each student and that the teacher plays a critical role in encouraging the students to find their "it," creating a didactic sense of flow. Also, Hawkins further elaborates that children are sometimes not able to make sense of feedback that they are given concerning their work or what steps in learning to take next. It is the teacher's function to provide feedback that is clear, which is directly connected to Csikszentmihalyi's (1975), "clear and immediate feedback" element of flow. In addition, Hawkins writes concerning the classroom environment and teaching. He states the idea of a teacher who has a good selection of skills (p. 54) and can leave the classroom while nobody may notice because all the students are engaged in learning or as Csikszentmihalyi may put it, in a sense of flow – merging action and awareness. Hawkins (1967) was constructing ideas centered around flow and teaching right around the time Csikszentmihalyi (1965) defended his

dissertation, *Artistic Problems and Their Solutions: An Exploration of Creativity in the Arts.*

In one specific case study, Feiman-Nemser (2001) observed an individual experienced teacher who offered advice to several novice teachers over the span of two academic years. This experienced teacher noted that of essential importance for each novice teacher is to, "develop a practice that is responsive to the community and reflects what we know about teaching and learning" (p. 20). This idea of responsiveness to the community is further elaborated by Feiman-Nemser (2001) as an idea of building respect and rapport with students. As seen in Csikszentmihalyi's (2014) discussion on flow about the element of loss of ego, Feiman-Nemser (2001) relates that the experienced teacher must be entirely in tune to their students' attention and be disposed to relinquish his/her own ego as sole knowledge giver.

Feiman-Nemser (2001) also discloses an interesting element of flow that is evident in experienced teachers. She writes on the idea of modeling, "wonder" in teaching (p. 25). In this illustration, "wonder" closely expresses Csikszentmihalyi's (2014) characteristic of flow where there is a centering of attention and a complete concentration on the task. Feiman-Nemser (2001) states that this idea of wonder also is key to improving teaching. While understanding that this sense of wonder may represent a new challenge and exciting aspect of their teaching, the band director's curiosity to meet that challenge by focusing their skill level may evoke a state of flow in their teaching.

Within the field of English education (Augustine & Zoss, 2006; Mielke & Rush, 2016), the theoretical state of flow and teaching has been explored. The idea of flow as an

aesthetic experience brought Augustine and Zoss (2006) to use flow theory with a sample of preservice teachers in language arts. They used Dewey (1934/1980) in connection with Csikszentmihalyi (1990) to develop a theoretical framework. In their study, they investigated the kinds of experiences preservice teachers might describe as aesthetic. Through multiple teaching sessions, the preservice teachers in their study developed an understanding of what may constitute an aesthetic flow experience and the researchers began to identify these experiences in the classroom. A few of these aesthetic flow experiences include: an A-Ha experience; thinking and feeling coming together; sensory stimulation; and an overwhelming, consuming, surreal moment (Augustine & Zoss, 2006). Designing aesthetic flow experiences with their preservice teachers allowed Augustine and Zoss (2006) to address, "the complex educational problem of how to construct meaningful experiences in school (p. 90)." Although at times these experiences can bring forth many strong emotions, it is in this sense of reproducing the experience that is at the heart of the flow experience. Through teaching their preservice teachers about flow, Augustine and Zoss created an awareness of meaningful experiences that directly impacted literacy education.

In a study concerning the contagious nature of flow within an undergraduate classroom, Culbertson, Fullagar, Simmons, and Zhu (2014) researched the perceived experienced flow of both student and teacher prior to class and at the conclusion of class. The purpose on the study was to examine student understanding of the material covered in class with specific regard to the interest in what was being taught in the class (p. 321). Flow characteristics, including challenge-skill balance and autotelic experience (internal motivation), were framed as criteria to observe flow in this particular teaching setting.

Hypotheses were stated that both understanding, and interest would be positively related to flow (Culbertson et al., 2014), as well as predicting that teacher and student flow are correlated (Bakker, 2005). It is important to note that although flow was proven to be contagious between students and teacher, the somewhat tenuous state and short-term peak experience of flow caused students to enter into a state of false security and knowing (Culbertson et al., 2014).

Mielke and Rush (2016) discovered that they were teaching the same class to English education majors and because of their background their approaches were completely different. One was teaching with a pedagogical process and the other was teaching with an approach of literacy instruction. By recognizing that both of them were motivated by autotelic experiences (meaning they had high challenge level meeting high skills level), they decided to combine their teaching efforts (and combine their respective backgrounds) to benefit their students. As such, they ended up teaching each other about flow; through their co-teaching, and they were able to create clear and immediate feedback through each other's teaching. They noted, "[w]e posit that teaching is a learned activity; even while in the process of teaching, the teacher is learning" (p. 51). In addition, students were able to take ownership of the classroom and work toward the flow state.

Flow and Music Teachers

With the understanding that flow may indeed be contagious, Bakker (2005) set out to observe whether or not music teachers' job resources would have a positive the balance between their challenges and skills, thus, contributing to flow in their students.

The job resources here were defined as: autonomy, performance feedback, social support from colleagues and supervisory coaching. Although music teachers were informed the goal of the study was to examine, “teacher well-being,” a student questionnaire was also distributed that examined student levels of absorption, enjoyment, and intrinsic motivation.

The hypothesis that there is indeed a positive relationship between teachers’ flow and students’ flow was confirmed in the results. Bakker (2005) further concluded that it is important for music teachers to have the ample resources available in their workplace. This seems to create an atmosphere that is enjoyable from the start, thus, setting up the proper parameters for flow to exist. The idea of control seems directly related in the example when considered with Csikszentmihalyi (1997) principle of control being possible. In order for students to attain a sense of control themselves, the teacher must transmit control while in the flow-like state. However, there are currently no studies examining flow in teachers as Bakker looks at flow in students.

Related to flow and music teachers, Stamou and Custodero (2007) researched the use of flow experience within the music classroom. Over the course of professional development of three weeks, flow indicators (Custodero, 2005) were used construct challenging classroom activities for 28 music teachers in Greece. In the study, the teachers were asked, “what you would like to do better as a teacher?” and were interviewed describing a teachable moment that they remember as being especially satisfying. Reflections were gathered regarding the way each teacher viewed the challenge of, “freedom – control” (p. 9) in the learning environment (as related to the flow characteristic of, “sense of control”). There also seemed to be a sense of belonging

that resulted in pedagogical change. Stamou and Custodero (2007) reported some aspects of a good teacher as one who is: student centered, organized, finds pleasure in teaching, and supports rather than controls student learning. Action-based research has been beneficial to flow pedagogy development.

Recently, Weiss (2015) examined three specific characteristics of flow in relation to student engagement and motivation during secondary band classes. Surveying 13 high school band students and their band director, findings suggested that student engagement is affected positively when these three characteristics of flow are met. The three characteristics are described as: (1) concentration within the learning environment, (2) interest within the instruction, and (3) enjoyment in regard to perceived challenge versus skill balance. Weiss (2015) also indicates the importance of process-based activities and goals from the perspective of the teacher, thus providing a sense of engagement from the students being taught.

Summary

In summary, the foundational research on flow by Csikszentmihalyi (1975, 1982, 1990, 1997) has illustrated many valuable studies linking proper challenge with proper skill levels. The primary literature on flow and music (Bakker, 2005; Custodero, 2002, 2005) provide excellent sources for examining flow within the music classroom. Although Feiman-Nemser (2001) focuses her research with framing the teacher as learner, there is a gap in the literature when it comes to observing flow and the music teacher. Specifically, there is minimal evidence that evidence of flow has been explored in the context setting of the middle school and high school band environment. This

research study is an attempt to find further evidence and to explore what flow may look in the experienced middle school and high school band director.

Chapter III – METHODOLOGY

Overview

This chapter details the research approach as well as the role I played as the researcher. In addition, findings from three pilot studies informed the decision to ultimately use flow theory as an analytic and interpretive frame to reveal teachers' experiences of flow, rather than develop a tool or measurement method. The first initial pilot study I conducted during the summer of 2016 findings are presented. The second pilot study conducted during the subsequent summer of 2017 is presented, including the design of a flow measurement rubric. The third pilot study conducted during the fall term of 2017 is discussed in detail which explores the flow of one experienced band director using the Flow Short Scale (FSS-2) as a measurement tool validated by Jackson and Eklund (2002).

The participants and setting, instrumentation and data collection, general procedures, and a plan of analysis has been described in detail within this chapter. I have concluded this chapter with a summary and addressed any ethical considerations and issues of trustworthiness.

The purpose of this study was to explore how the state of flow may appear within the classrooms of experienced middle school and high school band directors using flow as the analytic frame. This author aimed to deepen the awareness of the teaching of experienced professionals and further the understanding of what comprises flow in the teaching of band directors. Through an exploratory qualitative approach (Creswell, 2009;

Patton, 2002), this multi-case study investigated possible flow characteristics in various band teachers. Each observation lasted for a 90-minute block of instruction, observing full ensemble rehearsals that took place during normal school hours. Each observation included music theory instruction, music history lessons, and general musicianship taught within the normal framework of full ensemble rehearsal. The goal was to identify possible flow characteristics in musical instruction carried out by the teacher participants. Each lesson was video-recorded on a 360-degree video camera to capture the entire classroom environment. At the same time, the researcher captured field notes of teacher-student interactions. The video data were then reviewed by the researcher to identify flow characteristics. Then, during stimulated recall interviews with each teacher, further exploration of moments of flow occurred as researcher and teacher examined the video footage for flow together. Both teacher and researcher discussed the video interactions to ensure trustworthiness and the teachers' intended meanings were clarified through the interview process.

Research Approach

The research approach was a multi-case exploratory study. The researcher explored what elements of flow are present in the classroom of experienced middle school and high school band directors. Researchers in music and music education (Bakker, 2005; Custodero, 1997, 2002, 2005; Diaz, 2011; Sinnamon, Moran, & O'Connell, 2012; Stamou & Custodero, 2007) have examined flow in various classroom settings, illustrating what flow looks like in music learners. However, these researchers have not yet examined flow as it may be found in band directors as they teach. Therefore,

my research focused on flow as evidenced in the teaching of experienced middle school and high school band directors using flow as the analytic framework.

A lack of current research on flow in experienced middle school and high school band directors illustrates the need for an exploratory qualitative approach (Creswell, 2009; Patton, 2002). Using a multi-case study allowed for an exploration into possible flow characteristics in various band settings for experienced middle school and high school band directors.

Qualitative research design was chosen for this study because it provided a means to explore flow in the teaching of experienced middle school and high school band directors. Creswell (2009) stated that, "[o]ne of the chief reasons for conducting a qualitative study is that the study is exploratory" (p. 26). In addition, within the context of experienced or, "expert" music teachers, Saunders (2005) argued that there is,

> a need for a more holistic understanding of the expert music teacher in the qualitative context in order to examine more completely the personal and professional experiences of expert music teachers. (p. 34)

In order to explore flow characteristics in teaching for experienced middle school and high school band directors, a multi-case study methodology was chosen for this study. Case study research in music education has been noted to be amongst the top qualitative methods implemented (Conway, Pellegrino, & West, 2015). Creswell (2009) described case studies as "a strategy of inquiry in which the researcher explores in depth a program, event, activity process or one or more individuals" (p. 13). Citing Robert Stake's 1995 case study research material, Creswell (2009) added that, "cases are bounded by time and activity, and researchers collect detailed information using a variety of data collection procedures over a sustained period of time" (p. 13). As such, this multi-case study

thoroughly explored possible characteristics of flow in five experienced band directors across middle school and high school settings through video-taped observations, with detailed field notes, and comprehensive follow-up, stimulated recall interviews with each teacher participant. In using the flow framework as an interpretive analytic frame, it allowed teachers' experiences to be more clearly revealed.

Researcher Role

As a teacher, I have always been intrigued by my own awareness and that moment in time when self-realization became reality. Since I began teaching over 15 years ago, my teaching has evolved and grown a great deal. Reflecting on my own past teaching as a band director, I have recalled many episodes of what I may consider flow for band directors. Putting down the baton and stepping away from the podium has opened my understanding to student learning, ensemble attention, and growth both as a teacher and as a learner.

While my teaching experience has given me expert knowledge of pedagogical practices that could lead to flow for band directors, in this study as researcher, I have been a nonparticipant observer and interviewer of experienced middle school and high school band directors to reveal evidence of flow characteristics in teaching. According to Seidman (2013) my role of researcher also may be viewed as an interpreter of the data (in this case – flow) where I have been able to offer my opinion of band directors' practices and how flow may appear. My experience as a teacher who has, at times, been in a state of flow allowed me to fully explore flow characteristics as they emerged in the video and interview data.

Pilot Studies

Three separate pilot studies over the past year and a half helped inform the current methodology framework. Although unique, each pilot study served a particular purpose in building upon the understanding of flow within a teacher and how that may appear. The first initial pilot study was conducted using interviews during the summer of 2016 focusing on the characteristics and qualities of novice teachers. The purpose of this pilot study was to interview two expert teacher educators and inquire into the qualities of novice teachers. I anticipated, through collecting narrative data, that the characteristics of flow would be present. In regard to the interview pilot study, the specific research questions were: (1) What are the qualities of effective novice teachers? (2) What are some the stories that novice teachers encounter? and (3) In what context are novice teachers observed? The aim of these research questions was to build a vocabulary of descriptors through the lens of two expert teacher educators.

The interview protocol (see Appendix A) was developed over a series of peer-evaluated discussions that led to the development of the research questions. The background of the interview subjects played a large role in the protocol. For example, I was interested in understanding what qualities may become evident from the interviewees considering their many years in the classroom and public school. The two interviewees combined had a total of almost 50 years of classroom experience and coaching experience of novice teachers; those individuals were in roles of direct supervision of novice teachers.

My role as researcher was to probe deeper into understanding what specifics these two individuals considered virtuous qualities of novice teachers. Whether or not the interview subjects were aware of the possible characteristics of flow was not of a primary concern, although, I was hoping to see a relationship between the characteristics of flow and the descriptors that novice teachers may possess. The interviews were transcribed and the data analyzed for general emergent themes.

Findings from the study illustrated that the characteristics and qualities in novice teachers fluctuate greatly and are shifting constantly. They are often unaware of their practices because they are focused on their classroom management and preparation for classes. Some of the qualities of novice teachers that were discovered through an analysis of the interviews were as follows: empathy, pacing, assessment, caring, motivation, engagement, fun, reflection, professionalism, social context, planning, curriculum, content, and musicianship. All of the qualities represented work together in building a balance of a projected awareness of an effective novice teacher. It was determined that novice teachers are not consistently engaged in their pedagogies nor able to describe their practices, therefore it would be more appropriate to explore evidence of flow in experienced teachers who have consistent pedagogies. Experienced teachers may be better able to reflect in and on their practice than novice teachers.

Table 1

FLOW Rubric: Primary Elements

	Lacking FLOW – 1	**Progressing towards FLOW – 2**	**In FLOW – 3**	**Moving away from FLOW – 4**	**SCORE**
Merging Action and Awareness	Teacher is inattentive to surroundings; Teacher is failing to take corrective action when errors occur; Teacher and student pacing are not aligned.	Teacher is beginning to recognize problematic areas in music and within each student; Teacher formulates a plan to take corrective action.	Teacher is responding immediately to students and music; Corrective measures are occurring simultaneously by teacher.	Problematic passages are resolved together (teacher and student) successfully; Evidence of new and multiple concepts learned by students through teacher.	
Clear Feedback	Teacher and student actions do not match; Students lack a basic understanding of what the teacher is intending.	Teacher proposes possible solutions to mistakes heard by students playing errors; Teacher possesses the awareness of multiple instruments playing, including multi-tasking.	Teacher is aware of each student's inner attention; Continuous exchange of musical ideas (by teacher and student) that aid in solving the musical mistake(s).	Moving onto a new phrase within the music only after successfully navigating through a particular phrase; Teacher uses student playing to guide comments in different sections of the music.	
Control	Teacher finds difficulty in starting students in ensemble playing; Student(s) conversations are not aligned with teaching objective(s); Teacher may at time seem to be speaking over student voice(s).	Teacher is attempting conducting gestures to demonstrate musicality, although students may/may not respond accordingly; Adjustments are being made by the teacher within the classroom environment and/or space.	Students are responding musically to the teachers conducting gestures in a positive manner; No adjustments to the teaching environment are required; bi-directional learning is occurring.	Situational distractions occur, redirecting the focus on either the teacher or the student; Ensemble sense of rhythm/pulse is slightly interrupted causing a new awareness of time.	

Learning from this study, I designed an assessment tool for measuring three elements of flow that might be of primary concern in the middle school and high school band classrooms for the second pilot study developed in Summer 2017. The purpose of this study was to assess the exploration of flow in teaching instrumental music and to examine only three fundamental characteristics of flow (Csikszentmihalyi, 1975, 1990) within each teacher. Whether the teacher's flow would be observable (*teacher as flow-er)* and to what degree might flow appear in teaching music were subsequent research purposes.

The three flow characteristics examined in the study were: merging action and awareness, clear feedback, and control. I was interested in attempting to assess flow both quantitatively and qualitatively in creating the rubric. Other factors that were considered for the rubric was that the categorical identifiers were clear and understandable and that the rubric acted as an introductory analysis of how flow may possibly manifest itself through an examination that is focused on a teacher's capacity to be in flow.

Describing how flow appears sometimes has been difficult and quite subjective. Measuring flow also began as self-reporting studies from participants within various backgrounds using a methodological approach known as the Experience Sampling Method (ESM) and is still measured that way (Csikszentmihalyi, 1975). From an observational lens, a time-continuum model is used to describe one category to the next (Wiggins, 1998). The four categorical descriptions attempted to outline an, "envelope" (Custodero, 1997) of flow that moves from: lacking flow, to progressing towards flow, to

being in flow and, finally, moving away from flow. Table 1 represents the rubric created for that study that measured the three elements.

The teacher data for this study were in the form of video recordings that three independent judges evaluated using the rubric; there were five video recordings that were used. In attempt to calibrate the assessment tool, the video samples that were collected reflected various levels of expertise amongst teachers. Video 1 and video 3 presented instruction from a teacher with less than three years' experience in the classroom. Video 2 and video 4 presented instruction from a teacher with 10-15 years' experience teaching. Lastly, video 5 presented instruction from a teacher who had more than 30+ years teaching music. All the videos were set in context of an instrumental musical rehearsal space; three string videos (videos 1, 2, and 5) and two band videos (video 3 and video 4). Also, three of the videos (videos 1, 2, and 3) demonstrated students taught at the beginning/middle instrumental level, and two of the videos (video 4 and video 5) demonstrated high school students receiving instruction.

Analysis of the data from the judges yielded a Spearman Rho coefficient of 0.68 illustrating a slightly low, yet acceptable inter-judge reliability for the rubric measuring flow. As part of participating with a College Graduate Writing Center five-day writing workshop in August 2017, I created a second rubric with the remaining three elements of flow: centering of attention, loss of ego, and autotelic experience. Although this second rubric was needed to allow for a complete analysis of flow elements (Csikszentmihalyi, 1975), this rubric served as only a writing exercise for the researcher and is not be used in this dissertation study due to lack of content validity. It became clear that measuring flow as an envelope should not be conducted on a continuum, to produce continuous scaled

data, rather that flow characteristics (while complex) are categorical and several characteristics of flow may be present at any given time.

A third and final pilot study was conducted in the fall of 2017. The environment in this study focused on a full band rehearsal of 64 high-school students, ranging from sophomores to seniors, led by a director who has been teaching music education for more than 15 years and employed at this particular rural school for more than 10 years. The experience of this specific band director was also evident in his completion of a doctoral degree in music education. The band environment was composed of both wind (woodwind and brass) and percussion instruments in the traditional Western canon. As recounted in an interview regarding the general environment of the school, the band director described the school demographics as roughly around: 45% Latino/a, 30% White-Caucasian, 25% African-American, and 5% Asian-Pacific; although, the band was more than 60% White-Caucasian.

Data collection occurred through a process of two (45 minute) separate band rehearsals. The second of the two non-participant observations was held two weeks from the first observation to help organize my data collection thoughts from what I perceived in the first observation (Bogden & Biklen, 2007). This technique was very helpful in the reflection process. During each observation, I typed continuous comments and field notes outlining the band director's interaction with the students; and, within a few hours, I was able to frame a brief paragraph of how I summarized that observation occurrence (Bogden & Biklen, 2007; Pillow, 2003). Drawing from the coding of my field notes and memos, I then proceeded in my data collection process to interview the band director over three separate incidents.

Throughout the two observations and the multiple interviews, I concluded that, although at times the band director and students were in the process of making music through performance, there was a lack of flow that was characterized by the band director in his frustration during each rehearsal. These “frustrations” and ideas of “struggle” pointed directly to the flow characteristic of properly matching the challenges and skills of the students, which impacted the flow in the band director. In summary, understanding properly matching challenge and skill level while rehearsing a band could help to establish a state of flow and learning as seen in this case study. Even as I was interviewing my band director colleague, I noticed the light of awareness turn on and how this reflexivity (Pillow, 2003) has made us both aware of teaching through just one of the characteristics of flow. Ultimately, this third pilot provided proof of concept for the decision to make videos of teaching and use stimulated recall interviews to engage teachers in exploring instances of flow in their teaching.

Participants and Setting

In the current study, the researcher video-recorded, observed, and interviewed five experienced band directors across middle school and high school. Saunders (2005) described, “expert” (or experienced) teachers as having, “a myriad of competencies, areas of knowledge and professional qualities” (p. 32). In addition, Saunders (2005) stated that,

> Expert teaching is defined by the degree to which teachers exhibit theoretical and practical knowledge about pedagogical philosophy and effective teaching behaviors together with a cluster of personality traits, such as an ethic of care for students and empathy. (p. 32)

Experienced teachers are defined, for the purposes of this study, as those who have taught for more than seven years, and those who have been teaching at their current school for more than five years. For purposes of this study, I chose five participants who I already established rapport with; therefore, I was not able to generalize the results. Three of the participants taught middle school band (Grades 6-8), and two of the participants taught high school band (Grades 9-12). All of the teacher participants were purposefully sampled and have had a past professional working experience with the researcher. The purpose of utilizing participants with a collegial relationship was to be able to uncover the possible flow characteristics that might have been present in their teaching with minimal effect of having had the researcher impact or change the participants' practice in the classroom.

The study took place in a large suburban public-school district outside a major metropolitan city in the Northeast United States. In the middle school setting, band was scheduled predominantly by grade level during the school day. Although band was not necessarily scheduled by ability, some students participated in advanced ensembles that met before and/or after school. Band met every other day for 45-minute half-blocks in sixth and seventh grade, and in eighth grade band met for an entire block of 90 minutes every other day. In high school, band was scheduled according to enrollment and concerning student interest; thus, comprising ensembles that are of like ability. Band in high school also met every other day for full blocks of 90-minute instruction. Within the setting for this study, observations were conducted across multiple levels of student performance ability and during the normal school hours.

Background of Band Director Participants

All band directors teach in the same county and the following background narratives explain their individual settings. Table 2 outlines the participants' years of teaching experience, school size, total students in band, full-time teaching duties, and which class was observed for this study.

Daisy

Daisy is a high school band director who has taught for 18 years at Daisy High School and has 22 years total teaching experience as a high school band director. Daisy also holds a master's degree of music in music education. Daisy High School is home to 1,663 students in grades nine to 12; Sixty-three percent of those students identify as white, 13% identify as Asian, 11% identify as Hispanic, 7% identify as Black/African-American, and 6% identify as multi-racial. In addition, 10% of students at Daisy High School enrolled are economically disadvantaged; according to the county website, "economically disadvantaged" means, "all students who are eligible to participate in the federally subsidized meals program."

The band room at Daisy High School is very spacious. Daisy's office is located immediately to the left upon entering the band room. When students walk by Daisy's office door, they will see a list of principles from Old Saint Paul's Church in Baltimore, Maryland, from 1692; for example, a couple of principles listed are: "Go placidly amid the noise & haste, & remember what peace there may be in silence." and "With all its sham, drudgery & broken dreams, it is still a beautiful world. Be careful. Strive to be happy." When entering Daisy's office, there is one full bookcase of Coca-Cola

memorabilia and two full bookcases of music method books. There also are five Wenger Music Library Systems filled with music repertoire located in the back of the office.

When entering the band room, there are four 4x4 platform risers that stretch the side wall of the band room that are used for Jazz band rehearsals. Moving further into the classroom, there are roughly 60 chairs and music stands scattered across the room in somewhat organized arcs around the podium, which is in front of a Smartboard that is hooked up to a computer at the front of the class. There is a colorful mural on the back of band room wall that students have painted, and on the left wall students there are two rows of trophies from various band competitions. In addition, there are two back storage rooms: one houses uniforms and concert attire and the other is for student instrument storage.

Daisy teaches band to 170 students, almost 10% of the school population. Daisy also directs a marching band for the fall, two concert bands (Wind Symphony and Concert Band), one voluntary jazz band that meets before school, one jazz band that meets as a class, and two percussion ensembles that are separated by ability.

Daisy was observed and videotaped for this study instructing the Wind Symphony, which is the, “top group” of band students, on two separate occasions for 90-minute classes (all high school band classes last 90 minutes). The instrumentation of the Wind Symphony includes:10flutes, one oboe, 13 Bb-flat clarinets, two bass clarinets, one bassoon, five alto saxophones, two tenor saxophones, one baritone saxophone, four French horns, nine trumpets, four trombones, one base trombone, four euphoniums, four tubas, and one percussion. The students, during these two classes, were rehearsing for their state district assessment. They worked on sight-reading, playing scales, and

rehearsing various types of difficult pieces of concert band music (considered to be Grade 6).

Tulip

Tulip is middle school band director who has taught for seven years at Tulip Middle School and has 16 years total teaching experience as a middle school band director. Tulip also has experience teaching low-brass techniques and marching at several local high schools and has earned a master's degree in music performance. There are two full-time teachers and one part-time teacher who teach band at Tulip; Tulip is one of the two full-time teachers. Tulip Middle School is home to 1,899 students in grades six to eight, which makes the school overcrowded; thirty-nine percent of those students identify as white, 37% identify as Asian, 9% identify as Hispanic, 9% identify as Black/African-American, and 6% identify as multi-racial. In addition, 9% of students at Tulip Middle School are enrolled as economically disadvantaged; according to the county website, "economically disadvantaged" means, "all students who are eligible to participate in the federally subsidized meals program."

The band room at Tulip Middle School is also very spacious. The shared band teachers' office is separate from the band room and is considerably small for three teachers to share; the office is in disarray as it houses three office desks, a full-size copier, a full-size refrigerator, wardrobe cabinet, nine filing cabinets, and two bulletin boards completely covered with notes of reminders, schedules, calendars, and other papers. There also are two storage rooms separate from the band room that overflow with instruments because of the number of students in band.

When entering the band room, there are two storage racks on opposite sides of the band room, each of which holds nine practice xylophones. In the front of band room, there are an array of brass instruments used by the teachers for demoing and modeling purposes. There is a tuba that is sitting on the ground, a trumpet and trombone securely sitting on a professional stand, and a French horn hanging off a utility hook attached to the front dry erase board. The podium is raised to be leaning against the wall, underneath a separate Smartboard, to save space as students walk into the room; the podium is positioned in the front of the band once students set up their chairs, which are set up to four arcs (students have to set up chairs for the first and third arcs; the second and fourth arcs are already set up as the number of students vary per class).

Tulip teaches one eighth-grade band (there are two eighth-grade bands at Tulip), one eighth-grade percussion class; two classes of seventh-grade percussion, one seventh-grade high brass class, one seventh-grade low brass class, and one seventh-grade saxophone class; and four classes of sixth-grade brass separated by instrument (two low brass, one trumpet, and one French horn class). Eighth-grade band classes last for 90 minutes and, different from high school band, seventh- and sixth-grade band classes last for 45 minutes.

Tulip was observed and videotaped instructing eighth-grade band, which has 70 students, on two separate occasions for 90 minutes. The instrumentation of the eighth-grade band includes:10flutes, one oboe, 15 Bb-flat clarinets, two base clarinets, 12 alto saxophones, two tenor saxophones, one baritone saxophones, 13 trumpets, two French horns, seven trombones, one baritone, and four tubas (there are no percussion, which meets separately in another class).The students, during these two classes, were rehearsing

for their state district assessment. They worked on fundamentals, such as breathing, intonation, and rhythm, out of two books for warm-ups and rehearsing two standard concert band music pieces (considered Grade 3).

Lily

Lily is a high school band director who has taught full-time for seven years, which is Lily's total amount of teaching experience as an official band director, at Lily High School. Lily has one assistant for marching band; otherwise, Lily is the only full-time band director. Lily High School is home to 1,444 students; fifty-four percent of those students identify as white, 7% identify as Asian, 26% identify as Hispanic, 9% identify as Black/African-American, and 5% identify as multi-racial. In addition, 26% of students at Lily High School are enrolled as economically disadvantaged; according to the county website, "economically disadvantaged" means, "all students who are eligible to participate in the federally subsidized meals program."

The band room at Lily High School is very spacious, similar to Daisy's room at Daisy High School. Lily's office is off to the right as students enter the band room. Lily's office is quite organized and is in two separate spaces; Lily always keeps snacks, such as granola bars and KIND bars, in the office for students who need something to eat. It is an inviting spot as there is a couch when students enter the office and another couch that sits outside the office. There also is a window in Lily's office door that looks into the band room.

Table 2

Teacher Participant Background Information

Flow-er	**Total Years Teaching Experience**	**School Size (Number of Students)**	**Total Students in Band**	**Full-Time Teaching Duties**	**Class Observed**
Daisy (HS)	22	1663	170	Marching Band; Two Concert Bands; Two Jazz Bands; Two Percussion Ensembles	Top Concert Band (Wind Ensemble); 62 Students
Tulip (MS)	16	1900	625	One 8th Grade Wind Band Class; One 8th Grade Percussion Class; Two 7th Grade Percussion Classes; Three 7th Grade Wind Band Classes; Four 6th Grade Brass Classes	8th Grade Wind Band; 70 Students
Lily (HS)	7	1444	110	Marching Band; Two Concert Bands; One Jazz Band; One Percussion Ensemble	One section of the Concert Band; 32 students
Carnation (MS)	39	1016	330	Three 6th Grade Woodwind Classes; Three 7th Grade Woodwind Classes	Two 6th Grade (mixed) Woodwind classes; 25 students each
Rose (MS)	35	1016	330	Two 8th Grade Band Classes; Two 7th Grade Brass Classes; Three 6th Grade Brass Classes; Two 6th Grade Percussion Classes	One 8th Grade Band; 35 Students

As students enter the band room, they encounter there is a water fountain and two large trash cans for recycling and trash; but, then they enter a more, “homey” space as there is a microwave with utensils against the side wall for students to heat up food and couches against two other walls. Along with the microwave, there’s a computer and a full-sized upright piano on the opposite side. On the far side wall, there are built-in cabinets for storage, neatly labeled; in front of the cabinets, all the percussion is neatly kept and taken care of with covers over the tops. There is one back storage room where it is likely that concert dress and marching band uniforms are kept. On the front wall, there are two entrances to a large storage area where woodwind and brass students keep their instruments and other school instruments are stored. There also are two exteriors doors with windows leading outside. A Smartboard sits on the front wall in the center and a white board next to it; a small sound cabinet are also in front with two large speakers are on the top front. In the center of the front wall, there is a podium, where Lily’s flute resides on a stand, with a conductor’s chair and a cart with music supplies, such as a Dr. Beat metronome. Different from the other band rooms in this study, all the chairs and stands are racked in the back for students to set up when they come in; Lily believes that the band room is not a gym.

Lily teaches students, in ninth to twelfth grades, in symphonic band in three separate, “blocks” of time (two wind blocks and one percussion block), a wind ensemble of about 40 of Lily’s top students, and a jazz band. Each of the classes lasts for 90 minutes.

Lily was observed and videotaped instructing one of the symphonic band wind classes, which has 32 students, on two separate occasions. The instrumentation of this

symphonic band wind classes includes: six flutes, three Bb-flat clarinets, one bass clarinet, five alto saxophones, two tenor saxophones, two bassoons, eight trumpets, three trombones, and two tubas. The students, during these two classes, were rehearsing for their state district assessment. They worked on tone and balance, scale techniques, and rehearsing four standard pieces of concert band music (considered to be Grade 4); unlike other band directors in this study, Lily did not work on sight-reading with the band.

Carnation

Carnation is a middle school band director who has taught part-time for five years at Carnation Middle School and has taught previously 34 years as a full-time band director for high school. Carnation is teaching at Carnation Middle School after taking one year off from retiring from a neighboring county school district. While a couple of other band director participants in this study have earned master's degrees, Carnation is the only participant band director with a doctorate (in education); Carnation also has a master's degree in music education. There is one other full-time band director (Rose) at Carnation. Carnation Middle School is home to 1,016 students; sixty-one percent of those students identify as white, 7% identify as Asian, 21% identify as Hispanic, 5% identify as Black/African-American, and 6% identify as multi-racial. In addition, 21% of students at Carnation Middle School are enrolled as economically disadvantaged; according to the county website, "economically disadvantaged" means, "all students who are eligible to participate in the federally subsidized meals program."

While there is a band room where the full-time band director (Rose) teaches, Carnation teaches in one of the three additional music rooms (chorus and strings use the

other two music rooms). Carnation teaches every other day and shares the room with the guitar teacher who teaches on the days that Carnation is not there. There is a separate storage room for instruments that is shared by both band teachers; however, Carnation does not have an office, while the full-time band teacher (Rose) does have an office. Carnation does have a work desk in the music room. The music room is standard rectangular classroom, which is outfitted with soundproofed walls, that has four rows of eight chairs with individual music stands. Unlike other band rooms, there is no podium for the band director at the front of the room; instead, Carnation has a conductor's stand and chair. On the side wall opposite of the front door, there are 30 guitars housed in upright shelving with additional guitars stored on top; the other side wall contains a long bulletin board with motivational posters. The front wall has two chalkboards, with a Smartboard centered between the chalkboards and next to stereo system that is connected to the computer by the back wall. On the back wall, there are two wardrobe cabinets that contain miscellaneous music and teaching supplies.

Carnation teaches sixth- and seventh-grade woodwinds. This is the first school year that all beginner woodwinds, who are sixth graders, are playing together; all the woodwind classes are mixed, except one class that is by chance all saxophone. Carnation teaches three sixth-grade and three seventh-grade woodwind classes. Each of the classes lasts 45 minutes.

Carnation was observed and videotaped instructing two different sixth-grade mixed woodwind classes; the first class had 25 students, while the second class had 19 students. The classes met back to back for 45 minutes. The instrumentation of the first sixth-grade woodwind class includes: 20 saxophones, three clarinets, one oboe, and one

flute. The instrumentation of the second sixth-grade woodwind class includes: eight clarinets, one oboe, and 10 flutes. The students, during these classes, were practicing through sixth-grade beginner band techniques. They worked on fundamentals, such as sight-reading and scales, and playing a few exercises out of their beginner band books. Notably, the students were sight-reading at a higher level in reading quarter notes and eighth notes.

Rose

Rose is a middle school band director who has taught full-time for 24 years at Carnation Middle School and has 35 total years of teaching experience as a band director (in Rose's first year teaching, Rose taught band to fourth through twelfth grades; in Rose's 10 following years of teaching, Rose taught high school band and middle school guitar; and for Rose's remaining 24 years of teaching, Rose has taught only middle school band). There is one other part-time band director (Carnation) at Carnation. Carnation Middle School is home to 1,016 students; sixty-one percent of those students identify as white, 7% identify as Asian, 21% identify as Hispanic, 5% identify as Black/African-American, and 6% identify as multi-racial. In addition, 21% of students at Carnation Middle School are enrolled as economically disadvantaged; according to the county website, "economically disadvantaged" means, "all students who are eligible to participate in the federally subsidized meals program."

As the full-time band director at Carnation Middle School, Rose teaches in the band room. Walking down the hall to the band room, students see plaques on the walls that have the history of the Carnation bands: the plaques note the years that bands have

gone to state district assessment and the rating received at assessment. Rose has a separate office from the band room, but the office has a window that looks into the band room. Notably, the office has stacks of music everywhere. The band room is multi-tiered, where three straight rows of 11 chairs sit on separate tiers; students pick up stands for the first two tiers while stands are kept on the last tier for percussion (which is where all the percussion instruments reside). The room is organized and clean, where a music stand cart resides on the first tier for students to pick up their stands, a work table sits on the second tier, and a computer resides on the third tier. In the front of the room, there is a Smartboard in between two chalkboards, a sound cabinet, and a conductor's podium and stand. There also is one large storage closet in the front of the room for band instruments that is shared with the other band teacher (Carnation). In addition, there are two storage closets in the back of the room for percussion or miscellaneous supplies.

Rose teaches two classes of eighth-grade band, two classes of seventh-grade brass, one class of seventh-grade percussion, three sixth-grade brass classes, two sixth-grade percussion classes. Rose has one part-time director (Carnation) that comes in every other school day to teach sixth and seventh grade woodwinds. The eighth-grade band classes meet for 90 minutes, while the seventh- and sixth-grade band classes last for 45 minutes.

Rose was observed and videotaped instructing one, "block" of eighth-grade band, which has about 35 students, on two separate occasions; there is one eighth-grade band at Carnation, but it is taught in two separate blocks of time, 90 minutes each, on two separate days a week. The instrumentation of the eighth-grade band includes: three flutes, one oboe, four Bb-flat clarinets, one bass clarinets, six alto saxophones, two tenor

saxophones, one baritone saxophone, four trumpets, one French horn, two trombones, one baritone, one tuba, and four percussionists. The students, during these two classes, were rehearsing for their state district assessment; however, at the end of each class, students were sight-reading one other entirely different piece of music. The students worked on sight-reading rhythms (not related to district assessment), tuning their instruments, reviewing scales and all district etude, and played two concert band music pieces (one considered to be Grade 3 and one considered to be Grade 4). Part of Rose's routine at the beginning of class is to hear all the woodwind students tune their instruments using a Strobe tuner at the front of the room; students must have a clear and steady tone that can be heard by the tuner.

Instrumentation and Data Collection

Two sets of data were collected to explore characteristics of flow. Firstly, video observations were made of teachers and then coded by the researcher, familiar with flow characteristics, to identify flow instances in the videos. Corroborating evidence was then sought from teachers via stimulated recall interviews. While these interviews allowed teachers to self-report and explain what they were seeing in the videos, the researcher followed adapted prompts (explained in the following sections) from a previously published and validated flow scale in order to maintain analysis between video data and interview data. The researcher's deep familiarity with flow characteristics allowed for teachers to fully explore what they were seeing in their videos and compare this with what the researcher had previously identified in their teaching videos.

Field Video Observations

I emailed each teacher participant prior to each school visit setting up the mutually agreed upon ensemble to observe. A 360-degree video camera was placed in the second row of the ensemble focusing on the front of the conductor's podium to record teacher instruction as well as to capture the entire classroom environment. A digital clock also was placed in direct sight to time stamp the video recording. I sat in an agreed upon location within each room as to not obstruct the video and wrote field notes of teacher instruction. I video recorded two lessons per teacher participant. Each video lasted for an entire block of 90 minutes.

Coding Video Data

Appendix B outlines the use of the Flow State Scale–2 that was used to code the video data. The Flow State Scale (FSS) was a measurement tool that was first developed by researchers Jackson and Marsh (1996) as a means to better measure flow in relation to athletes. Nine sub-states were observed within the flow experience: challenge-skill balance, action-awareness merging, clear goals, unambiguous feedback, concentration on task at hand, sense of control, loss of self-consciousness, transformation of time, and autotelic experience. Both six-item and four-item independent variables were measured within each sub-state. Participants were asked to recall a specific activity that could be stated as optimal performance and uniqueness. By recalling this unique, optimal experience, validation of each of the flow sub-states was checked. Further studies conducted by Jackson (Jackson & Eklund, 2002; Jackson, Martin, & Eklund, 2008) confirmed the validation of such measurement tools as the FSS, later revising the name to

the Flow State Scale–2 (FSS-2). Reliability estimates of FSS-2 for each flow characteristic ranged from 0.80 to 0.92 (Jackson & Eklund, 2002) which suggests it reliably measures flow when self-reported by individuals.

The FSS-2 was used in the study to code video data and to guide questions in the stimulated recall interviews. The flow characteristics that I interpreted in the teacher participants guided the stimulated recall interviews, and each teacher participant reflected on their individual experience during their interview. When I interpreted that a specific flow characteristic was present in an observation, I used the guiding questions in the FSS-2 to explore further how the teacher participant felt in that moment. For example, if I observed a moment where the teacher was exhibiting the flow characteristic of sense of control, I then prompted questions in the interview to elicit a deeper understanding as to whether they had control of what they were doing or if they felt that they were in total control of their body as noted in the FSS-2. It is important to note that each teacher participant felt they were contributing to the analysis by self-reporting the flow experience in their own teaching and that I played the role of an interpreter in the observational process.

Interviews

Appendix C outlines the stimulated interview protocol that was implemented after the observation had taken place and after the researcher has reviewed the video of the lessons. Each question was framed around the exploration of the flow characteristics and how they were observed in the lesson taught. Questions were designed to elicit teacher explanation of instructional strategies that may or may not demonstrate flow-like

characteristics. Each interview was transcribed and later coded using content analysis (Creswell, 2009). The coding allowed the researcher to locate instances of flow characteristics as observed by the teachers in their stimulated recall interviews.

Interview transcripts were sent back to participants after transcription to allow for member checking and to increase trustworthiness. This allowed the teachers to indicate if they disagreed with the author's interpretation of flow characteristics in their teaching. In this respect, the observed instances of flow as seen by the researcher in the videos could be compared to the teachers' self reported discussions during the Stimulated Recall Interviews.

Document Review

Teaching artifacts pertaining to the class were collected and analyzed for function within the observation. For example, photos of each classroom environment were taken; such as the main ensemble space where rehearsal took place, the band director's office, the instrument storage room, and any possible practice room space. Memos documented how the teacher participants perceived the physical control of their band room. Control in this context refers to the physical space in which each band director rehearsed their ensembles. Copies of musical scores or method books were obtained during each observational rehearsal as needed but were not requested prior in advance. Lesson plans were not collected prior to an observation.

Field Notes

Field notes recorded more detailed information of the instruction delivered by the teachers. To elaborate on the specifics of what I observed and recorded in my field notes,

the general flow characteristics as described in Flow State Scale–2 (see Appendix B) guided my exploration (Jackson & Eklund, 2002).

Procedures

The researcher was given IRB approval for video recording the band directors' teaching and for the interview protocols and questions. Teachers participating in the study were contacted via email and telephone for their consent to be part of the study. They were asked to give their consent to participate in the project and, the researcher began filming them at the beginning of the Spring 2018 semester. Table 3 details the specifics.

Analysis

I analyzed the videos after the observations for characteristics of flow by using the FSS-2 scale (Jackson & Eklund, 2002). The FSS-2 scale served as a guide to inform the characteristics of flow seen in each teacher video. I watched each video twice and noted exact timings in my field notes of instances or evidence of flow characteristics (challenge-skill balance, action-awareness merging, clear goals, unambiguous feedback, concentration on task at hand, sense of control, loss of self-consciousness, transformation of time, and autotelic experience). The interview protocol (see Appendix C) also was aligned with the FSS-2 Scale and structured with these flow characteristics in mind. The interview data was transcribed and coded for thematic material with regard to each research question (Creswell, 2009; Seidman, 2013). I analyzed the interview transcript data by doing a first read, making basic notes in the margins. The second read analysis

allowed me to note details about each instance that teachers noticed instances of flow characteristics. I compared the stimulated recall interview data with my field notes and any memos written earlier to further develop corroborative evidence about the instances of flow from each teacher participant.

Ethical Considerations

An ethical consideration to be observed is that I knew my participants and have worked with them in the past. However, this allowed me to establish a level of rapport and trust with the participants in the study, in which I was able to collect data with minimal disruption to the teachers' schedule and their students' learning. Rapport with the participants was essential in understanding their experiences both from observational video data and their interview response data.

Issues of Trustworthiness

In order to establish trustworthiness, the teacher participant reviewed the video observation alongside myself. I also had a flow theory expert (Custodero, personal communication, February 2018) review several video excerpts to establish trustworthiness in my own coding of the videos. During the stimulated recall interviews, FSS-2 instrument questions guided the conversation using the Interview Protocol in Appendix C. The interviews were transcribed via the Rev.com service, checked for accuracy by the researcher, and sent to the teacher participant for member checking. I then coded the transcript for thematic-based material to further determine whether there was evidence that teacher participants were aware of their flow state in teaching

(Creswell, 2009; Seidman, 2013). My bias is evidenced in my own experiences as a teacher that was often in flow while teaching later in my music teaching career. This bias served as a strength in the current study because I have spent hours internalizing and recognizing flow characteristics in myself and, to some degree, in other teachers.

Chapter Summary

This chapter outlined the methodology in which I conducted a multi-case study about the characteristics of flow as seen in experienced middle school and high school band directors. I observed five, experienced, band directors in a non-participant observational manner while collecting field notes and memos of their teaching episodes. I reviewed video of their teaching using the FSS-2 Scale (Jackson & Eklund, 2002) that aided in measuring characteristics of flow. I then reviewed each video through stimulated recall with the teacher participants further exploring any possible characteristics of flow in their teaching. After coding those videos for instances of observable characteristics of flow, I interviewed each teacher participant to further understand flow in their teaching. These interviews were transcribed and sent to the teacher participants for member checking. Content analysis developed themes amongst the teacher interview data. I analyzed the transcriptions of the interviews (Creswell, 2009; Seidman, 2013) with a view to determine the observable instances of flow characteristics in experienced middle and high school band teachers.

Table 3

Timeline of Data Collection and Catalog

Time Frame	**Data Collection/Analysis Procedure**
January 2018	Initial site visits; Begin first observations; Begin organizing video recording segments
Early February 2018	Continue to observe teachers; Organize video recording segments.
Mid-February 2018	Finish observing teachers; Finish organizing video recording segments.
Late February 2018	Conduct stimulated recall interviews. Begin coding transcribed interviews.
Early March 2018	Finish coding transcribed interviews; Have transcriptions member checked by participants Begin developing themes per teacher participant.
Mid-March 2018 Late March 2018	Writing up findings (themes) and analysis; Finish writing analyses, findings, and implications.

Chapter IV – FINDINGS

Overview

The nine characteristics of flow being explored in each teacher/band director participant were: (a) challenge-skill balance; (b) action-awareness merging; (c) clear goals; (d) unambiguous feedback; (e) concentration on task at hand; (f) sense of control; (g) loss of self-consciousness; (h) transformation of time; and (i) autotelic experience (Csikszentmihalyi, 1990, 1997). The use of the framework allowed for the characteristics of flow to be explored in each individual teacher.

Using the Flow State Scale (Jackson & Marsh, 1996) to explore flow characteristics for each teacher participant observations and follow-up interview to the observations, it was apparent that every experienced middle school and high school band director experienced flow characteristics at different times while instructing their bands. Several of the band directors experienced flow characteristics at the beginning of rehearsals when conducting warm-ups or fundamentals with the entire band, while flow characteristics appeared in other of band directors when working with individual students.

Some of the flow characteristics were more present in some of the band directors than others. One of the main characteristics of flow that was present amongst a majority of the band directors was sense of control, while the challenge-skill balance, clear goals, and autotelic experience characteristics also were highlighted for band directors. As flow

is not always quantifiable into just one category for all experiences, at times, certain teaching experiences for the band directors reflected several characteristics of flow.

Common qualities that sustain flow for band directors were observed to be goal setting and planning. Having good relationships with students and keeping students engaged also were present as qualities to sustain flow. A more common condition for facilitating flow characteristic for the band directors was having supportive administrations or fellow staff members. Other conditions that facilitated flow included being organized for class and having uninterrupted time to plan or teach classes. One common condition that inhibited flow for all the band directors was scheduling of classes by the administration. Other conditions that inhibited flow were student disruptions of class, the age of band students, and community expectations of band students. These findings will be detailed in the following sections of this chapter.

Are flow characteristics present during teaching experiences of high school and middle school band directors?

Flow characteristics in all teachers were revealed when the flow framework was used to analyze and interpret the video and interview data. The following section summarizes these briefly.

Daisy

Flow characteristics were apparent when Daisy was directing students who encountered a difficult passage of music during rehearsal of one of the pieces for district assessment; Daisy's remarks toward the students as they worked on the specific music

passage reflect Daisy's state of flow in embracing the challenge present. Flow characteristic also was seen in Daisy's work on intonation with band students toward the beginning of class; Daisy would be in a flow state described in the feedback characteristic, when walking around the room monitoring the students, who were independently helping each other with intonation, and providing them feedback. In addition, this flow characteristic was seen when Daisy received student feedback when teaching.

Tulip

The flow characteristic of challenge-skill balance was apparent for Tulip when working with students through a study guide Tulip created to help the band understand a piece of music; the students appropriately responded to the study guide, which created a state of flow for Tulip. Flow characteristics broke for Tulip when working with one student trombone player to try and help the student fix notes, and Tulip encountered difficulty in never getting the student situation fixed.

Lily

Flow characteristic of goal setting was apparent for Lily as students first walked into the band room and became aware of the clear class expectations to be met that session. This flow characteristic also was present when Lily worked on fundamentals and warm-ups with students as Lily's clear goals would receive feedback from students as well as present Lily's action-awareness merging. In addition, the flow characteristic of autotelic experience was present in the enjoyable dialogue exchanges Lily had with students about the pieces they were playing in class.

Carnation

The flow characteristic of feedback was apparent for Carnation as students did sight-reading exercises at the beginning of class, where Carnation could receive clear feedback about the progress of students with the exercises. A flow characteristic also was observed through Carnation's loss of self-consciousness as Carnation worked within an individual student to overcome a particular problem. In addition, the flow characteristic of concentrating a task was seen in Carnation when of helping students improve as they played a duet.

Rose

Flow characteristic was apparent for Rose as students did sight-reading exercises during class, where the challenge-skill level would be met by Rose. Flow characteristic of sense of control also was present when Rose would work with students on tuning with the expectation of proper tones. In addition, the flow characteristic of transformation of time could be seen as Rose would lose track of time of where the agenda should be going.

What are the specific flow characteristics present?

The following section describes the specific nature of the characteristics explored both via the observations and during the stimulated recall interviews.

Daisy

The flow characteristic that was most present for Daisy was the sense of control by giving students control/autonomy when Daisy was working with the band students on intonation. About 15 minutes into class, Daisy worked with students on intonation for

about 15 minutes after playing scales. Daisy had the students work with another to help them tune their instruments; whenever the band tuned as whole group there were 62 students playing. Daisy would break the groups into roughly five groups of 12, which allowed the students tuning to hear the music more clearly and it seemed to keep students engaged. The second chair player helped the first chair player figure out if the first chair was in tune; this pattern then repeats itself with the other students in the group (the fourth chair helps the third chair, etc.). During this time, Daisy was circling the band room monitoring the students to provide them feedback. Daisy commented, when interviewed, about providing students autonomy when practicing intonation with students:

> This is gonna sound odd. It's controlled out of control … because I feel in control of the situation because I can … stop it if I need to. But, giving them (students) control to actually do it on their own … Some of the thoughts that go through my mind when I'm doing it (giving students autonomy), I'm often wondering whether or not I'm … spending too much time on it? Do I need to move to the next group? … [B]y … just judging that by what I'm hearing, how I'm hearing them doing it, and watching … how they're doing it as well … [S]o again, … I feel in control of the situation, but I also feel that I'm out of control 'cause I have given that to them (students).

Daisy's statement also illustrates several other characteristics of flow: the characteristic of concentration on task at hand is present as Daisy thinks about what Daisy hears and sees students playing and making judgments about moving forward based on those assessments. It also represents the characteristic of unambiguous feedback by students to Daisy as Daisy judges whether to move forward based upon what Daisy hears from and sees in students. In addition, the characteristic of loss of self-consciousness is apparent as Daisy is only conscious of students as Daisy has given control to the students.

A second flow characteristic that was markedly present for Daisy was the challenge-skill balance. Daisy chooses music that was not only challenging for students

but challenging for Daisy. Specifically, Daisy studied a score and looked at the low brass sections to determine the challenge level for students because Daisy's primary instrument is the low brass instrument Euphonium. Daisy knew if the score is challenging it would be fun to teach. During practice of one of the district assessment pieces, woodwinds (oboes, flutes, Bb-flat clarinets, and saxophones) had a very fast and technical passage, and Daisy hadn't discovered that layer yet within the score. The passage was only two measures, but the measures were challenging because the music was very fast to play and had a lot of sextuplet notes. When Daisy discovered it while directing the band, Daisy remarked out loud:

> [T]hat looks fun! I've never seen that before. Cool, cool, cool! [Measure] 97. Let me hear the triplets. I've never noticed this before. Oh my gosh! Looks fun! One, two … one, two, ready and [students play]. Okay. Maybe not quite fun yet, but almost. Try again. It will be fun! One ... No pain, no gain. One, two, ready … [crosstalk - clapping subdivisions] … let's do it right now … it's a challenge all of a sudden! … and one, two … one, two, ready go … that's what happens when you ask a brass player to count fast.

These statements also reflect an autotelic experience for Daisy as they show Daisy clearly enjoying the challenge present by the previously unnoticed difficult musical passage.

A third highlighted characteristic of flow for Daisy is the unambiguous feedback that Daisy received from students while teaching. Initially, the feedback came to Daisy aurally through the music that the students were playing. But, Daisy had a clear goal to have students listen and make musical decisions; thus, Daisy would not directly ask students for feedback, but, for example when practicing intonation, Daisy would ask for student guides to come up to the front of the classroom and critique the intonation of the ensemble using hand signals – thumbs up, thumbs down, or somewhere in-between. Daisy automatically then adjusted how students learned based upon the critiques.

Tulip

The flow characteristic that was most present for Tulip was the challenge-skill balance. A major part of Tulip's work was receiving feedback from students. Tulip had a clear goal in mind with the music that students play; but, when students played, Tulip didn't want the difficulty of a piece to be too high to allow the students to enjoy themselves. The level of the music itself was not the challenge for Tulip, but being aware of the students' feedback when teaching the music and keeping the students engaged were the challenges. Tulip remarked in the follow-up interview that, "I need … an environment where … there's focus … which, a middle school classroom … just flat-out doesn't have."

One example of the challenge for Tulip of being aware of students' feedback occurred during one of the pieces that the students were playing where Tulip was signally out the harmonies of the piece for low brass, which had multiple trombone parts. For some of the trombone players, Tulip had them play a euphonium part for Tulip to hear that part. Tulip had a clear goal of wanting to keep things moving; however, not all the trombone players were playing the right notes. Thus, Tulip had to go down the line of trombones to hear the partials and help fix the students' playing. The last chair trombone player could not play the right note; Tulip tried various techniques to help the student fix the note, but the student never understood. Tulip appeared frustrated by not understanding how to correct the student's problem; Tulip was not in flow because the student's skill level did not meet Tulip's challenge level. Tulip reflected in the follow-up interview that this incident broke Tulip's focus and suddenly Tulip became aware of time. It was not a loss of control for Tulip, but it was a loss of momentum. Tulip further

reflected about that moment that Tulip just wanted to help the student, “get it right … [a]nd to help [the student] get there”.

However, Tulip was able to experience flow where student engagement became the challenge as viewed in one of the district assessment pieces that the band played. In preparation for that piece, Tulip created a study-guide of the hardest sections for students. Tulip created such study guides to have the full band engaged, even if the guide is focused for just one instrument; thus, the study guide increases Tulip challenge level because Tulip has to write the study guide for the entire class. In the piece, there’s a four-note repeated pattern (tongue – slur – short -- short) that was scored only for flutes, in which Tulip wrote the study guide for everyone; but, specifically, Tulip wanted to challenge the low brass students. When the students played using this study guide, Tulip’s challenge level was met as it was apparent that they all were clearly engaged in playing the music.

Autotelic experience is another present flow characteristic for Tulip. After students finished going through the study-guide for the district assessment piece, the students played straight through the music without any breaks. For Tulip, the study-guide appeared to have helped the students play together, which was meaningful to Tulip. Tulip found it rewarding when students are engaged and really liked to the see the progress of students, especially in the three years that the middle school students are there. Tulip commented in the follow-up interview that:

> [T]he goal I try to tell my students is to just improve every day … [even] [i]f it's for five minutes or ten minutes or half an hour, whatever you can do to improve yourself... is important. I think my goal is just … let's improve. Let's improve it and as long as they're (students) meeting that goal then they're going to grow and get better. … I have to try to push them sometimes to improve at a rate to get us

> to, like … yesterday … [s]o we can perform well … But... I feel like any teacher who ... want[s] that light bulb moment. … I think for us, we have those but for the most part those are light bulb moments for us as music teachers, are when we hear the improvement. And it's … when we hear them get better, that's that light bulb moment. Like, "Ah. Yeah." … And then they hear it and they go, "Wow! That's cool." And they like it. And that makes me happy.

Lily

The flow characteristics that were most present for Lily were sense of control and clear goals. Lily's sense of control was best seen as students walked into the band room, where the Smartboard displays the agenda for the whole class: individual scales and class repertoire (the multiple pieces listed reflect Lily's desire to expose students to more literature as they are a younger group of students). There's also an inspirational quote (for example, "Music is life. That's why our hearts have beats.") on the Smartboard and positive reinforcement for class expectations; for example, "We will play with correct posture" is at the top of the Smartboard, and, "I will participate in class rehearsal" is at the bottom of the Smartboard.

Lily had a clear goal of having a band with good sound for district assessment and an aural image of how the band should sound. Lily focused on fundamentals with students for about 20 minutes of class; Lily specifically worked on tone with brass players for them to not overpower the woodwind players. Lily typically spends more than 10 minutes of class time (between 15 to 20 minutes) on fundamentals, which is a reasonably expected portion of time for a 90-minute rehearsal block focused for assessment. Students are graded on the music and not fundamentals, but because Lily knows that students are probably not practicing fundamentals on their own at home, it is included in the class time. In the follow-up interview, Lily added that walking around the

band room primarily working on fundamentals with a flute and playing with students primarily when working on fundamentals and warm-ups is an automatic response. When Lily picked up the flute and play with students, it illustrates a tie into the flow characteristic of action-awareness merging; such teaching style by Lily connects to the clear goal of good sound by the band with receiving unambiguous feedback (another flow characteristic) from students. Lily observed in the follow-up interview:

> I do walk around a lot more during the warmup and fundamentals area then when we do music … because I know the fundamentals more and … it's something I can walk around and just clap through with them … [S]o when I do that … it's interesting, obviously if a kid has their phone up on their stand, they might turn it around, or all of a sudden, . . .their hand goes up to turn it off while they're playing with one hand … if they realize that I'm coming around and that their instrument or stand might be in the play, sometimes they actually move it . . and I know not to go near the trombones when we're doing … scales, 'cause I will get hit … [S]ometimes posture changes as I walk around. All of sudden [for students, it's like] "oh, yeah, that's right, [Lily] can see my back now." So there's that feedback of just nonverbal when I walk around.

In addition, Lily wanted to work on multiple songs for assessment. Knowing that Lily could possibly lose track of time, Lily asked a student to be a time keeper to ensure rehearsal sessions did not run over time slotted for each piece.

Another markedly present flow characteristic for Lily was autotelic experience. When students played pieces in rehearsal, Lily experienced flow as an autotelic experience when Lily and the students had enjoyable dialogue exchanges about how the pieces should sound. Before beginning one of the pieces, Lily asked the students "Where are we going?" One student responded, "out West." Lily replied, "Giddy up!" and energetically counted them off to play the music. In another exchange about a different piece, Lily started by setting a clear goal. Lily asked students, "what do we do on fundamentals of a note?" One student responded, "air." Lily further remarked, "we are

going to have fun with this one too," and that, "we are going to Minnesota now, we've migrated West." Lily also previously asked the students to play, "with crisp Minnesota air" when talking about accented notes. Lily then settled the students down by instructing them to, "focus, focus," and ended the dialogue by commenting, "[w]e are done having fun." before starting into the piece. In the follow-up interview, Lily further reflected that in preparing for district assessment of the four pieces that they played, Lily asked students to pick one of the pieces for them to enjoy playing it and implied that Lily would also enjoy teaching it.

Carnation

The flow characteristics that were most present for Carnation are unambiguous feedback and loss of self-consciousness. Unambiguous feedback was best seen for Carnation when Carnation began the class, which is a young sixth-grade band class, with effective breathing techniques and sight-reading that are important skills for developing successful band students. Carnation used an online program, (www.sightreading factory.com) to measure students' progress. Carnation could set the level, key signature, and range of music for the sight-reading instantaneously. As students were sight-reading, which was projected on the Smartboard, Carnation is concentrating at the task at hand (another characteristic of flow) and listening intently for the errors students made. Then, before the students play the sight-reading, Carnation constantly engaged students in questions about the skills required to play the sight-reading, which provided Carnation clear feedback about students' understanding of the sight-reading. Carnation commented in the follow-up interview that:

> I like to ask questions so ... I know that, if they had to teach me, they could teach me. I'm always thinking like that. I know they understand it if they can teach me. So I always ask questions to see, it's for understanding … And … in the back of my mind I'm always thinking "Okay, could they teach me this … topic." … [N]ine times out of 10 they can. And a lot of times they say things better than I do [, e]specially to their peers. If I'm trying to explain something to somebody and they're just not getting it, then I'll turn to their neighbor and say, "Okay, you teach him." And almost to a kid, they can do that.

Carnation's teaching practices were student centered, which enabled Carnation to sustain flow that is represented through a loss of consciousness; it's apparent that when Carnation teaches that it is not about what Carnation knows, but about what the students understand. For example, when the band was working on scales, Carnation noticed that a student playing clarinet was having a problem getting over the, "break," which is the upper register of the clarinet (playing notes in this register is not easy for a novice clarinet student). The student told Carnation that, "I can't do this. It's too hard." Carnation stopped what Carnation was doing with the rest of the class and centered attention on that student. Carnation then helped the student understand the student's difficulty in playing the notes and worked solely with the student on playing those notes correctly to the point that the student, at the end, was confident in being able to play those notes. Carnation, at the end, then whispered to the student, "don't say 'I can't' because you just did." Carnation further reflected during the follow-up interview about on working with students that, "I just think it's important that they (students) know that they have the power to do it, they just have to do it. Or at least try to do it." Carnation also emphasized the importance of being student centered as Carnation notably remarked that, "I am a music educator, not a band director."

A third notable characteristic of flow that Carnation displayed was concentration of task at hand, which was having the band students improve their music abilities. For example, when working on a duet, Carnation had all the students play the, “A line” (which is the melody) and then the, “B line” (which is the harmony). Carnation then made the students play the piece twice and, afterwards, asked the students which time was better and why. In receiving such clear feedback (another characteristic of flow), Carnation could assess if students were improving and adjust goals for improvement.

Rose

The flow characteristic that was most present for Rose was challenge-skill balance. At the beginning of class, Rose had a clear goal (another flow characteristic) for students to engage in sight-reading rhythms from the Garwood-Whaley book *101Rythmic Rest Patterns*. Rose would count with the students as they were playing the rhythms, or Rose would have the students say the counts. During this sight-reading time, students would encounter various problems that Rose would have to fix. This might have frustrated Rose as it appeared the students were not listening to Rose’s instruction; but, Rose has found various ways to engage the students to fix the problems in sight-reading presented by students not listening to Rose and then stay fixed permanently. Rose commented about fixing student problems in the follow-up interview:

> The challenge to me is when some kid doesn't get it. I need to come up with a way for them to get it, so I need to come up with multiple different ways of explaining something until I finally hit on what makes sense to them. So I can explain it three different ways and I can stay on their face that they're still, “Uh.” So the challenge to me is I have to keep thinking of different ways to explain it to get them to get it … [I]t's like being a mechanic … I listen to it, I gotta figure out what's wrong and I gotta isolate the problem, I gotta fix the problem and I gotta put it all back together again … And the problem needs to stay fixed.

In addition, Rose noted in the interview that sight-reading with the students becomes an autotelic experience (another flow characteristic) for Rose. Because Rose has been teaching band for 35 years when Rose encountered working on different materials, such as site reading, it became rewarding.

Another flow characteristic that was markedly present for Rose was sense of control as Rose is the expert in the middle school classroom. For example, Rose tried to control the intonation of the band by going down the line of instruments and students and having each student play a tuning note; Rose then would tell the student whether the student was flat or sharp according to the Strobe tuner. Rose's projecting voice, which could be louder than the actual instruments playing, instructed students is a reflection of the sense of being in control as it allowed Rose to maintain teaching flow and receive the feedback needed from students to move forward. There was once instance where Rose was ready to start conducting the students, and repeatedly stated and got louder repeating, "Ready! Ready!" until the students were quiet and ready to play.

A third flow characteristic that was present with Rose was transformation of time. On Rose's Smartboard, Rose had a list of objectives for class, which included the amount of time for each objective. While Rose would adhere to the order of the objective, the actual amount of time spent would vary because Rose would lose track of time. Rose reflected about time management in the follow-up interview:

> [T]he time … doesn't always work out … so the time thing on the board... It's not a promise, but it's- something I try to do for them … They're (middle school students) supposed to have one minute of attention span per year that they are, so most of them are 13 years old, so I try to stay just like 15 minutes, maybe 20 on each piece … [But,] if somebody says "No, we're supposed to … be on the next piece." Then I usually get to a good stopping point …

Teachers' perceptions of the sustaining qualities of flow experience characteristics of flow when teaching.

Daisy

Goal setting has helped maintain flow for Daisy during rehearsals with students, such as with the students practice routines of working on scales and intonation at the beginning of class. Daisy knew what needed to be heard during such times and then could discern and be seen in a flow characteristic when guiding students to help them achieve playing the right scales or tones.

Having good relationships with students also has helped Daisy maintain flow in rehearsals. Daisy not only has seen band students regularly in class for four years in high school, but Daisy further has built relationships with students in extracurricular activities for practice purposes and preparing for band competitions. Building upon these relationships, where Daisy and the students are comfortable working with each other, then has guided Daisy to achieving clear goals and being in flow as Daisy would engage in an almost collegial musical exchange of ideas with students: Daisy would musically try something, then students would try to repeat that musically and provided feedback and then the exchange would continue in that manner.

Tulip

Good planning for classes has been an important quality in maintaining flow for Tulip. Tulip commented in the follow-up interview:

> I have to have plans … I have to know, all right, here's what needs to happen. There needs to be a sequence. So if that sequence is to be broken (such as a student needing a bathroom break), or I run out of plan, then I'm gonna lose my state of flow. I think that that's gonna mess with it.

Uninterrupted chunks of time and an environment for students to focus also have been important qualities that sustain flow for Tulip. When minimal disruptions have occurred during class, Tulip could continue working through challenges in music without losing the focus of students, especially because keeping middle school students engaged can be challenging.

Lily

Keeping students engaged has been a sustaining quality of flow for Lily, which has allowed Lily to receive feedback and make progress on the pieces of music. Lily further reflected on student engagement in the follow-up interview:

> Just have [the students] play. And that's part of the engagement and everything. So every once in a while I do that … I just want to hear … tubas, play this for me. And I don't think it was something that you necessarily experienced in the two rehearsals, but it is something that I try and keep in mind. Especially for percussion and my wind ensemble, because they are very good at what do. Or I'll just say, hey trumpets, I see you over there, thank you for your patience. And even if I don't have them play, I just let them know that I see them, they're there, and I'm aware that I'm getting to them, and that they're a little bit bored, or relaxed.

Another quality that has sustained flow for Lily has been the energy level in the band room with students, which has given Lily a positive sense of control of the classroom and would make Lily feel good (an autotelic experience). Lily added in the follow-up interview that the energy level, “doesn't necessarily have to be high energy all the time, in your face.”

Carnation

Two of the most important qualities that have sustained flow for Carnation has been planning for each class and being aware of the time during class, which has enabled opportunities for flow. In addition, it has been important for Carnation to learn something new each day of teaching. Carnation explained in the follow-up interview:

> Well, you obviously have to have an overall framework of how much time you have. You can't, … just go and think you're never gonna be able to … end [class]. There is a bell, and you have to give them (students) time to put their instruments away. So first you have to know the framework. And then within that framework, you have to have a sense of what you want to accomplish. And you need to accomplish and learn something new every day. And so do I. I have to learn something new every day, from them.

Similar to Daisy, having a good relationship with students has helped maintain flow in band class for Carnation. At the beginning of class, Carnation has asked students how their weekend was or how they were doing since the last time they saw Carnation. This has enabled Carnation to have an autotelic experience of enjoying teaching middle school band.

Rose

Having a structured rehearsal, which is mapped out on the Smartboard, has been a sustaining quality of flow for Rose, which has helped Rose have an autotelic experience. Rose commented in the follow-up interview:

> I can say [to the students]"Read the board. Read the board." And they are supposed to … get their rhythms out, get their scales out, get their chorales out, put their music in order so that there is flow … So there isn't any downtime or confusion as to, "what are we doing next? I didn't know." … [I]t's on the board … and that is rewarding to me. It helps me have a good day. I like to have good days. I like for them to have a good day. So if we have a successful rehearsal … where everybody gets along and it's very cooperative … then that in itself is a reward …

Setting clear goals also has been a sustaining quality of flow for Rose because it has helped students know what is expected of them and Rose during class. Rose would be able to engage in flow when students understand and actually do what is expected of them.

What possible conditions facilitate flow?

Daisy

Uninterrupted chunks of time for teaching have been among the main conditions for Daisy in facilitating flow. With little to no interruptions during class, Daisy could be in flow in teaching students, such as concentrating on a task at hand, to understand the music. But, repeated interruptions of class time completely would break any possibility for flow in teaching. For example, on Valentine's Day, students get singing valentines from choral students throughout the day; nothing can really be accomplished on that day as classes are repeatedly disrupted.

A positive school climate also has facilitated flow for Daisy because it encourages an autotelic experience when Daisy would teach band – the ability to for Daisy to enjoy time working at the school and with students. Daisy's autotelic experience would turn into quality teaching time with students.

Tulip

The availability of planning time is one of condition that has facilitated flow for Tulip. It has given Tulip time to mentally prepare for classes and handle the administrative tasks that would otherwise break flow if time is interrupted in teaching

class. Having a supporting school principal who understands how to schedule for a beginning band has been another important condition that has facilitated flow for Tulip. If too many students are scheduled for a band class, that would easily break flow for Tulip because then the class becomes about classroom management and not continuous music making.

Lily

Being organized has been a condition for Lily to be in flow and experience a sense of control or have an autotelic experience. Lily further remarked in the follow-up interview:

> I am very organized, so I make sure that I have ... that helps me. First of all, I've always been organized, I love school supplies! … My flute is out ready to go, and the things that I use on a daily basis, for almost every class, are already sitting there, in a binder, and they are arranged by class. So I can just get the binder out and flip to it … the metronome is already ready to go. So I do have a lot of that already in place for that purpose, so I don't have to stop in the middle or go and find things.

Having a supportive and positive fine arts department (the teachers in the department get along very well) also has been an important condition that has helped facilitate flow for Lily. Lily has had lunch with the fine arts department every day, and the teachers would coordinate together to share important school spaces, like the school stage, which otherwise would be problematic and disruptive if Lily, who has liked a sense of control, could not access spaces for rehearsal.

Carnation

Carnation initially remarked during the follow-up interview that conditions to facilitate flow were hard to consider as flow should be, “innate.” Carnation further

mentioned, that Carnation, “doesn’t think about it (teaching).” Such comments about conditions that facilitate flow likely reflected Carnation’s ability to be in flow often during classes. However, a condition that Carnation observed as important is having a routine, such as breathing and sight-reading with students at the beginning of class. Carnation also added that other conditions that facilitate flow are knowing what must be accomplished and how to get that done. Such conditions would reduce interruptions throughout the class time and keep Carnation focused.

Rose

General classroom management and general respectful behavior are conditions that have helped facilitate flow for Rose. With middle school students, Rose has used a little sarcasm to lighten the class, but always maintained respect for the students, which enabled them to give Rose the feedback Rose needed to move them forward. Rose reflected on this in the follow-up interview:

> I always say that if you're talking, you can't listen and if you're not listening, you're not learning. So we have to take turns … I always tell 'em (students), “this is how school works. You raise your hand and if I feel like calling on you, I will, and then you speak and I listen and then I answer you and then we all listen.” You know, that's …how school works … [t]hat's why I invented raising hands, which I didn't really, but if I say that, it's funny …

Another condition to facilitate flow has been when the administration scheduled band students correctly by ability, which enabled equal levels of skill within band classes and reduced Rose’s disruptions in class to have to work amongst students with different skill levels. In years past, if Rose saw imbalance in student ability in classes (for example, one class with more stronger students), Rose would work with the administration to reschedule the students to balance the class.

What possible conditions inhibit flow?

Daisy

Community expectations have inhibited flow for Daisy. For example, Daisy commented in the follow-up interview that sometimes parents or members of the community do not understand, "why you couldn't just at the drop of a hat do a half an hour performance." It has been a misunderstanding of student expectations for Daisy and undue pressure for Daisy, which could break flow, in trying to prepare the students just to play quality music. Daisy has seen these students as music learners and not trained professionals at this point in their music journeys.

The administrative role as a teacher also has inhibited flow for Daisy. Daisy could not set clear goals if there was not proper time to plan due to administrative duties like planning for classes. Scheduling has become a challenge because as the school has offered more choices of classes to students, Daisy has spent more time in developing new and creative ways to market band to students. Daisy commented during the follow-up interview:

> [I]t's like those (administrative) types of things. I [can] feel … a shift in [my] focus [when the school changes] how courses are offered … I think it can impact your sense of flow just in terms of where do you … feel the value [is of administrative duties].

Tulip

The age of the middle school students has inhibited flow for Tulip. Because the students are young learners, they would become tired after playing for a while, which could break flow for Tulip. As middle school students, if the musical challenge was too

high for them, then this condition also would break flow for Tulip because they would give up on the piece of music before they actually tried playing it.

Similar to Daisy, the scheduling of students has inhibited flow for Tulip. Tulip commented in the follow-up interview that:

> I really find that the schedule is … the biggest … either stumbling block or biggest aid in our success as teachers in the music education field … For example, … in sixth grade [band that] I had a few years ago, we had a class of 50 beginning brass players and that was the best [scheduling the administration] could do, I was told … and it was too much. It was too much to manage … almost never did we experience a state of flow … just because … it was just constant maintaining of … a quiet environment where kids could learn.

In addition, Tulip had difficulty in getting to know students in that 50 beginning brass class, which also inhibited flow as Tulip experiences flow when Tulip can understand how students can become engaged in the music.

Lily

One of the main conditions that has inhibited flow for Lily are class disruptions. Often, class disruptions have occurred because: students have needed something, such going to the restroom, needed to go to the nurse, or have had an, “early release” from class; administrators or other teachers have brought notes to the class for students; or there has been an unexpected event, such as a fire drill. Any of these class disruptions would inhibit flow for Lily as Lily needs to be organized to create flow and be fully engaged with students to maintain flow.

Carnation

The current scheduling of sixth-grade beginning woodwinds has been the main inhibitor of flow for Carnation. Because of the current scheduling where Carnation, by chance, has one section of sixth grade band that is only one instrument (saxophone), it presented a challenge to Carnation keep all students learning at the same pace; the saxophone class has been at a much higher learning level than the other two mixed woodwind classes where Carnation has spent more time on working with different instruments. Carnation mentioned that teaching has never been so hard as this year as a result of the scheduling changes and further explained in the follow-up interview that:

> The current schedule is a challenge just because I've got so many different instruments in each class. And … I always wanna give them (the students) my best, so I feel like I need to be in a position where I can be successful. And if … they (the administration) [can] place me in a position where I can be successful, then they (the students) can be successful. So it's a challenge, but I feel like I can do more. I could do more if the scheduling was different.

Rose

Student disruption during band class is one main condition that inhibits flow for Rose. Because of the age of middle school students, student disruptions have been fairly common and would easily break flow when Rose has been teaching. Rose further commented in the follow-up interview: "[I]f they're (students) gonna continue to be disruptive and interrupt my flow … or throw me off my groove, then I'm gonna send an email home and between the parents and myself, we're gonna get it worked out."

Similar to Carnation, the current scheduling of sixth-grade band classes is another condition that has inhibited flow for Rose. Because these are beginning band students, it is difficult for Rose to have given the proper amount of instruction time during the

mixed-band classes and have kept the students learning at the same pace. Rose commented in the follow-up interview that,

> Every time you have a new note … [as a teacher you have to now teach it] 80 different times [because of the different types of instruments], you wanna just be able to say it once or twice and then repeat yourself once or twice and then move on.

Summary

The nine characteristics of flow being explored in each teacher/band director participant were: (a) challenge-skill balance; (b) action-awareness merging; (c) clear goals; (d) unambiguous feedback; (e) concentration on task at hand; (f) sense of control; (g) loss of self-consciousness; (h) transformation of time; and (i) autotelic experience (Csikszentmihalyi 1990, 1997).

Using the Flow State Scale (Jackson & Marsh, 1996) to explore flow characteristics for each teacher participant observation and follow-up interviews to the observations, it was apparent that every experienced middle school and high school band director experienced flow characteristics at different times while instructing their bands. Some of the flow characteristics, such as sense of control, challenge-skill balance, and clear goals were more present in some of the band directors than others. As flow is not always quantifiable into just one category for all experiences, at times, certain teaching experiences for the band directors reflected several characteristics of flow.
Amongst qualities that sustain flow and flow characteristics for band directors, goal setting and planning for the band directors were common. A common condition for facilitating flow for the band directors was having supportive administrations or fellow staff members; other conditions that facilitated flow included being organized for class

and uninterrupted time to plan or teach classes. One common condition that inhibited flow for all the band directors was scheduling of classes by the administration; other conditions that inhibited flow were student disruptions of class, the age of band students, and community expectations of band students.

Chapter V – DISCUSSION

Overview

The purpose of this study was to explore and identify flow characteristics in experienced middle school and high school band directors in the context of their teaching. This research may contribute to improved education and preparation of band directors, helping them to recognize and achieve flow and develop good teaching practices. This may thereby enable their students to reach their learning potential.

The plan of research was to conduct a qualitative multi-case study through the use of non-participant observations, field notes, and interviews with observational video with stimulated recall to identify the characteristics of flow. The overarching goal was to determine if, where, and how flow characteristics exist in the teaching of middle and high school band directors.

In addressing the purpose of this study about exploring and identifying flow characteristics in experienced middle school and high school band directors, this section examines the overarching goal of the research in determining if, where, and how flow characteristics exist in the teaching of middle and high school band directors. In addition, this study's problem statement in dealing with the problems of band and the ability to recognize, "best [teaching] practices" of such band directors is discussed primarily in the next section on determining how flow characteristics exist in teacher/band directors.

Are flow characteristics present in middle school and high school band directors' teaching?

One of the main purposes of this study was to explore whether characteristics of flow are identifiable in middle school and high school band directors teaching using the flow framework as the interpretive and analytic frame. As reflected in the findings, it is possible that characteristics of flow are identifiable in teaching by experienced middle school and high school band directors. The use of the Flow State Scale (Jackson & Marsh, 1996) , while a valid choice of instrument, perhaps may have not fully explored all the aspects of flow present in any one teacher at any one time. However, in using it to explore video data and interview data, flow characteristics were notable for each teacher participant observations and follow-up interview to the observations. Of the nine flow characteristics being explored, the ones that were most present and identifiable in these five teachers included: sense of control (three of five band directors), challenge-skill balance (three of five band directors), unambiguous feedback (two of five band directors), clear goals (one of five band directors), autotelic experience (one of five band directors), loss of self-consciousness (one of five band directors), concentration of task at hand (one of five band directors), and transformation of time (one of five band directors).

It was not possible to determine conclusively if the education level of students impacted these band directors' experience of the characteristics of flow in teaching; however, it did seem minimal. Of the five band director participants, Daisy and Lily teach high school band while Tulip, Carnation, and Rose teach middle school band. Flow characteristics were experienced in both middle school (MS) and high school (HS) band

directors (see Table 4) and of the flow characteristics that were most present, challenge-skill balance, sense of control, and unambiguous feedback crossed educational paths. Without regard to student education level, this might validate Bakker's (2005) research that showed flow for music teachers can exist if there is an atmosphere in the classroom that creates that proper parameters for flow to exist. This could then transfer to students, specifically when music teachers have ample resources available in their workplace. In the findings of this study, all the band directors appeared to have spacious classrooms with Smartboards (and the latest technology), places to store band equipment (even in another room), and plenty of chairs and stands for students. In addition, some band directors had director's chairs or podiums to use and separate offices for their work (even if shared with other teachers); one band director even had sofas available for students to sit on and wanted students to enjoy a relaxed feeling of the classroom. Thus, a foundation seemed to be present for these experienced middle and high school band directors to experience flow characteristics because there were atmospheres in their classrooms, either created by them or provided by the school, where ample resources were available for them to use.

Students' experiences are clearly an essential part of the state of flow for teachers. It is perhaps not possible with the data collected in this study to determine conclusively whether students can be in flow when their teachers are not; or conversely, whether teachers can be in a state of flow when their students are not. Table 4 illustrates a simple notation of the characteristics most observed in teachers' video data and corroborated in the interview data, however, it should be noted that flow in teachers must co-exist with

students. In particular, unambiguous feedback is presented in this study as information received by teachers from students, as well as feedback given to teachers by students.

In general, the role of the band students is to be performers and learners; they come into class to create music together with other students. For high school band students, their main role is about collaborating with the band directors on the music they play and work with one another (being fully committed) to produce musical pieces. For example, in Lily's classroom, students had choices as to the music they would play. In Daisy's classroom, the students had a co-role of teaching and assessing each other's music, even when playing some of the most difficult music for high school students at that time. In middle school, students are different roles because they are still in a learning stage, such as learning notes on their instrument, notes outside their instruments, and in other sections of the band. Students at Carnation and Tulip middle schools are in the formative stages of learning how to play; thus, for these students, their role is about learning how to play their instruments and how to play fundamentals well on their instruments.

The students are part of band directors' daily environment. Because band students, specifically at the high schools, spend a significant amount of the time in rehearsals in and outside of their regular school hours (for example, Daisy's jazz band meets voluntary before classes begin), they are the catalysts for creating the actual classroom environment. For example, in Lily's classroom, she has a microwave and utensils for students to use if they need to eat and has comfortable sofas where the students can rest and relax.

Table 4

Flow Characteristics Most Present in Experienced Middle School and High School Directors

	Challenge-skill balance	Action-awareness merging	Clear goals	Unambiguous feedback	Concentration on task at hand	Sense of control	Loss of self-consciousness	Transformation of time	Autotelic experience
Daisy (HS)	X			X		X			
Lily (HS)			X			X			
Tulip (MS)	X								X
Carnation (MS)				X	X		X		
Rose (MS)	X					X		X	

Which flow characteristics exist in band directors teaching?

The main purpose of this study was to determine where flow characteristics exist in the teaching of middle and high school band directors. As reflected in the findings, flow characteristics exist when band directors would directly work with the students when they shared a common interest. Hawkins (1967) commented that,

> Hav[ing] respect for children … is also to seek out and value their accomplishments … [w]e must provide for children those kinds of environments which elicit their interests and talents, and which deepen their engagement in practice in thought. (p. 48)

A teacher's primary goal must be to seek out this common "it" between the student and teacher. Hawkins describes that "it" is the idea of total involvement within each student and that the teacher plays a critical role in encouraging the students to find their "it" creating a didactic sense of flow. One of the best examples of flow characteristics present (loss of self-consciousness and unambiguous feedback) is finding a common "it" between student and teacher. For example, when Carnation was observed specifically working with one student who was having a problem getting over the "break," which is the upper register of the clarinet (playing notes in this register is not easy for a novice clarinet student), as the class worked on scales. Carnation was helping this student, creating a didactic sense of flow.

This study also supports Custodero's (2002) research which reported flow being present in music and learning. The five characteristics of flow, which align with Csikszentmihalyi (1997), in Custodero's study were: (a) the concept of feedback a person is receiving is clear and immediate; (b) action and awareness are merged together as one; (c) concentration is deep; (d) control; and (e) the notion that self-consciousness

disappears (p. 5). As such, music can transcend the performer and listener to a special instance, thus, creating a platform for flow to occur. At times, in the current study, certain teaching experiences for the middle school and high school band directors reflected several characteristics of flow that could create a platform for flow to occur for the band directors in music and learning. One of the best examples of characteristics of flow in music and learning for the band directors was when Daisy worked with students on a specific passage of music that Daisy had not originally noticed; not only was the main flow characteristic of sense of control observed for Daisy, but other characteristics of flow were present such as concentration on task at hand, unambiguous feedback, and loss of self-consciousness. Other examples of multiple characteristics of flow being present for the band directors in music and learning occurred when Lily worked with students on fundamentals, where not only was the main characteristic of flow of clear goals present but the other flow characteristics of action-awareness merging and unambiguous feedback were present. In addition, when Carnation was working with students on a duet, the main characteristic of flow present was concentration of task at hand as well as the flow characteristic of unambiguous feedback during that time.

Moreover, this study supports Csikszentmihalyi's (1990, 1997) flow framework of the nine characteristics of flow: (a) challenge-skill balance; (b) action-awareness merging; (c) clear goals; (d) unambiguous feedback; (e) concentration on task at hand; (f) sense of control; (g) loss of self-consciousness; (h) transformation of time; and (i) autotelic experience. The use of this framework allowed for the characteristics of flow to be explored in each individual teacher participant. The flow characteristic of challenge-skill balance was evident in this study; for example, Rose's challenge was helping

student's "get it" – meaning helping students learn and connect with the music that they were attempting to play – such challenge was matched by Rose's skilled instruction. Tulip mentioned the flow characteristic of clear goals was important to help students improve their music ability; knowing how Tulip wanted the band to sound and could achieve the goal, which connects to Tulip's autotelic experience; the flow characteristic of autotelic experience was very subjective and personal for each participant studied (in another example, Lily's autotelic experience occurred in being organized with Lily's classroom objectives and materials for the students). The flow characteristic of transformation time was only mentioned by Rose; but, all of the teachers appeared to have episodes in their classroom where there was a transformation of time (or having the awareness of time, which appeared in Daisy's classroom as the class Daisy specifically chunked up periods of time to work on the class objectives). The flow characteristic of sense of control was evident for several of the band directors (a clear example occurred when Rose tried to control the intonation of the band by going down the line of instruments and students and having each student play a tuning note; Rose then would tell the student whether the student was flat or sharp according to the Strobe tuner).

The flow characteristic of action-awareness merging occurred in this study when band directors were rehearsing with the students (for example, when Lily picked up Lily's flute and played with students; such teaching style by Lily connects to the clear goal of good sound by the band with receiving unambiguous feedback (another flow characteristic) from students). The flow characteristic of concentration at task at hand was present in this study when band directors worked directly with students; for example, Carnation displayed concentration of task at hand when working on a duet where

Carnation made the students play the piece twice and, afterwards, asked the students which time was better and why (in receiving such clear feedback (another characteristic of flow), Carnation could assess if students were improving and adjust goals for improvement). Lastly, the flow characteristic of loss of self-consciousness was best exemplified in Carnation's work with the student having problems playing clarinet.

How do flow characteristics exist in band directors teaching?

As reflected in the findings, the ways flow characteristics exist are mediated by conditions that inhibit flow, conditions sustaining flow, and certain flow characteristics seen in the teacher participant observations. The determination of how flow characteristics exist in band directors best addresses the problem statement of this study concerning the problems of band. It appears that the conditions that inhibit flow may connect directly into the current problems with band, while the conditions that sustain flow and some of the flow characteristics seen in observations may connect directly in fixing problems with band.

In my own career of teaching music, I left teaching after my first year because I had the instrumental background but was frustrated by trying to understand the developmental age of elementary school students and the music instruction they required. My music education background taught me more about how to be a band director and wasn't necessarily focused on teaching music to elementary students. When teaching music in elementary school, I didn't see myself as having the necessary skills to teach these students because I wasn't teaching band. It also was a very teacher-centered experience: I wasn't trying to help students understand or explore music – I was trying to

help myself by teaching them my knowledge of how to play music, which ultimately created a disconnect for me. Thus, I left teaching for a short period of time. In essence, my teaching experience reflected Allsup & Benedict's (2008) observation of problems with band that I had poor planning and general bad use of time in the classroom. This also was exemplified when I came back to teaching in middle school where I had difficulty with scheduling classes as every year my schedule was different; therefore, I could not have consistency with the students and what I needed to be effective in the classroom. But, eventually, when I did have administrative support (with an assistant band director), I was able to effectively schedule classes. I also started teaching more student-centered (I left the podium more), whereby my teaching became less teacher-centered then when I first began teaching.

Conditions that facilitate flow

Foundational to flow characteristics being present are conditions that facilitate flow. In general, individual participation in activity must be feasible for flow to occur (Csikszentmihalyi, 1975, 1990, 1997), such as properly matching challenge level alongside proper skill level, thus, creating the opportunity for flow to happen. In exploring flow characteristics for experienced middle school and high school band directors, I found that there were various conditions that facilitated such activities for flow to occur for the directors. One common condition, for most of the band directors, was having positive and supportive school climate. Other conditions that helped facilitate flow included: availability for planning, uninterrupted chunks of time for teaching, being organized, general classroom management and general respectful behavior in the

classroom, and scheduling band students correctly by ability (Gillis (2011) mentioned that one of the challenges in sustaining a successful band program is when band directors, in an administrative role, are unable to appropriately schedule classes)).

As noted in the findings about positive and supportive school climate for the band directors helping facilitate flow, Tulip mentioned that having a supporting school principal who understands how to schedule for a beginning band as another important condition that has facilitated flow for Tulip. If too many students are scheduled for a band class, that would easily break flow for Tulip because then the class becomes about classroom management and not continuous music making. Having a supportive and positive fine arts department (the teachers in the department get along very well) also has been an important condition that has helped facilitate flow for Lily. Lily has lunch with the fine arts department every day, and the teachers coordinate together to share important school spaces, like the school stage, which otherwise would be problematic and disruptive if Lily, who has liked a sense of control, could not access spaces for rehearsal. In addition, a positive school climate has facilitated flow for Daisy because it encouraged an autotelic experience when Daisy would teach band. For Daisy to enjoy time working at the school and with students, Daisy's autotelic experience would turn into quality teaching time with students.

Conditions that inhibit flow and problems with band

This study exploring flow characteristics for experienced middle school and high school band directors found that there were various conditions that inhibited flow for the directors. One common condition that inhibited flow for almost all the band directors

(four out of five) was class scheduling; other conditions that inhibited flow were the fulfillment of multiple roles as a teacher, disruptions in the classroom, the age of students, and community expectations. Such conditions that inhibit flow might tie directly into the current problems of band.

Notably, the findings in the study support Csikszentmihalyi's (1982) contention that large class sizes and different cognitive stages among students can prevent flow from occurring in teachers (p. 24). In the follow-up interview, Tulip reflected about how scheduling classes was a condition that could inhibit flow. Tulip specifically gave an example of when Tulip had a sixth-grade band class scheduled where there were 50 beginning brass players; Tulip remarked that, "it was too much to manage … almost never did we experience a state of flow … just because … it was just constant maintaining of … a quiet environment where kids could learn." In addition, Tulip had difficulty in getting to know students in that 50 beginning brass class, which also inhibited flow as Tulip experiences flow when Tulip can understand how students can become engaged in the music. Carnation also mentioned in the follow-up interview that the current scheduling of sixth-grade beginning woodwinds has been Carnation's main inhibitor of flow (due to the cognitive levels). Because of the current scheduling where Carnation, by chance, has one section of sixth grade band that is only one instrument (saxophone), it presented a challenge to Carnation keep all students learning at the same pace; the saxophone class has been at a much higher learning level than the other two mixed woodwind classes where Carnation has spent more time on working with different instruments. Carnation specifically remarked, "the current schedule is a challenge just because I've got so many different instruments in each class. … I could do more if the

scheduling was different." In addition, similar to Carnation, the current scheduling of sixth-grade band classes was a condition that inhibited flow for Rose (due to the cognitive levels). Because those classes were beginning band students, it was difficult for Rose to have given the proper amount of instruction time during the mixed-band classes and have kept the students learning at the same pace. Rose commented in the follow-up interview that, "every time you have a new note … [as a teacher you have to now teach it] 80 different times [because of the different types of instruments], you wanna just be able to say it once or twice and then repeat yourself once or twice and then move on."

Importantly, this study's exploration of conditions that inhibit flow might reflect the current problems with band. In discussing those problems, one of Schieb's (2004) reasons for why some band directors leave the profession was public perceptions of teaching. Daisy directly stated in the follow-up interview that one of the conditions that inhibited flow for Daisy was community expectations that were misperceptions; such public misunderstanding of student expectations for Daisy created undue pressure for Daisy and could break flow in trying to prepare the students just to play quality music. Scheib (2004) also suggested that the low priority of music education within the school curriculum was an issue; Gillis (2011) further noted that the multiple roles, such as Administrator, that band directors face can present unique challenges for a successful band program. The one condition that almost all five band directors mentioned inhibited flow was in tackling the administrative role of scheduling band classes. Tulip specifically remarked in the follow-up interview that, "I really find that the schedule is … the biggest … either stumbling block or biggest aid in our success as teachers in the music education field." Carnation mentioned that teaching had never been so hard as this year as a result

of the scheduling changes and further explained in the follow-up interview that Carnation could be more effective in the classroom if the administration could put her in a position to be successful through proper scheduling. In addition, Daisy's remark that Daisy had to market band to get student involvement also reflects such concern. The findings of the current study directly support those of Scheib (2004) and Gillis (2011).

Allsup and Benedict's (2008) research noted that poor planning and general use of time can create a problem that becomes frustration and unbalanced challenge to band directors. Support of this research is seen as Daisy commented in the follow-up interview that one condition that inhibited flow were the administrative duties like planning for class because the setting clear goals is not possible if there is not proper time to plan. Tulip mentioned in the follow-up interview that the availability of planning time is one of the conditions that facilitates flow thereby additionally supportive the previous findings of Allsup and Benedict (2008).

Conditions sustaining flow and fixing problems with band

This study found that there were various sustaining qualities of experiencing characteristics of flow for experience middle school and high school band directors. Several sustaining qualities that were common for several band directors were: planning for class, goal setting, and student engagement/having good relationships with students. Other conditions for sustaining flow included: being aware of time, learning something new every day from students, and minimal classroom disruptions. Such qualities that sustain characteristics flow might directly tie into good teaching practices that, when implemented, could help fix problems previously reported with band.

Research suggests that best practices for band directors are: focus on intonation, technique, and tone quality within their ensembles (Stehn, 1964); teacher expectations and effective planning; and student engagement within the classroom environment (Juchniewicz, Kelly & Acklin, 2014). From the findings of this study, such best practices might occur in experienced middle and high school band directors when sustaining qualities of characteristics of flow are experienced (notably, all band directors focused on various forms of intonation, technique, and tone quality in their classes; thus, this section focuses on the other best practices as seen in the band directors). For example, the best practice of student engagement could be seen for band directors when sustaining qualities of experiencing flow characteristics occur. Daisy talked in the follow-up interview about having good relationships with students as a condition that sustained flow. Building upon these relationships, where Daisy and the students are comfortable working with each other, then has guided Daisy to achieving clear goals and being in flow as Daisy would engage in an almost collegial musical exchange of ideas with students: Daisy would musically try something, then students would try to repeat that musically and provided feedback and then the exchange would continue in that manner.

Keeping students engaged also has been a sustaining quality of flow for Lily, which has allowed Lily to receive feedback and make progress on the pieces of music. Lily further reflected on student engagement in the follow-up interview about having students just play as part of engagement. The best practice of effective planning has been an important quality for maintaining flow for Tulip. Tulip commented in the follow-up interview:

> I have to have plans … I have to know, all right, here's what needs to happen. There needs to be a sequence. So if that sequence is to be broken (such as a student needing a bathroom break), or I run out of plan, then I'm gonna lose my state of flow. I think that that's gonna mess with it.

Both Carnation and Rose also observed that planning was a critical quality to for sustaining flow. Carnation explained in the follow-up interview:

> Well, you obviously have to have an overall framework of how much time you have. You can't … just go and think you're never gonna be able to … end [class]. There is a bell, and you have to give them (students) time to put their instruments away. So first you have to know the framework. And then within that framework, you have to have a sense of what you want to accomplish.

In addition, the best practice of teacher expectations was reflected in Rose where setting clear goals have been a sustaining quality of flow for Rose. It has helped students know what is expected of them and Rose during class. Rose would be able to engage in flow when students understand and actually do what is expected of them.

Specifically, relating to music teachers and flow, Stamou and Custodero (2007) reported some aspects of a good teacher are one who is: student centered, organized, finds pleasure in teaching, and supports rather than controls student learning. As reflected in the current study findings, such, aspects of a good teacher could be found in the sustaining qualities of flow for experienced middle school and high school band directors. Carnation's teaching reflects the aspect of supporting student learning rather than controlling that can be seen in Carnation's quality of sustaining flow of learning something new each day from students. Carnation explained in the follow-up interview: "[Y]ou need to accomplish and learn something new every day. And so do I. I have to learn something new every day, from them (students)". The aspect of finding pleasure also in teaching is reflected in Carnation's teaching as a sustaining quality of flow. For

Carnation, having a good relationship with students that enables Carnation to have an autotelic experience of enjoying teaching middle school band. In addition, the aspect of organization could be seen in Daisy, Tulip, Carnation, and Rose's teaching as reflected in their sustaining qualities of flow of either good planning, goal setting, or having structured rehearsals. Rose stated in the follow-up interview that having a structured rehearsal that was mapped out on a Smartboard was a quality that sustains flow for Rose. This also helped Rose to have an autotelic experience (another aspect of good teaching, finding pleasure in teaching) when she had 'successful rehearsals'.

In addition to these best practices that could help resolve problems with band, Shaw (2017) suggested that band directors might, "reflect-in-action" (Schön, 1987, p. 26) and be flexible enough to improvise their lesson plans to deal for situations when they are not in control. In agreement with Shaw's contention, this study highlights that flexibility and improvisation of lesson plans can help experienced middle school and high school band directors sustain flow characteristics. Carnation's ability to be completely student-centered and address issues on the spot where a student was incorrectly playing clarinet and Rose's ability to stop and address band issues until they are fixed might represent such, "reflect[ion] in action" and the flexibility needed to improvise such plans when they are not in control.

Graulty (2010) suggested that problems based in the band rehearsal may be fixed through deep listening by both band director and student sharing responsibility. Specifically, Graulty encouraged them to avoid podium-centered rehearsals; thus, resulting in a more student-centered approach. In addition, Graulty mentioned that by band directors choosing to ask questions, instead of simply telling students the areas in

the music to fix, students and band directors engage together in active listening. In this study, such a quality of engaging in active listening, could be seen in flow characteristics experienced by middle school and high school band directors.

Allsup and Benedict (2008) suggested that the band director may find a sense of satisfaction from achieving a resolution to a particular goal. For example, through proper planning and execution of score study, rehearsals may take on a completely new light of inquiry and discovery. This is supported in the study as planning was established to be a condition facilitating flow and goal setting were clearly seen for one particular teacher. Alternatively, poor planning and general bad use of time can create the type of problem that becomes more of a frustration and unbalanced challenge to band directors. As seen in the findings of this study, the challenge-skill balance was part of three individual teacher's flow states. Additionally framed also around the problem of tradition, the idea that band directors need control is inherent within the teaching of band (Allsup & Benedict, 2008). Control was interpreted in this study as an important characteristic of flow in three of the five teachers in this study, therefore it seems that the characteristics of flow may be helpful in ameliorating some of the problems identified in band.

Summary

In addressing the purpose of this study about exploring and identifying flow characteristics in experienced middle school and high school band directors, this section discussed the overarching goal of the research in determining if, where, and how flow characteristics exist in the teaching of middle and high school band directors and how these findings are seated in the extant literature. In addition, the interpretation of flow

characteristics perhaps may be able to illustrate further best practices and professional development opportunities for band directors.

Chapter VI – IMPLICATIONS

As this study has explored and found that flow characteristics can be identified in experienced middle school and band school directors, the implications of such findings can contribute to improved education and preparation of band directors, helping them to recognize and achieve flow and develop good teaching practices. It may assist in allowing students to reach their learning potential

Improved Education and Preparation of Band Directors

Conditions that Inhibit or Facilitate Flow

Because this study could identify conditions that inhibit flow for experienced middle school and high school band directors, such as scheduling issues of band classes, administrative bodies (such as Principals and building administrators) need to be aware that this is an issue for even the most experienced of band directors. That it is likely an issue for all band directors that should be resolved. Otherwise conditions that inhibit flow can, in turn, inhibit the education of students. Moreover, if experienced band directors have such difficulty and stress surrounding schedules issues or other conditions that inhibit flow, such as teaching interruptions, the effect of such issues could rest more negatively on novice band directors.

Similarly, because this study could identify conditions that facilitate flow for experienced middle school and high school band directors, such as having a positive and supportive school environment, administrative individuals could be aware of how to

continue or improve such aspects or other conditions that facilitate flow. Such conditions as availability for planning, uninterrupted chunks of time for teaching, being organized, general classroom management and general respectful behavior in the classroom, and scheduling band students correctly by ability seem important for band directors (Gillis (2011) mentioned that one of the challenges in sustaining a successful band program is when band directors, in an administrative role, are unable to appropriately schedule classes); these also may improve student education. In addition, if such conditions facilitate flow for experienced band directors, then it might have, in turn, a positive impact for novice band directors.

For Further Study

Because this study only explores and identifies characteristics of flow in five experienced middle school and high school band directors in one specific county, there are other areas to further study that are not be captured here. This raises several questions that could be answered in further studies. For example, is scheduling of band classes, a common condition that inhibits flow for experienced middle school and high school band directors, also common for other band directors such as novice band directors? Is scheduling of band classes a common condition that inhibits flow for band directors nationwide or is it just by county or school district? Other areas to study are the conditions that facilitate flow, like a positive a supportive school climate, and the impact upon band directors who have different levels experience or work within different school districts nationwide.

Because this study only explores and identifies characteristics of flow in experienced middle and high school band directors to help them recognize and achieve flow, other areas of study to be considered include those that examine the impact of such information upon administrative bodies. In addition, researchers might consider working with novice band directors or band directors in other areas who might have similar or different outcomes when teaching with an understanding of flow characteristics.

Teacher as Flow-er.

Because this study explores and identifies characteristics of flow in experienced middle and high school band directors, it can help other band directors recognize their individual characteristics of flow. As such, if band directors can begin to recognize their own flow characteristics, then it may allow them to have a clearer picture of their individual teaching style. Thus, band directors can help improve and develop their teaching practices to include flow characteristics where they might see opportunities for growth.

Enabling Students to Reach their Learning Potential

Professional Development for Teachers

Because this study could identify characteristics of flow that might reflect good teaching practices that can engage students, music supervisors and school administrators might explore opportunities for music teacher professional development as related to having flow characteristics present in the classroom. I nearly left teaching music because I wasn't experiencing flow. Finding my flow and, more importantly, understanding my

own unique flow characteristics helped in how I was able to develop instruction that was serving the individual needs of my students.

Possible professional development for music teachers could include a reflective practice where they watch their own teaching via video recording and through use of the Flow State Scale (FSS-2) interpret the flow characteristics that are present in their own teaching. Importantly, for examining if the flow characteristic of an autotelic experience is present, the teachers must think about other external conditions, such as what activities occur outside the normal school hours or administrative duties, that are affecting their teaching practices. In addition, the teachers should carefully examine such videos for the flow characteristic of clear goals as having such goals is often a primary objective for teachers. Such reflective practice then could help those teachers develop their own best practices specifically tailored to the needs of their students.

In further development of individual teacher growth, collaboration with other teachers exploring characteristics of flow also might develop ideas and solutions to the problems in band. In such collaboration, teachers can see problems as possibly having multiple solutions that are reflected in different flow characteristics (such as challenge-skill balance met or having a sense of control with students); and, perhaps, in using a game format, such collaboration could lend itself to a positive, more constructive way to engage in learning. In addition, having such supportive communities of practice between teachers can help their development when they encounter issues with flow characteristics in which they are trying to engage, such as increasing teachers' skill level to match challenges that they daily encounter in the classroom.

Conditions that Sustain Flow

Because this study could identify qualities that sustain flow for experienced middle school and high school band directors, such as planning for class, goal setting, and student engagement/having good relationships with students, these qualities could directly tie into reflecting teaching practices that might enable students to reach their learning potential.

It may be possible that these teaching practices can be observed when band directors are in the state of flow and their teaching becomes student-centered. This may evoke challenge from both the teacher and student, thus allowing students to reach their full potential. Such teaching, as acknowledged by Dewey (1904/1974), may reflect, the supreme mark of a teacher – the ability to recognize the inner attention of their students. The characteristics revealed in this study elicit new ways of thinking of good music teaching.

Summary

Because this study only explores and identifies qualities that sustain flow in experienced middle and high school band directors in one county, we do not know how this might affect novice band directors or directors in different school districts. We do know that the presence of characteristics of flow are present in experienced band teachers, which conditions sustain flow, and which conditions both enable and limit characteristics of flow in these five band directors.

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Appendix A

Interview Protocol: Pilot Study

Summer 2016

Research Questions/ Themes / Objectives	Interview Questions
Introduction	Thank you for giving me the opportunity to interview you today. My name is _____. Your name is _____. *Make sure iPhone is recording interview and phone is set to silent mode.
Teacher Educator / Supervisor Expertise	• Where you do you currently work? • Could you tell me about the work you do?
Important qualities	• What characteristics and/or qualities do you look for in a novice teacher? *Possible Probe:* Could you tell me more about that? • Do you possibly identify 3 top qualities that you find important for a novice teacher to possess?
	• Could you describe some stories of novice teachers that you have observed? • What are some positive experiences you have had with novice teachers? • Are there any commonalities that you have noticed that are important for a novice teacher to have? *Possible probe:* • What do you see as some struggles of novice teachers?

Contexts	• In what specific context(s) do you observe these novice teachers? In (music) performance-based situations? In classroom settings? *Possible Probe:* • Could you tell me about any specific teaching contexts where you feel the *quality* novice teaching may necessarily flourish? • Would / Should the word *quality* be able to even be used to define the terms of novice teaching?
Closing	Is there anything else you would like to share with me? *Ask 3 Times!!!
Transition	Thank you for your time and responses! *Don't forget to stop and SAVE iPhone recording.

Appendix B

Observational Coding Guide (FSS-2)

Challenge-Skill Balance	I was challenged, but I believed my skills would allow me to meet the challenge.
	My abilities matched the high challenge of the situation.
	I felt I was competent enough to meet the high demands of the situation.
	The challenge and my skills were at an equally high level.
Action-Awareness Merging	I made the correct movements without thinking about trying to do so.
	Things just seemed to be happening automatically.
	I performed automatically.
	I did things spontaneously and automatically without having to think.
Clear Goals	I knew clearly what I wanted to do.
	I had a strong sense of what I wanted to do.
	I knew what I wanted to achieve.
	My goals were clearly defined.
Unambiguous Feedback	~~It was really clear to me that I was doing well.~~ It is really clear to me how my performance is going. (FSS-2)
	I was aware of how well I was performing.
	I had a good idea while I was performing about how well I was doing.
	I could tell by the way I was performing how well I was doing.

Concentration on Task at Hand	My attention was focused entirely on what I was doing.
	It was no effort to keep my mind on what was happening.
	I had total concentration.
	I was completely focused on the task at hand.
Sense of Control	~~I felt in total control of what I was doing.~~ I have a sense of control over what I am doing. (FSS-2)
	I felt like I could control what I was doing.
	I had a feeling of total control.
	I felt in total control of my body.
Loss of Self-Consciousness	I was not concerned with what others may have been thinking of me.
	~~I was not worried about my performance during the event.~~ I am not concerned with how others may be evaluating me. (FSS-2)
	I was not concerned with how I was presenting myself.
	I was not worried about what others may have been thinking of me.
Transformation of Time	~~Time seemed to alter (either slowed down or speeded up).~~ It feels like time goes by quickly (FSS-2)
	The way time passed seemed to be different from normal.
	It felt like time stopped while I was performing.
	~~At times, it almost seemed like things were happening in slow motion.~~ I lose my normal awareness of time. (FSS-2)
Autotelic Experience	I really enjoyed the experience.
	I loved the feeling of that performance and want to capture it again.
	The experience left me feeling great.
	I found the experience extremely rewarding.

Appendix C

Interview Protocol – Stimulated Recall Interviews

Research Questions/ Themes / Objectives	Interview Questions
Introduction	Thank you for giving me the opportunity to interview you today. My name is _____. Your name is _____. *Make sure iPhone is recording interview and phone is set to silent mode.
Background / Experience	• Where you do you currently work? • Could you tell me about the work you do? • How would you describe the environment in which you teach?
Research Question #1 **Are flow characteristics present during teaching experiences of high school and middle school band directors?**	• What type(s) of feedback did you receive from students? Explain. • What primarily captured your attention during this teaching episode? • How did you feel about yourself here? (reference: video; FSS-2) • Was this teaching experience meaningful to you? If so, how? • Were there any times while you taught that you seemed to lose track of time? If so, when?
Research Question #2 **If flow characteristics are present in the teaching experiences of middle and high school band directors, what are the characteristics?**	• Could you explain further one of your key objectives in your lessons taught? • How often would say you are able to achieve a level of productivity in your teaching? And how does this productivity develop throughout the lesson? • Could you explain a moment in teaching where you felt you were in the zone? How did you arrive in that moment? • How would you describe these teaching episodes compared to other weekly lessons taught? • After watching a portion of your teaching, what are a few of your teaching reflection thoughts? What would you do differently in your teaching?

	Possible probe: What was the most productive and/or least productive aspect of this teaching episode??
Research Question #3, #4, #5	• What do teachers feel are the sustaining qualities of experiencing characteristics of flow when they teach? • What possible conditions facilitate flow? • What possible conditions inhibit flow? Possible probe: • Is there anything you saw in your teaching that you specifically became more aware of?
Closing	Is there anything else you would like to share with me? *Ask 3 Times!!!
Transition	Thank you for your time and responses! *Don't forget to stop and SAVE iPhone recording.