The purpose of this qualitative study was twofold. The first purpose was to investigate the characteristics of elementary general music teachers' identity. The second purpose was to determine the extent to which primary and secondary socialization contribute to their elementary general music teachers' identity. Participants were asked specific questions about their beliefs about elementary general music education, contributions to these beliefs, their ideal vs. actual elementary general music teacher identity, and contributions to their identity.

Three university seniors, two juniors, and one sophomore, who were from various cultural and musical backgrounds, participated in the study. Certain criteria were used to identify potential participants. They had to be currently enrolled in a methods course, currently enrolled as an undergraduate in music education, at least eighteen years of age, were interested in teaching elementary general music; potential participants also needed to have completed or currently be in a practicum experience with elementary -age students. This study was designed as a basic qualitative study. Olsen's teacher identity was used as a lens. Data included formal individual interviews, focus group interviews, and the collection of solicited journals. To identify emergent themes, collected data were coded and analyzed using HyperRESEARCH®. Four measures were used to establish trustworthiness: triangulation, member checks, detailed thick description, and peer review.

The six themes that emerged from the data were (a) positive interaction with former elementary general music teachers, (b) beliefs about elementary students derived from a student-focused mindset, (c) traditional pedagogical approaches, (d) their developing elementary general

music teacher identity, (e) connection to experiences in elementary general music class and musical goals for students, and (f) engagement is essential for students' learning.

Teacher education experiences such as method courses, coursework, and field experience were critical in forming participants' beliefs regarding elementary- age students' behavior and thought processes. Participants generally valued the following traits in elementary general music teachers: the ability to (a) show engagement in the classroom, (b) have a student-focused mindset, and (c) use both traditional pedagogies and non-traditional pedagogies. Preservice teachers also expressed the desire to model for their future students the musical experiences and even the teacher dispositions that they experienced themselves as students in elementary general music classes. For some participants having a family member who was a teacher was influential to their decision to enter the profession.

The study had many implications. Music teacher educators should probably provide less peer teaching in favor of early authentic teaching experiences, plan practicum experiences that incorporate traditional and nontraditional pedagogies, and incorporate reflective practices for identity development growth. It would be helpful for music teacher educators to initiate dialogue regarding their teacher identity early before their students' practicum. Elementary general music teachers and practicum teachers should be mindful of their disposition and behaviors towards their students because preservice teachers may model similar behaviors when teaching. Suggestions for research could include investigating strategies to alleviate anxiety about peer teaching. Further research could also resolve around the dynamics of preservice teachers' concept of the ideal elementary general music teacher versus their actual teacher identity. More research is needed on how individuals from marginalized population may develop their teacher identity.

CULTIVATING PRESERVICE ELEMENTARY GENERAL MUSIC TEACHER IDENTITY:

A QUALITATIVE ANALYSIS

by

Kellee M. Church

A Dissertation

Submitted to

the Faculty of The Graduate School at

The University of North Carolina at Greensboro

in Partial Fulfillment

of the Requirements for the Degree

Doctor of Philosophy

Greensboro

2022

Approved by

_____
Dr. Tami J. Draves
Committee Chair

DEDICATION

I dedicate this dissertation to my parents, Urban and Gem Church, who supported me on this educational journey. Your love, encouragement, and prayers carried me through completing this dissertation. I love you very much and am thankful for your presence in my life.

APPROVAL PAGE

This dissertation written by Kellee M. Church has been approved by the following committee of the Faculty of The Graduate School at The University of North Carolina at Greensboro.

Committee Chair

_____
Dr. Tami J. Draves

Committee Members

_____
Dr. Constance L. McKoy

_____
Dr. Brett Nolker

_____
Dr. Patricia Sink

March 23, 2022

Date of Acceptance by Committee

March 2, 2022

Date of Final Oral Examination

ACKNOWLEDGEMENTS

TABLE OF CONTENTS

CHAPTER I: INTRODUCTION

Understanding the development of preservice elementary general music teacher identity is important because these preservice teachers are the future educators of elementary students. They provide for elementary-age students their first impressions of music-making, -performing, -singing, and -creating. These future teachers will encourage elementary students to love and continue studying music through middle and high school.

My interest in exploring elementary general music teacher identity comes from my elementary general music teaching experience, working with student teachers who wanted to teach elementary music, and my experience as a graduate assistant for a freshman music education methods course. As a graduate assistant for the freshman music education methods course, I learned about Olsen's Teacher Identity Development (2016), which sparked my interest in pursuing research in this area.

This document represents my attempt to understand more about preservice elementary general music teacher identity: what their identity looks like, what experiences are impactful, and what contributes to this unique construction. In this chapter, I present my need of the study, the purpose of the study, and a summary of Olsen's Teacher Identity (2016),- which is a framework that music education researchers have previously used to investigate music teacher identities. Then I discuss other pertinent topics to teacher identity research, such as, beliefs and tensions in teacher identity development, self and professional identity, and the holistic nature of teacher identity. Finally, I discuss teacher identity from the perspective of being present in teaching.

Music educators, practicum teachers, and professors play a vital role in the development of preservice elementary general music teacher identity. My hope is that the study of this type of identity will help music educators, practicum teachers, and professors know what they may

contribute to further this type of unique identity, and in general contribute to and draw attention to this specific area of research.

Need for the Study

Teacher educators may find it important to include teacher identity development in their curricula because it helps to address the "personal and professional aspects of being a teacher" (Draves, 2019, p. 52). Personal aspects may refer to one's beliefs, disposition, idiosyncratic qualities, and overall personality. Professional aspects may refer to one's teaching style and approach to student-teacher dynamics. Personal and professional characteristics are interdependent. When preservice teachers' beliefs are neglected, and only professional elements are included in learning settings, they may be discouraged (Beijaard & Meijer, 2017). Personal opinions and beliefs are by definition integral to the development of their teacher identity. These beliefs determine the kind of teacher they are presently, and the kind of teacher they aspire to be in the future (Beijaard & Meijer, 2017).

Teacher identity has not been a common topic addressed in many colleges and universities because of a lack of space in the curriculum and a lack of a pedagogy of teacher identity development (Beijaard & Meijer, 2017). Teacher educators have worked towards a particular set of standards that are monitored closely, which prohibits space for teacher identity work in music education (Beijaard & Meijer, 2017). There is also no pedagogy for "identity learning" to support student teachers (Beijaard & Meijer 2017, p. 185). As a result, universities and colleges that use "teacher identity as a lens for students' learning and professional development are scarce" (Beijaard & Meijer 2017, p. 178). Still, there has been a slow advancement towards including teacher identity work in teacher education programs over the last

decade. If there were a pedagogy for identity learning, there would be a clear path so that teacher educators could incorporate teacher identity work in their curricula.

The social construction of music teacher identity in undergraduate music education majors should be researched because this type of research would bring understanding to teacher educators about undergraduate music education majors' social construction of their music teacher identity (Woodford, 2002). The research of music teacher identity would also provide knowledge about the social and intellectual development of preservice teachers (Woodford, 2002). The experiences that preservice teachers have in their degree programs helped to strengthen occupational identity (Isbell, 2008). Music teacher educators should design and implement curricula and experiences centered on the undergraduate students' occupational identities (Isbell, 2008). There is an urgency for more research on occupational identity to be included for "all undergraduate music majors at a given institution" because it will bring understanding about students' attitudes and beliefs (Isbell, 2008, p. 177). Studying beliefs is essential because teacher beliefs are closely connected to their identities (Kos, 2018). Few researchers have examined beliefs and identity at the beginning of a students' music education coursework (Kos, 2018).

Research exists on elementary teacher identity, music teacher identity, preservice music teacher identity, and elementary general music teacher identity. However, there is little research on preservice elementary general music teacher identity. Teacher educators fostering the development of preservice elementary general music teacher identity help students become educators who continue "delivering current levels of music education" (Hill, 2003, p. 6). Rickels et al. (2010) stated out of 228 preservice teacher candidates surveyed, ninety-two percent of students decided to major in music in their senior year in high school and most want to be high

school music teachers. Teaching experiences in students' high school orchestra, choir, or band were meaningful experiences, but nothing was mentioned about meaningful teaching experiences at the elementary general music level. There is little literature on preservice elementary general music teacher or on elementary general music teachers' beliefs and identity development. Understanding their identity and beliefs can help add to the literature and help teacher educators comprehend the development of preservice teachers' identity and increase students' interest in becoming elementary general music teachers.

Purpose of the Study

The two-fold purpose of this basic qualitative study was to examine preservice music teachers' beliefs about elementary general music education, and about their elementary general music teacher identity. Fields of practice such as education, administration, health, social work, counseling, business use a basic interpretive study (Merriam & Tisdell, 2016). Within a basic qualitative study, researchers do not specify a particular type of approach such as phenomenological, grounded theory, narrative analysis, or ethnographic study (Merriam & Tisdell, 2016). Research questions were as follows.

1. What are the participants' beliefs about elementary general music education?

2. What has contributed to participants' beliefs about elementary general music education?

3. How do the participants describe their elementary general music teacher identity?

4. What has contributed to the participants' elementary general music teacher identity?

In the next section I discuss the guiding theoretical foundations for the current study. I also discuss beliefs and tensions in teacher identity, types of teacher identity, Alsup's (2006)

holistic teacher identity, Rodger's and Raider-Roth's (2006) presence in teaching, and Olsen's

Teacher Identity (2016).

Olsen's Concept of Teacher Identity as a Lens

The theoretical foundation for the current study was Olsen's Teacher Identity (2016).

Music education researchers have used Olsen as an interpretive framework in exploring teacher

identity (Draves, 2019; Kastner, 2020). Olsen has described teacher identity as "the active

process of using personal and professional, past and present influences to enact one's teaching

and teacher learning" (Olsen, 2016, p. 33). These influences guide the teacher's perspectives,

practices and shapes how one sees him or herself as a teacher. In addition, these influences guide

an individual's path professionally and personally. Teacher identity is both a process and a

product of life influences, which can transform a teacher (Olsen, 2016). I organized my findings

according to this framework.

Influences that may affect and shape teacher identity in everyday practice are life events,

what school an individual attended, media, beliefs, friends and colleagues, opinions, and

upbringing (Olsen, 2016). Often beginning teachers combine "professional theories" of teaching

from their undergraduate courses, wisdom, beliefs, and feelings to construct their teacher self

(Olsen, 2016, p. 32). Olsen (2008) discovered that several influences on the choice to enter the

profession helped to shape teacher identity. The multiple parts involved in someone's reason for

entry into the teaching profession were: (a) teacher education experience, (b) current teaching

context/practice, career plans/ teacher retention, (c) prior personal experiences (family and

schooling), and (d) prior professional experience (including work with children) (Olsen, 2008).

These parts influence teacher identity, and they are part of the "teacher's past, present, and

future" (Olsen, 2008, p. 24). These multiple parts are considered an open door into the "holistic, circular mix of how any teacher's past, present, and future are linked" (Olsen, 2008, p. 24). The personal and professional areas work together to formulate how someone decides how he or she wants to act as a teacher. Gender and belief in one's specific talents or capacities has played a prominent role in reasons for entry into music education and shape teacher identity. In addition, gender identity seems to be an open door into the "participants' personal history, preference, and schooling passions, intertwined for these beginning teachers" (Olsen, 2008, p. 27).

In Olsen's (2008) study, the participants were women, and gender-related situations influenced their reason for entry into the profession. The gender-related situations were that the participants engaged in playing teacher, their family members were teachers, and they wanted to have a family. Their personal history that contributed as an open door for a reason for entry occurred in their childhood. Three out of the six participants grew up "playing teacher," meaning they would pretend to play school with their younger siblings and neighborhood children (Olsen, 2008, p. 27). Four of the participants mentioned that their family members had worked in education, which influenced their decision. The positive memories of experiencing their family members' schools inspired them to choose education. The participants saw the "schedule/structure of teaching as compatible" with a family life (Olsen, 2008, p. 27). Their preference was to have a family and a career simultaneously, and they believed they could balance out motherhood and a teaching career.

The love of the subject matter and the students also were reasons for entry for participants. The participants loved teaching literature and working with youth. In their schooling, they learned they were proficient in reading and writing. Their passions for teaching came out of their beliefs that they had "specific talents or capacities" to teach well (Olsen, 2008,

p. 31). They desired to share their love of literature with students and enjoyed working with youth because of their "natural honesty" and "positive energy" (Olsen, 2008, p. 31).

Olsen asked teacher educators to make teacher identity accessible to students. Olsen encouraged teachers to use "learning and teaching autobiographies, explicit conversations about contradictions, and professional conversations about choosing the right schools" (Olsen 2008, p. 37). The purpose of learning and teaching autobiographies is to serve as a firm statement for teachers' portfolios. Explicit conversations about contradictions will help teacher educators to prepare students to address "current policy" (Olsen, 2008, p. 37). The purpose of professional discussions is to help the teacher educator know which school would fit well with the student teacher's identity. These professional conversations will lead to the discovery of preservice teachers' beliefs and tensions.

A teacher is always in the "act of becoming" because of negotiating between various knowledgeable sources. Adapting or rejecting these sources can be a way of thinking and learning (Olsen, 2016, p. 33). Because this is a continual process, a teacher's way of thinking and learning can constantly be changing. I examined what influences have affected and shaped participants' teacher identity development.

Beliefs and Tensions in Teacher Identity Development

Two crucial issues that are involved in the "conceptualization of teacher identity" are a preservice teacher's beliefs and tensions (Beijaard & Meijer, 2017, p. 178). Student teachers' beliefs about teaching and learning help decide the kind of teacher they presently are and what type of teacher they want to be in the future (Beijaard & Meijer 2017). Beliefs strongly influence professional decisions and actions. For example, self-efficacy may be so strong that they resist change during the teacher program, which can cause tensions. Tensions may occur because there

is a conflict between what the student teachers find relevant to themselves and what is viewed as "relevant to the profession by others from outside" (Beijaard & Meijer 2017, p. 181). Tensions include conflicts, difficulties, ideological dissonance, cognitive dissonance, dilemmas and/ or illustrative dualities (Alsup, 2006). Tensions can be any outside forces that bring conflict on an individual's beliefs and their teaching.

There are three important categories of tensions that student teachers experience. The first category is negotiating the shift from student to teacher (Beijaard & Meijer, 2017). Sometimes student teachers feel like a student even though they are expected to behave like a "real teacher" (Beijaard & Meijer 2017, p. 181). The second category involves the support that student teachers are expected to give to their students. They may experience a conflict between showing concern and care for their pupils, placing emotional distance between them and their pupils. The third category of tension is based on conflicting conceptions of learning to teach (Beijaard & Meijer 2017). Preservice teachers may perceive teaching in a teacher-centered or traditional way, which may cause a conflict with the college programs and theory of teaching. The university program may ask preservice teachers to use a more student-centered approach, with an emphasis on cooperating and avoiding giving lectures. Preservice teachers' beliefs and tensions help to conceptualize teacher identity. Student teacher beliefs help establish the type of teacher one desires to be and what kind of teacher they want to be in the future with their students. However, tensions can occur if there is a conflict between what the student teacher deems relevant and what others in the profession see as significant (Beijaard & Meijer, 2017). Tensions play a vital role in identity development (Sun, 2017).

Personal and professional subjectivism can be integrated when creating a professional self, but there may exist inner conflicts between an individual's stated and implied position/

ideology (Alsup, 2006). An example of negotiating conflicting positions and ideologies is seen in a study by Weber and Mitchell (1995). Participants were asked to create their vision of a teacher on paper. The participants drew pictures of Caucasian females, showing authoritative poses, and using pointers (Weber & Mitchell, 1995). Conflict arises when new teachers take on this ideology and view this stereotype as their reality, even though their personal and professional subjectivism disagrees with the stereotype. Sometimes new teachers assume this stereotypical role because they do not want to conflict with societal norms. They also see this type of stereotype as a symbol of high status instead of an "oppressive stereotype" (Alsup, 2006, p. 6). Sometimes new teachers find it challenging to take on this stereotype and also discover conflict within themselves. This internal conflict can cause a new teacher to experience tension, frustration, and ultimately to leave the profession (Alsup, 2006). To avoid this, it is imperative for preservice teachers to be able to confront these conflicts and stereotypes through discourse with their teacher educator. Bringing the conflicts and stereotypes to light may empower preservice teachers to express their concerns and create the type of teacher they want to be.

Another conflict in the development of teacher identity can be the preservice teacher's background. Preservice teachers can have difficulty assuming professional identity if they are from a marginalized population. An individual from a marginalized population may not be as readily accepted by society as their counterparts (Alsup, 2006). If a preservice teacher is from a working-class family, tension can occur between the individual's personal experiences/beliefs, professional expectations, and establishing themselves in a new position of authority (Alsup, 2006).

Self and Professional Identity

There are two types of teacher identity: self-identity and professional identity (Stenberg, 2010). Self-identity is how one views oneself. Interactions with other people, the individual, and experiences help to form self-identity (Stenberg, 2010). The idea of self is an essential component to music teacher identity development because it helps to establish the different ways one teaches, opinions toward educational changes, and decision making within teaching practice (Beijaard et al., 2004). The narrative construction of self-identity happens when one interprets his or her personal experiences and places a specific meaning on the experience. For example, self-identity occurs when an individual begins telling stories about personal life experiences, which helps develop a deeper understanding of who he or she is.

Professional identity is a complex process constructed through classroom experience. This type of identity includes people's opinions and expectations, societal images of what teachers should know and do, and what teachers find essential in their professional work (Beijaard et al., 2004). Through narratives of teaching practice, teachers' feelings and thoughts about their teacher identity come to fruition within their practice of teaching (Stenberg, 2010; Warin et al., 2006). Finally, professional identity is constructed through teaching in the classroom with students (Tilema, 2000).

Reflection is a process that is closely related to self-identity and professional identity (Stenberg, 2010). It aids in developing teacher identity and helps teachers to be aware of themselves in their everyday lives (Warin et al., 2006). Self-reflection allows individuals to interpret themselves as they construct their self-identity and causes them to conclude what kind of person they are, their values, and beliefs (Stenberg, 2010). Personal identity is related to reflection because it helps an individual see the connections between experiences and ideas.

When an individual reflects through a professional identity lens, it can cause an individual to think deeply about a teacher's practical theory, perspectives on teaching, and teaching practice (Sternberg, 2010). This helps the individuals' idea of self to become apparent. Self can include a representation of one's theories, attitudes, and one's belief about him or herself (Beijaard et al., 2004).

Holistic Nature of Teacher Identity

Alsup (2006) maintains that the Holistic Nature of teacher identity theory exists because university teacher education programs provide learning theories and pedagogical approaches but neglect the development of new teacher identity. Teacher identity is holistic because it includes the preservice teachers' minds, emotions, bodies, and creativity. Therefore, when teacher educators identify pertinent characteristics of the preservice teachers' intellect and affective aspects, may help address issues of teacher identity in education courses (Alsup, 2006).

Observing preservice teachers struggle with developing their identity was a concern for Alsup. Alsup (2006) observed six preservice English education teachers to discover how teacher identity discourse may help build an "integrated holistic professional self" (p. 5). The participants in Alsup's qualitative study shared stories about their interaction with previous teachers. One of the participant's third-grade teachers slapped the students' knuckles with a ruler, which caused them to have a negative experience. Some experiences were inspiring. For example, a severe illness caused a student to choose a career in education (Alsup, 2006).

Alsup (2006) uses Gee's 1999 framework of discourse in her study. Alsup states that Gee's discourse considers the "holistic nature of human expression" and includes the effect of the discourse on the individual (Alsup, 2006, p. 8). Gee (1999) describes discourse as "different ways in which we humans integrate language with non-language 'stuff' such as different ways of

thinking, acting, interacting, valuing, feeling, and believing," (p. 13). Alsup's opinion was that Gee's discourse includes the person's mind, body, and spirit (2006). During the discourse, the individual brings his or her subjectivities into the discussion, which changes the individual. Alsup asks students to create textual and visual metaphors that represent their teacher identity and philosophy. Metaphor is a powerful tool for identity creation and personal growth (Alsup, 2006). The metaphorical images use the part of the brain that accesses thoughts, feelings, and contains a human expression. Alsup suggests that metaphor creation and visual thinking should be included in methods courses.

Alsup (2006) suggests that to form a professional identity, it was important to explore various discourses through the use of "narratives, metaphors, and philosophy statements" and analyze them concerning the preservice teachers' pedagogy (p. 8). Narratives (i.e., poems, stories) have been helpful because they allow students to express themselves freely and think deeply about their philosophical questions. Students can be asked to create textual and visual metaphors that represent their teaching identity/ philosophy. These metaphors help them obtain a stronger sense of self, feelings, and thoughts (Alsup, 2006). It enables students to connect with their teaching lives and their personal lives.

Narrative discourse may affect the individuals engaged in the activities (Alsup, 2006). Hearing preservice teachers' stories of their experiences as students and their teacher interactions helps to shed light on the development of the preservice teachers' professional identities, provides a close bond with the students and the teacher educators, and establishes respect. In addition, narrative discourse allows teacher educators to ask questions regarding the students' developing teacher identity, discover how personal events affect their teaching, pedagogical preferences, teacher beliefs, and philosophies. Narrative discourse allows students to talk about

issues, and for teacher educators to show them why these issues are critical to their teaching lives. This opportunity helps the preservice teachers discover who they are as teachers (Alsup, 2006).

Presence in Teaching

Rodgers and Raider-Roth (2006) discuss teacher identity from the perspective of "presence in teaching" (p. 267). The researchers theorize that teachers bring their entire self and their teacher identity to the teaching experience, and they are aware of what is occurring in the moment. When a teacher is present in teaching, there is an awareness and a mental, emotional, and physical connection between the teacher and students (Rodgers & Raider-Roth, 2006). The teachers, who are "present in teaching," are connected to their students, the subject matter, and their pedagogical knowledge. In this paradigm, teachers perceive teaching as engaging their students. Teachers who know their students typically respond to their students using intelligence, trust, and compassion.

Relationships between teachers and students are essential to facilitating student learning. These relationships nurture or damage the ability of the teacher to connect with students (Rodgers & Raider-Roth, 2006). Music teacher educators need to help preservice music teachers learn how to be "present in teaching" by understanding who they are as teachers, which will allow for a deeper connection with their students and their learning (Pellegrino, 2019) An essential aspect of presence is being present to oneself, which means you are self-aware of your beliefs and prejudices as a teacher. New teachers can be divided in their perception of their identity. They can see themselves as "teachers" and as "persons," which means sometimes school rules dictate how they are supposed to act as teachers even though there is a tension that exists with "one's personal self in the classroom," (Rodgers & Raider-Roth, 2006, p. 271).

Sometimes new teachers try to create a "teacher self" based on expectations and values of an institution or society and behave in a way accepted by these titles. New teachers showcase this "type of 'teacher self' to others because they are afraid, they ("persons") will not be accepted" (Rodgers & Raider-Roth, 2006, p. 271). This conflict between themselves as "teachers" and as "persons" can cause tentativeness for new teachers to trust themselves and to have students place their trust in them. If new teachers are not allowed to be themselves, it is difficult to have a "presence in teaching" because there is a disconnection. For the disconnection to be mended, teachers must trust themselves and their actions and not try to take on the "teacher self" of an institution or society. When the teacher's knowledge of self, students, and professional skills does not align within the confines of the work, it leaves little room for the teacher to be "present in teaching" (Rodgers & Raider-Roth, 2006, p. 273). On the other hand, when the teacher's knowledge of self, students, and skills aligns with the context of their work and they are connected to themselves as a teacher, they can bring their entire self to the learning process of their students and help students construct their knowledge (Rodgers & Raider-Roth, 2006).

Teachers are "present in teaching" through their pedagogical connection (Rodgers & Raider-Roth, 2006). The pedagogical relationship includes the interaction between the teacher and the student's engagement in the subject matter. The teacher must have deep knowledge of the subject matter and a repertoire of pedagogical skills. These two essential components help the teacher be present in learning (Rodgers & Raider-Roth, 2006). A teacher's mastery of knowledge in the subject matter gives the teacher the ability to synthesize the information in a way that is accessible to the students.

Alsup (2006) describes a holistic teacher identity concept in response to theories and pedagogical approaches in teacher education; however, the Alsup description does not include

teacher identity development. Teacher identity is holistic because it consists of the mind, body, and creativity. As teacher identity is developed, there is an integration between an individual's personal and professional subjectivism. Sometimes new teachers take on a stereotypical teacher role that contradicts their beliefs about how a teacher should be accepted in society.

The theory of "presence in teaching" refers to being present in the moment through pedagogical connection and bringing their personal self and teacher identity into the experience (Rodgers & Raider-Roth, 2006). Teachers need to know their students and respond to their needs. The ability to connect with their students is concurrent with the relationship between the teacher and the student.

In the current study, I have used Olsen's theory as the foundation to explore what personal, professional, past, and present influences have been involved in developing the participants' elementary general music teacher identity. These influences help strengthen how and why an individual teaches and shapes how new teachers perceive themselves and the world around them (Olsen, 2016).

There is no pedagogy for "identity learning" to support student teachers (Beijaard & Meijer 2017, p. 185). Universities and colleges that use "teacher identity as a lens for students' learning and professional development are scarce," (Beijaard & Meijer 2017, p. 185). Recently there has been a slow advancement towards including teacher identity work in teacher education programs (Beijaard & Meijer 2017, p. 178).

The Restatement of the Purpose of the Study

The two-fold purpose of this basic qualitative study was to examine preservice teachers' beliefs about elementary general music education, and about their elementary general music teacher identity. Research questions were as follows:

15

1.What are the participants' beliefs about elementary general music education?

2. What has contributed to participants' beliefs about elementary general music education?

3. How do the participants describe their elementary general music teacher identity?

4. What has contributed to the participants' elementary general music teacher identity?

Research on teacher identity, music teacher identity, preservice music teacher identity, and elementary music teacher exists, however, there is little research on preservice elementary general music teacher identity. Understanding preservice teachers' identities and beliefs can help teacher educators address personal and professional aspects of their students' development.

Chapter Summary

Olsen's teacher identity (2016) affirms the idea that there are many influences on an individual's teaching and learning. Some of the influences that affect and shape teacher identity in everyday practice include life events, educational background, media, beliefs, friends and colleagues, opinions, and upbringing (Olsen, 2016). These influences guide the teacher's perspectives and practices. They also shape how the individual sees him or herself as a teacher. Beliefs and tensions are also a part of teacher identity. Beliefs may influence professional decisions and actions and tensions may cause conflict between what the student teachers find relevant to themselves and what is viewed as "relevant to the profession by others from outside" (Beijaard & Meijer 2017, p. 181). Another influences on teacher identity may be teaching in the classroom, which helps to further develop professional identity. Professional identity includes people's opinions and expectations, societal images of what teachers should know and do, and what teachers find essential in their professional work (Beijaard et al., 2004). The interaction that someone has with people, students, and situations further develop someone's self -identity, which

is the way someone sees him or herself. Teacher identity may be influenced not only by outside

forces but also influenced by inside forces such as the teachers' mind, emotions, body, and sense

of creativity. This concept is referred to the holistic nature of teacher identity. All of these inside

forces (teachers' minds, emotions, body, and creativity) are involved in teaching and may

contribute to a teacher's ability to be present in teaching. Present in teaching means being present

in the moment through pedagogical connection and bringing their personal self and teacher

identity into the experience (Rodgers & Raider-Roth, 2006).

Definition of Terms

For a better understanding of this study, the following terms are defined in the context of

this research:

Olsen's Teacher Identity Theoretical framework -"The active process of using personal

and professional, past and present influences to enact one's teaching and teacher learning"

(Olsen, 2016, p. 33).

Self-identity - how one views oneself. Interactions with other people, the individual, and

experiences help to form self-identity (Stenberg, 2010).

Professional identity - constructed through classroom experience, this type of identity

includes people's opinions and expectations, societal images of what teachers should know and

do, and what teachers find essential in their professional work (Beijaard et al., 2004).

Holistic Nature of Teacher Identity- a type of teacher identity that is holistic and includes

the preservice teachers' minds, emotions, bodies, and creativity.

Presence in teaching- teachers bring their entire self and their teacher identity to the

teaching experience, and they are aware of what is occurring in the moment. When a teacher is

present in teaching, there is an awareness and a mental, emotional, and physical connection

between the teacher and students (Rodgers & Raider-Roth, 2006).

CHAPTER II: REVIEW OF LITERATURE

The two-fold purpose of this qualitative study was to examine preservice teachers' beliefs about elementary general music education and their elementary general music teacher identity. The first section of this chapter includes a review of two music education studies in which Olsen's (2008) theory of teacher identity served as the theoretical foundation for the studies. The chapter continues with a review of literature focused on socialization, music teacher identity, preservice music teacher identity, elementary teacher identity, and elementary music teacher identity.

Olsen's Teacher Identity and Music Education

Draves (2018) conducted a collective instrumental case study to explore the teacher identity construction of two female band student teachers, Molly and Rachel. The researcher used Olsen's teacher identity as a lens and focused on participants' teacher education experiences, current teaching practice and context, and gender identity as Molly and Rachel formulated "their teacher identity[ies] and interpret[ed] their experiences" (Draves, 2018, p. 98). The research questions were (a) How were the primary participant's teacher identities supported or undermined during student teaching? and (b) What qualities of the primary participants contributed to teacher identity support or lack of teacher identity support? Data were collected through interviews, video, field notes from observations, reflections, and observations forms.

Molly's two within-case themes were "Conflict with the Cooperating Teacher" and "Evolving as a Teacher." The cooperating teacher's personality and teaching were the opposite of Molly's teaching style and produced conflict. The cooperating teacher's dominant personality resulted in a lack of power-sharing with Molly's classroom management and teaching. In

addition, the cooperating teacher's presence impacted Molly's self-confidence. An example of Evolving as a Teacher began with Molly viewing herself as having the ability to speak loud enough for students to understand her, but she lacked an aggressive personality. Kara, Molly's university supervisor, and Draves, who was the researcher that also observed Molly's teaching, viewed Molly's speaking as "monotone" and "flat" (Draves, 2018, p. 104). Later in the semester, Draves and Kara noticed a shift in her teacher identity. Molly was more "comfortable," "confident," and Kara mentioned Molly was "animated" (Draves, 2018, p. 105).

Driven Personality and Being Established as a Teacher were the within-case themes for Rachel. Within the theme "Driven Personality," Rachel's classmates and university supervisor viewed her personality as very confident. Rachel described herself as having a "strong personality" and her peers viewed her as having a lot of warmth (Draves, 2018, p. 106). Within the theme "Established as a Teacher," Rachel described herself early in student teaching as a well-established teacher. Her peers believed that she embodied the role of a teacher.

The cross-case themes revealed Rachel's and Molly's "identity construction, beliefs, and expectations" regarding being a band director were "socially constructed and influenced by different individuals and experiences in student teaching" (Draves, 2018, p. 107). During student teaching, the teacher education experience in the band room and professional relationships influenced teacher identity construction (Draves, 2018). Rachel created a strong image of herself as a band director early. Rachel was given many teaching opportunities early in her student teaching, and she received more teacher identity support from her cooperating teacher and university supervisor. Molly's self-image was "more unsure and changeable" as she slowly gained more confidence because the cooperating teacher overtly undermined her teacher identity

(Draves, 2018, p. 108). Molly received less teacher identity support from her cooperating teacher, who hindered her teacher identity development.

Gender played a significant role in teacher identity development. Kara's description of Rachel being a "drill- sergeant" and using the phrase "command of the room" suggested that Rachel's teaching style contained more masculine traits (Draves, 2018, p. 107). Kara and Draves described Molly as not being assertive enough, and she was encouraged to change her teacher persona to exhibit a band director prototype. It was a challenge for Molly to view herself as a director because of personality differences. She wanted to observe a director with a similar personality. Draves (2018) suggested that "gender and performance of masculine traits in the band director role might be less salient than teacher personality" (p. 109).

The cooperating teachers and university supervisor played a crucial role in Molly and Rachel's identity development in this study. Draves (2018) mentioned that it is vital for music teacher educators, university supervisors, cooperating teachers to recognize the "plurality of teacher identities" that preservice teacher can construct (Draves, 2018, p. 109). Music teacher educators should recognize and foster the teacher identities students create (Draves, 2018). This study supported Olsen's social identity theory. Specifically, the university supervisors, cooperating teacher, and peers were strong agents of participants' identity construction and convictions (Draves, 2018).

The purpose of a particularistic case study conducted by Draves (2019) was to discover Paul's teacher identity during his first year as a music educator. Olsen's (2008) sociocultural view of teacher identity was used as a lens. Draves (2019) used Paul's current teaching context as the entrance to examine his teacher identity. Other areas discussed were his personal beliefs about teaching, how those beliefs interacted with his professional learning and teacher education

experiences, and how Paul saw himself as a teacher (Draves, 2019). Collected data were three individual interviews, field notes from three classroom observations and two concerts, six informal e-mail exchanges, and Paul's written reflections. The data analysis yielded three themes: Becoming Student-Focused, Learning to be Myself as a Teacher, and Taking Ownership.

During the student teaching experience and his first year of teaching, Paul transitioned from being a content-focused teacher to a more student-focused teacher (Draves, 2019). The instruction of his cooperating teacher facilitated this transition. He emulated the cooperating teacher's way of teaching, which was focused on being supportive towards students. When he was student teaching, he was challenged to be a student-focused teacher because he was still a pupil. When he started teaching in his first year, he fully embraced the student-focused approach because he worked with students regularly in his first year of teaching.

Paul struggled to develop an authentic teaching persona during his preservice preparation, including peer teaching and field experience. His cooperating teacher encouraged him to "be yourself" (Draves, 2019, p.48). Those encouraging words helped Paul choose a realistic type of teacher identity. Before student teaching, it was difficult for Paul to take ownership of what he was teaching when he was trying to learn the material simultaneously. Paul's cooperating teacher encouraged him to take on the role of teacher. Even though his cooperating teacher encouraged him, he had difficulty taking on the role entirely after student teaching. He identified his shortcomings in hopes of improving his first year of teaching. He could fully take ownership of his teaching because he had a permanent position at a high school.

Olsen's (2008) multiple teacher components that contribute to identity development, such as current teaching context, teacher education experiences, and past personal and professional experiences, were evident in Paul's identity construction. Paul's reason for entering the

profession included the belief that he was a good musician. Past experiences with student teachers, teacher education experiences, a leadership role in a summer music camp, and participating in prior research were experiences that influenced his identity construction (Draves, 2019). Paul's personal, professional, past and present experiences were influential in his teacher identity (Olsen, 2016).

The Role of Socialization in Identity Development

Socialization is the "continuing process through which an individual becomes acquainted with the social customs of a group of people and accepts the group's attitudes and behavior" (Roberts, 2000, p. 56). Identity can be established through socialization. Social agents are "parents, siblings, peers, teachers, and significant others" (Austin et al., 2012, p. 67). Socialization is not a short process but rather a lifelong process (Austin et al., 2012). Multiple researchers have explored the socialization process in music and music teaching (Austin et al., 2012; Isbell, 2008; Roberts, 2000).

Primary socialization occurs from preschool through high school (Austin et al., 2012; Isbell, 2008). During primary socialization, children not only begin an interest in music, but they also take on the beliefs and attitudes of significant others. The home environment helps to mold their perspective as young musicians. Their family and teachers are also powerful influencers. Parents are usually the first ones to begin the process of socialization towards music through encouragement towards a general interest in music. They play a crucial role in fostering interest in music during the during primary socialization. Growing up in a musical home, or at least one where music is valued, could be a considerable influence in a child's desire to be a young musician (Austin et al., 2012). Once children start to take lessons and enter adolescence, the school music teacher plays an essential role in encouraging students to sing and play (Isbell,

2008). During high school, music educators may implicitly encourage their students to pursue a career as a musician (as opposed to a music teacher) through facilitating experiences of music performance (Isbell, 2008).

During secondary socialization, individuals take on "role-specific behaviors and vocabularies" and have a desire to be a member of a group in social institutions, such as "college degree programs" (Isbell, 2008, p 163). The socialization continues as they progress as performers first and educators second (Isabell, 2008).Often during this socialization period, students experience tensions of reconciling the "expectations, beliefs, and values" of their undergraduate professors and the expectations, beliefs, and values of their past high school and private teachers (Isbell, 2008, p. 164). Young adults start to display the "actions and behaviors typical of a particular profession and begin to establish an occupational identity" (Austin et al., 2012, p. 67). College students assume identities as teachers, musicians, composers, scholars, entrepreneurs, and entertainers (Austin et al., 2012). Austin et al. (2012) surveyed 454 undergraduate music majors on their beliefs about people who have been a considerable influence in their lives, experiences, and occupational roles within music (Austin et al., 2012). The results revealed that "people and experiences (constituting secondary socialization)" caused a positive influence on their decision to continue their degree pursuit of music education (Austin et al., 2012, p. 72). The researchers concluded that secondary socialization had a substantial impact on students' career choices and their teacher identity.

Socialization occurs via interactions and relationships with others. Relationships are essential to identity development, in order to have an identity, one must be recognized as a particular "kind of person" by others (Rodgers & Scott, 2008, p. 735). The self "is developed through transactions with the environment" (Beijaard et al., 2004, p. 107). Self can be created

through social settings where there is communication, and one takes on the role of others and models actions after others (Beijaard et al., 2004). Teacher identity is also developed and formed "as a result of interaction" (Rodgers & Scott et al., 2008, p. 737). In the following section, I discuss Isbell's study which focused on the impact of primary and secondary socialization on undergraduate music majors. I also discuss Kos' study which focused on how primary and secondary socialization impact undergraduates' beliefs about music education and identities

The purpose of Isbell's study was to examine the socialization and occupational identity of undergraduate music education majors attending a traditional preservice teacher education. In this descriptive study, the sample size was quite large. Preservice music teachers(n-578) completed a 128- item questionnaire. This research used a survey and a questionnaire to collect data. The questionnaire assessed primary socialization, secondary socialization, occupational identity, teacher concerns, career confidence and/ or commitment and demographic data (Isbell, 2008).

The theoretical framework used was symbolic interactionism, which states that human behavior is derived from the interactions with other individuals (Isbell, 2008). Each individual can use an "interpretive process," to decide how to interact with others (Isbell, 2008, p. 165).

The top three ratings under the umbrella of primary socialization were career decisions, people, and experiences. Sixty-four percent of participants made their career decision to study music while in high school. The most popular stated influential person in this decision process was the school music teacher. Thirty-seven percent of participants mentioned that their school music teacher was the most influential in their choosing to sing or play music, followed by parents (33%) and private music teachers (17%) (Isbell, 2008). According to Isbell's (2008),

findings, parents, school music teachers, and private music teachers are dominant, and significant forces in primary socialization. Experiences in various performances at a school concert and teaching related opportunities i.e.teaching private lessons before college influenced their decisions to become music teachers (Isbell, 2008).

In regard to secondary socialization, participants used a seven-point scale to rate the impact of people and experiences on their decision to study music education (Isbell, 2008). Family members seemed to be the most influential followed by music education faculty and then ensemble directors (Isbell, 2008). All college performances and teaching-related experiences were very influential in the participants' decision to study music education.

The total "relative and cumulative" influences of primary and secondary socialization was correlated across people and experiences (Isbell, 2008, p.170). For most individuals the influences of people and experiences associated with primary and secondary socialization was positive (Isbell, 2008). The correlation between secondary socialization variables and occupational identity variables was stronger than correlations between primary socialization variables and occupational identity variables (Isbell, 2008)

A stepwise regression analysis was conducted with socialization variables (primary-people, primary-experiences, secondary-people, secondary-experiences) and occupational identity variables (teacher-self, teacher- others, musician) (Isbell, 2008). Isbell discovered that experiences associated with primary and secondary socialization were major predictors of occupational identity (Isbell, 2008). Parents initiated the process of socialization towards music by encouraging their child's interest in music (Isbell, 2008). When children entered adolescence, the students were involved in more music experiences. The school music teacher involved encouraged the student to continue singing and playing. School music teachers also influenced

continued music participation and planted the seed to consider music education as a career. The influences of people and experiences during primary socialization and secondary socialization were positive. (Isbell, 2008). Performing was a positive influential experience for the participants' decision to pursue careers in music education (Isbell, 2008). Isbell's study indicated the positive impact primary and secondary socialization had on preservice teacher's occupational identity.

The purpose of Kos's (2018) study was to understand preservice teachers' initial beliefs about music education and their identities. There were eight participants who were first – and - second year undergraduate students who had a desire to major in music education. The conceptual framework used was primary and secondary socialization. A major attribute in the socialization of preservice teachers was the development of their belief system (Kos, 2018). During course work undergraduates learned about different ideas that influenced their beliefs about music teaching, and what subject matter should be taught. The experiences that preservice teachers had with coursework and student teaching played a role in identity development during secondary socialization. Teachers' beliefs are closely connected to their identities (Kos, 2018). The assignments, which served as data for this qualitative study, were comprised of a musical self- portrait and a manifesto. In the self-portrait, students picked four to five pieces they believed exhibited the essence of their identity. In the manifesto the undergraduates were given an opportunity to describe their beliefs about teaching. The analysis of data indicated three broad themes namely the desire to (a) share and develop passion, (b) expressing feeling and emotional growth, and (c) providing opportunities for all students.

Within the theme of a desire to share and develop passion, the undergraduates attributed their passion and love of music to their music education experience, and dispositions of family

members. For example, Jessie was encouraged by her parents during primary socialization to take piano at an early age. Initially, she disliked the piano but eventually loved playing the piano. Jessie valued the opportunity to cultivate the passion and desire to share this with her future students, which was also a part of her teacher identity. Evan studied classical piano for a number of years but it was the experience of learning a song on the guitar through his father, which occurred in primary socialization, that caused him fall in love with jazz and developed his passion for piano and music. As teachers, Jon, Jessie, Cynthia, Lindsey, and Evan believed their teacher identity was rooted in wanting their future students to discover their passion.

Regarding the theme of expressing, feeling, and emotional growth, the concepts of emotion, togetherness, and self- feeling were important. Emotion was related to "music's affective qualities" and music's ability to change lives and provide a way of expression for students (Kos, 2018, p. 565). Togetherness was a term used to describe music's ability to connect people with culture and create a sense of belonging and working together. Self-feelings encapsulated a number of teacher and participant attributes, such as the concept of music providing self- worth, self- efficacy, resilience, belonging, and compassion. Many preservice teachers viewed a teacher's task to include the roles of meeting students' needs and being a counselor. Within this theme of expressing, feeling, and emotional growth, the participants viewed music as a part of the human experience. Evan stated, "without music life would be a mistake," (Kos, 2018, p. 566). Lindsey mentioned, "Music is everywhere has been around since the beginning of human existence, and is a huge part of our culture," (Kos, 2019, p. 566). Mike described having an emotional experience with music because it triggered profound emotions, which he included in his self-portrait.

In many cases, the participant's emotional connection was identified as the participant's primary reason for choosing music as a career. Lindsey said, "Music class and choir have been the places where I have learned about myself- about my own identity, about my strengths and weaknesses, and where I have felt the most alive, happy, and valued," (Kos, 2018, p. 566). Jesse discussed a particular performance which, "crafted her future in choral music and showed how beautiful the music human voices working together can create," (Kos, 2018, p. 566). While in eighth grade, after attending and experiencing profound emotions at a local high school performance of Maslanka's 7th symphony, Cynthia realized, "there was nothing else I wanted to more with my life than to make and teach music," (Kos, 2018, p. 566).

Some participants believed that music has affective outcomes and has the power to change individuals and/or the world. For example, Cynthia believed students should have the opportunity to express themselves through music. With regards to music being an agent of change for individuals or the world ,Grace mentioned, "I have worked with special needs children and children's choruses, and I've witnessed how music can shape and mold children emotionally and cognitively in ways that other media can't" (Kos, 2018, p. 566). For Cynthia, music helped her gain confidence and good grades and developed leadership qualities.

Some participants viewed music as a social activity, where they could experience music by being together with others. Cynthia declared she wanted her students, "to experience the beauty of music making with other people," (Kos, 2018, p. 567). Evan's desire was for students to, "feel confident that they can interact and contribute and create something far greater than the sum of its parts," (Kos, 2018, p. 567), Lindsey stated her belief that "it is important for children in school to connect with their emotions and with the world around them, and music helps them

do exactly that" (Kos, 2018, p. 567). Participants described music as a place where students can feel loved, nurtured, valued, and safe.

The third theme, providing opportunities for all students, meant that all of the participants believed that all students should have opportunity to participate in music. Chol mentioned even though many students cannot afford private music lessons, it should not be necessary if the school has a quality music program. Jessie suggested that every child should have opportunity to "discover and develop their passion" (Kos, 2018, p. 567). Mike and Lindsey wanted to create a learning environment that was supportive and nurturing.

Evan, Cynthia, Jon, and Mike believed that school music programs should address students' needs, interests, and experiences. Several participants had a variety of perspectives on what good teaching looked like in the music classroom. Jessie expressed that she "wanted to be a teacher that students feel comfortable coming to with both music questions and dilemmas as well as personal qualms." (Kos, 2018, p. 568). Chol's teacher was a strong role model for him. He observed his music teacher slowing down the pace of rehearsal to bring a deeper understanding and staying after school to teach students who needed help. This observation of his teacher caused him to realize his former teacher was a strong teacher. Evan and Mike believed that it was important for students to be curious and have a role in the learning process.

Kos (2018) found the participants generally had strong beliefs about music teaching and learning, that their secondary and primary socialization influenced their identities and beliefs, and during secondary socialization preservice teachers' identities shifted over time. Among the strong beliefs about music teaching and learning were the convictions that all students should have access to study music and that they should be given a "variety of musical experiences" (Kos, 2018, p. 569). Their beliefs were derived from what they learned in class, which was an

example of how secondary socialization influenced their beliefs and identities. One suggestion

for music educators was to take time to understand their student's identities and beliefs, and meet

students' individual needs as they are "socialized into the profession" (Kos, 2018, p. 569). The

second finding was participant's influences on their beliefs. When describing beliefs, the

participants drew on their experiences prior to their enrollment in college, and several stated

readings and activities from university courses were influential in forming their current beliefs.

One of the participants mentioned their previous music teacher, during secondary socialization

influenced the decision to choose music education as a career. This finding of university courses

being influential suggest that teacher educators can influence students' beliefs and their

classroom practice, which is a part of their students' identity.

The third major finding was identity as music teachers. This type of identity shifts over

time during secondary socialization. All of the participants used language that demonstrated they

identified as musicians; however, their mention of teacher identity was briefly described in one

of their assignments. For example, sophomores Lindsey and Cynthia, referred to themselves as

teachers and made periodic references to this identity. There were other participants who

identified with both teacher and musician. Other first year students such as Jessie used language

that contained a clear music teacher identity but she also identified strongly as a musician (Kos,

2018). Kos mentioned in this study that the preservice teachers hardly discussed their influences

as teachers and as musicians simultaneously. A suggestion for music educators is to consider the

preservice teachers' influences and "recall their music teachers' own roles as musicians" (Kos,

2018, p. 570). A suggestion for future research was for a study to be conducted on preservice

teachers' identities as musicians, and how this identity can be supported at the beginning of their

career. This might provide insight into how music teacher educators can develop as musician-

teachers. This study is an example of how experiences in primary and secondary socialization helped to formulate students' beliefs about music teaching and learning, which is a part of their teacher identity. Kos (2018) mentioned the preservice teachers' beliefs did seem to change over their semester which indicates that the experiences and coursework they had in class during secondary socialization have positively impacted their beliefs which is connected to their teacher identity.

Elementary Teacher Identity

Subject matter and positioning theory played a role in developing elementary teacher and preservice elementary teacher identity (Chen & Mensah, 2018). Subject matter played an essential part in a teacher's identity because of the teacher's personal connection with the subject matter. Secondary school teachers had a closer relationship with the subject matter than elementary teachers (Chen & Mensah, 2018). Elementary teachers had difficulty seeing themselves as the expert of the subject matter they taught; meaning they struggled seeing themselves as a science or a math teacher. Unlike elementary teachers, preservice elementary music teachers developed multiple identities and worked hard at obtaining skills, content, and pedagogical knowledge of the subject (Chen & Mensah, 2018). Elementary preservice teachers learned the subject matter and their teacher identity by teaching and participating in learning opportunities (Moore, 2008).

Positioning theory was one way to explain how individuals adopt and construct their identity (Haniford, 2010). Positioning refers to teacher identity that is created within a "community of practice" (Chen & Mensah, 2018, p. 422). Identity was constructed by how individuals defined themselves and how they were perceived and recognized by other individuals in the community. Preservice teachers tended to look competent within the teaching context

(Chen & Mensah, 2018). They positioned themselves as qualified teachers through the use of narrators. Narrators can be professors, supervisors, cooperating teachers, and peers (Chen & Mensah, 2018). Positioning helped shape a preservice teacher's experiences, beliefs, and perspectives, which may help shape their teaching practice, voice, and identity (Moore, 2008).

Chen and Mensah (2018) completed a collective case study with three elementary preservice teachers. The purpose of the study was to determine how the teacher identity of the three elementary preservice teachers developed and shifted between their science method course into their student teaching placement. The participants were Ayanna, who student taught Kindergarteners; Eva, who student taught first graders; and Gabriela, who student taught fifth graders. Data were collected through a final paper, teaching journal, one 40–60-minute semi-structured interview, and student teaching observation.

Elementary preservice teachers' identity was developed through the methods courses and the interaction with the cooperating teacher (Chen & Mensah, 2018). For example, in the science method courses, Ayanna learned that science teaching can be a "hands-on experience" for students and included the teacher asking "open-ended questions" (Chen & Mensah, 2018, p. 426). These teaching practices aligned with her belief that students learned through activity, movement, and playing games. Ayanna experienced some tension because she believed students needed routine, consistency, and structure to learn; however, she was also concerned about allowing students to explore the science concepts freely. Thus, sometimes elementary preservice students may experience a conflict with their teaching beliefs and method courses.

Eva's experience with the science methods course enabled her to have the same realization as Ayanna. She realized science teaching should also be a "hands-on experience, dynamic and interactive" (Chen & Mensah, 2018, p. 427). Her identity as a teacher was derived

from her experience and her love for science. She was very comfortable with teaching the lessons that she learned. Gabriela discovered the science methods course provided various teaching resources and a foundation for teaching science (Chen & Mensah, 2018). The material in the course helped to create an "inquiry-based science teacher identity" (Chen & Mensah, 2018, p. 428). Like Ayanna, Gabriela also had a tension between providing needed routine, consistency, and structure versus giving the students freedom to explore. After the science methods course, Gabriela used her acquired skills to establish positive relationships with her students. She began to recognize herself as a science teacher.

Cooperating teachers positively impacted elementary preservice teacher identities (Chen & Mensah, 2018). Ayanna's cooperating teacher created the most supportive and least restrictive teaching environment for her teacher identity development. Ayanna was able to position herself as a classroom teacher because she and the cooperating teacher worked together to create behavior and academic expectations, which enabled the students to respond to her better (Chen & Mensah, 2018). A significant characteristic of Ayanna's teacher identity was attributed to her Catholic School upbringing where rules and authority are considered necessary. This experience caused Ayanna to be a rule follower. Adapting the curriculum to fit the urban classroom was a challenge because she believed she was breaking the rule of sticking to the curriculum in her teaching. Her cooperating teacher encouraged her to personalize her lessons to meet the students' needs because this was acceptable to the administration. Because of this, Ayanna felt more comfortable and allowed her freedom to explore and develop her identity as a teacher and a science teacher (Chen & Mensah, 2018).

During student teaching, Eva experienced tensions between her personal beliefs and the science curriculum (Chen & Mensah, 2018). The theory of evolution conflicted with her

Christian beliefs. She taught a lesson on evolution even though she believed differently. She thought she owed it to her students to teach about natural selection and development to be well educated. This desire for her students to excel academically gave her the freedom to confront the conflict about her personal beliefs and the curriculum (Chen & Mensah, 2018).

Tension existed during Gabriela's student teaching because the school schedule limited her allotted time to teach science (Chen & Mensah, 2018). She was only allowed to teach science during the weekly 45-minute period. Gabriela's teaching practice resonated with her students having inquiry-based experiences, and since the teaching was shortened, it discouraged Gabriela from completing this practice. Furthermore, since the school saw science as a low priority, it conflicted with her science teacher identity. As a result, she was not offered adequate time to teach using her philosophical approach of student inquiry-based experiences (Chen & Mensah, 2018).

Chen and Mensah (2018) concluded that university methods courses, field experiences, and student teaching directly impacted elementary teacher identity. The material in methods courses needed to be carefully planned, so there is less confusion and tension in the understanding of teaching. Cooperating teachers can create an environment that can empower or discourage students from fully taking on the role of a teacher. With this in mind, it is imperative for teacher educators to carefully choose cooperating teachers with similar pedagogical beliefs so there would be less tension in developing their teacher identity.

Subject matter and positioning were involved in the development of elementary teacher identity. Identity was constructed through the relationship the individual has with the subject matter and through his or her positionality. Positionality was built based on how the individual sees themself and was perceived by others. Method courses and interaction with cooperating

35

teachers may produce conflict but also helped to establish teacher identity (Chen & Mensah, 2018).

Music Teacher Identity Concepts

This section focuses on research studies of the music teacher identities of performer and teacher. Dolloff (2007) identified that there are two types of identities, which are *i-dentity* and *I-dentity*. Bouij (1998) developed a theory of salient role identities in music education, which are types of identities a music teacher can exhibit.

Music teacher identity includes the development of the musician and the teacher in an individual. Sometimes undergraduates identify with being a performer first and a teacher second (Abramo, 2009). Private teachers and school music teachers are models of teaching that undergraduates attempt to emulate. Ballantyne and Grootenboer (2012) discovered the music teachers in their study had varying opinions of musicians. Some of the music teachers saw themselves as musicians who were also skilled professional performers. In contrast, other music teachers saw themselves as musicians who participated in music-making separate from the classroom.

Dolloff (2007) identified two types of identities. *I-dentity* is how someone views themselves in general (Dolloff, 2007). This type of identity is how we introduce ourselves to others. The other kind is *i-dentity*, which is the "individual identities we construct for the variety of contexts in which we exist" (Dolloff, 2007, p. 4). For example, some music teachers feel more comfortable with i-dentity as a performer than an arranger, composer, or all-around musician (Dolloff, 2007). Sometimes music teachers i-dentity with the instrument they play but have no desire to teach that instrument. Kastner (2020) described a participant, Nicole, a clarinetist, who had no desire to be a band director but decided to be a general music teacher. Nicole chose

public music education as a career because she I-dentified with this particular teacher role (Kastner, 2020).

Bouij (1998) created the theory of salient role identities in music education. They interviewed six Swedish music teachers and also gave them a questionnaire to complete. Bouij created a model for socialization into music teacher role identity development, connected with music and teaching. There were four identities placed in quadrants created by a horizontal and vertical axis: (a) all-round musician, (b) pupil-centered teacher, (c) performer, and (d) content-centered teacher. The horizontal axis represented the role of the profession the individual is wanting to adopt as their own identity The horizontal axis represented a performer (left) to teacher (right) continuum and the vertical axis represented a broad (top) to narrow (bottom) musical comprehensiveness. The all-around musician was located in the upper left and moves counter-clockwise to performer, content-centered, and pupil centered teacher. The vertical axis depicts the individual musical concept. To move horizontally along the axis means that a student has adjusted their role-identity as a teacher into a type of musician/performer. If a student changes their salient role identity vertically this meant there was a reconsideration of what they were doing. For example, a student could initially be a performer and change their role identity into a content related music teacher in order to prepare for a position at a school (Bouij, 1998). A change of salient role identity was seen in Anne, who intended to be a performer, but changed her career path to a teacher. The reason Anne changed her identity was because she observed her roommate, who was a pianist and spent a lot of time on her craft and realized to be a great performer she had to work as hard as her roommate. Upon this realization she abandoned the idea of being a performer and decided to become a teacher.

In Bouij's research he maintained there are distinct characteristics of a pupil centered and content centered teacher. Bouij found an all-around musician wanted to learn a little of everything to be a "well-rounded musician" (Bouij, 1998, p. 24). The pupil-centered teacher desires to meet the musical needs of the students and give them a strong foundation, not just in music but in every area of their lives. The performer wants to earn a living as a musician and cultivate a particular musical tradition (Bouij, 1998). The content-centered teacher teaches at a higher level and plays music to serve as a model and an inspiration for students. They believe that being a good model helps cultivate their students' musical development (Bouij, 1998).

One of Bouij's (1998) findings was a content-centered educator may have difficulty understanding how a pupil-centered teacher thinks. For example, Karen, another participant in the study, experienced this conflict during her student teaching with her instrumental teacher. Katherine's teacher tried to turn her into a performer; however, Katherine wanted to, "develop her instrumental playing within the education process," (Bouij, 1998, p. 28).

The findings were that through different situations the role identities can shift because different and new experiences impact the individual. Preservice and in- service music teachers struggle to "legitimize the most important role-identities" during the teacher training process (Bouij, 1998, p. 26). There is a struggle because the individual wants to gain notoriety for their role identity from peers, teachers, and administration. Also, some individuals may hold on tightly to one role identity and, when a situation changes, dismiss the other less critical role identities.

Bouij also discovered some of the teachers developed their performer identity during their teacher training period, but as they began teaching, they let go of their performer identity to embrace their teacher identity. One of the reasons why these music teachers dismissed performer identity was because they realized that being a performer was not a stable way to sustain a living.

Individuals, whose role identity falls predominately on being a performer, have the viewpoint that they have other ways to make income and do not necessarily need to make a living being a teacher. Ultimately, there is a constant shift between choosing to be a performer versus being a teacher within music teacher identity.

Preservice Music Teacher Identity

Preservice music teachers perceived "their identity as dynamic" and were influenced primarily by their preservice music education (Ballantyne et al., 2012, p. 217). Teacher educators can help promote preservice music teacher identity through reflection and dialogue. Reflective practices are an excellent tool to encourage preservice music teacher growth (Draves, 2019). Music teacher educators should take time to ponder what reflective activities can be implemented early during the beginning stages of an undergraduate's music education studies (Draves, 2019; Pellegrino, 2019).

Occupational development in preservice music teachers can be defined as how an individual displays the actions and behaviors of someone in a particular profession (Isbell, 2006). When teachers find similarities between their teaching and performance actions, it causes an integration between their teacher and musician identity (Isbell, 2006). It is the responsibility of the music teacher educator to assist students in negotiating between the two identities and their connection to their professional work.

Draves (2014) conducted a multiple case study to explore undergraduate music education majors' perceptions of their role identity. The theoretical framework used was Bouij's theory of role-identities. Three undergraduate music majors were chosen because they represented the role identities of being an all-around musician, content-centered teacher, and pupil-centered teacher (Draves, 2014). Data were collected through two individual interviews, one focus group

interview, field notes from videotapes of peer teaching, and two Bouij frameworks completed by participants (Draves, 2014).

The themes were role-identities, peers, and authentic teaching experiences. The three participants experienced changes of role-identity throughout the study. Caroline saw herself as an all-around musician, and this remained consistent for her throughout the study. Elizabeth saw herself as an overall musician and performer, even though she aspired to be a content and pupil-centered teacher. At the end of the study, Elizabeth saw her identity less as a performer, and instead divided between pupil and content-centered identities. The next theme was the interaction with peers as a tool of secondary socialization for the participants. It was a struggle for participants to see themselves as a teacher during peer teaching because they were concerned about their "peers' judgment" (Draves, 2014, p. 207). Elizabeth viewed peer interaction differently. She appreciated her peers sharing their experiences with K-12 students by because hearing other "models of music teaching and learning" she was able to critique her own experience and consider her role as a music teacher (Draves, 2014, p. 207). Authentic teaching experiences helped participants to feel like teachers. Authentic teaching experiences consisted of teaching students in the music classroom, learning how to communicate with students, and learning how to assess their learning.

Authentic teaching experiences should be provided early in the degree program because it could be more effective in promoting identity construction (Draves, 2014). More positive peer interaction and peer mentoring can be encouraging for students' teaching practice. When teacher educators bring awareness of students' identity, this can help construct their identity. Methods courses, music education curriculum, and reflective activities can help support identity construction (Draves, 2014).

Peer teaching experience can also develop teacher identity in preservice music teachers. Haston and Russell (2012) studied the identity development of five preservice teachers. The participants were involved in year-long teaching experiences with an after-school band and a string project. Haston and Russell (2012) discovered that through peer teaching students can be supportive of one another, develop more in-depth pedagogical knowledge, and learn more about themselves. Ballantyne et al. (2012) discovered that preservice music teachers have a "dynamic and shifting relationship between musician and teacher" (Ballantyne et al., 2012, p. 211). Through teaching and performing, preservice teachers can integrate both their teaching and musician identities (Haston & Russell, 2012).

When preservice teachers are in a supportive community, it enables the development of their music teacher identities (Pellegrino, 2019). Within Pellegrino's study (2019) two preservice music educators, Ashley and Xander, completed three string pedagogy classes and worked with beginning and advanced string students in the music program. Mentors, who included professors and other student teachers, provided comfort for preservice teachers during their student teaching (Pellegrino, 2019). The immediate feedback received from the professor and cooperating teachers helped the two participants know what they needed to work on and what were effective teaching practices. The conversations with the mentors helped the participants start to adopt a teacher's thought process and see themselves as future teachers (Pellegrino, 2019). Ashley and Xander felt an atmosphere of "camaraderie" through their peers' constructive and positive feedback and the students they worked with within the string program (Pellegrino, 2019). Both participants appreciated seeing their students give each other a combination of constructive and positive feedback and desired their future students to also engage in the dialogue of constructive

and positive feedback. The encouraging words from the parents of the string program had a positive effect on the two participants.

Ashley and Xander brought aspects of their personal and musician selves into their developing music teacher identity (Pellegrino, 2019). Xander believed he was expressive as a musician but realized by working with the string students he needed to portray clear music ideas and expressiveness (Pellegrino, 2019). Ashley's personality was one of sarcasm, humor, and ambition. She realized that if she wanted to assume a role as a teacher, she should be more extroverted, confident, and enthusiastic, which conflicted with her existing personality. As the teaching progressed, Ashley had a more substantial and precise grasp of her teacher identity and philosophy. She believed that children could learn music and meet their goals and should know about music from "all over the world" (Pellegrino, 2019, p. 24).

Within preservice music teacher identity, individuals can experience changes in how they see themselves during their teacher development. Peer teaching allows preservice teachers to discover their pedagogical knowledge and receive assurance of who they are as teachers through the feedback of mentors and peers (Draves, 2014). A supportive peer teaching environment is crucial for the growth of teacher identity development in preservice music teachers (Draves, 2014). Music teacher educators should provide authentic teaching experiences early in the degree program because it could be more effective in promoting identity construction that peer teaching (Draves, 2014). Methods courses, music education curriculum, and reflective activities can help support identity construction (Draves, 2014).

Elementary General Music Teacher Identity

A few researchers have explored music teaching and elementary music teacher identity. In the following sections, I discuss the developing identity of general music teachers, tensions

within identity, traditional and nontraditional pedagogical strategies, and master teacher mindset.

Kastner (2020) conducted a case study of Nicole, a first-year elementary music teacher. The purpose of the study was to investigate the developing teacher identity of a beginning general music teacher and her implementation of formal and informal music learning processes (Kastner, 2020). The three themes were acceptance of her music teacher identity, formal and informal teaching duality, and broadening definitions of school music. Over some time, Nicole did accept her music teacher identity, but it was met with tensions. Nicole experienced identity tension because she saw herself as a musician, but her perception conflicted with her formal education and love for popular rock music. The elementary methods course helped her become aware that she was interested in popular music more than her peers (Kastner, 2020). Though she loved rock music, she hid her love of rock music from her clarinet professor because she was afraid that he would be disappointed (Kastner, 2020).

The elementary methods courses taken in the undergraduate program can inspire students to realize that they can take on the identity of a general music teacher (Kastner, 2020). This was the situation with Nicole; she began taking music education courses, which helped her define her identity as a general music teacher (Kastner, 2020). As a result, she decided she wanted to take her love for popular music and share it with her future students.

The second theme, using formal and informal teaching duality, was evident in Nicole's teaching. Formal music making is more structured, may occur at a university and informal music making is less structured, relies heavily on using the ear, and may occur in community setting. Elementary music teachers sometimes use informal music making to identify with elementary-age students. Nicole believed that her inclusion of informal music making processes

would help her feel more "fulfilled as a musician" (Kastner, 2020, p. 10). When she was student teaching, her cooperating teachers used informal music making activities, which motivated Nicole to use that same teaching strategy. This teaching strategy enabled a strong connection with students, and they saw her as relatable.

Elementary music teachers tend to borrow traditional and nontraditional pedagogical strategies and incorporate them in their teaching. It is typical for general music teachers to exhibit a range of pedagogical approaches (Kastner, 2020). Some pedagogical strategies include composition, modeling examples, and encouraging students to be independent thinkers (Kastner, 2020). During the first year of teaching, Nicole implemented traditional pedagogical strategies and included informal music making with students. Her traditional pedagogical approaches included "direct instruction, teacher-selected repertoire, whole class singing, instrument playing, and individual pattern responses" (Kastner, 2020, p. 10). Her informal music making consisted of students recreating popular songs by ear, creating individualized song arrangements, and arranging their rhythmic ostinatos.

The third theme, which was broadening definitions of school music, indicated that Nicole broadened her definitions by focusing on learning objectives aligned with National Core Arts Standards. Mainly she wanted to focus on the strands of creating and responding; she believed that using formal and informal experiences could help students with their audiation and help them perform and create music (Kastner, 2020). Nicole was an example of how elementary music teachers use different approaches to impact students' learning.

Elementary music teachers focus on facilitating students' musical skills and concentrate on music-making (Kastner, 2020; Anderson-Nickel, 1997). Elementary music teachers tend to have a hands-off approach towards their "students' musicking" (Kastner, 2020, p. 4). A hands-off

approach refers to the elementary general music teacher being a facilitator. Not only are elementary music teacher facilitators, but they are also student-centered (Shouldice, 2010). They look for various ways for students to be involved in the classroom. To have students more involved in the school, they meet with students before and after school and teach with various curricular methods and approaches (i.e., Orff and Kodály) (Greunke, 2016). The end goal of their teaching is to engage young students (Greunke, 2016).

Rules, structure, and control are essential aspects in an elementary music classroom (Anderson-Nickel, 1997). Elementary music teachers are concerned with fairness and consistency with the rules. They also give verbal praise like saying "Good posture" and provide specific feedback, i.e., "hold your mallet in this position" (Anderson-Nickel, 1997, p. 174). This verbal praise and detailed feedback indicate the level of student-centeredness that elementary music teachers exhibit in the classroom.

Elementary music teachers have a master teacher mindset. This mindset is a temperament toward teaching, instruction, and students (Greunke, 2016). Mastery teaching is "a gift you become and a gift you give" (Jackson, 2009, p. 54). The mindset of a master teacher involves questioning oneself, others, and students. Questioning allows the teacher to assess what information has relevancy, sufficiency, and how it is used in an appropriate manner (Jackson, 2009). Master teachers spend a considerable amount of time "unpacking standards and objectives" more than planning activities because they have a strong realization that clear learning goals will be at the forefront of everything they do (Jackson, 2009, p. 56).

Elementary general music teaches are student-centered and, sometimes, there are conflicts between how individuals see themselves as musicians and the formal education received in undergraduate music education.

Chapter Summary

Using Olsen's teacher identity as a lens, Draves (2018) found that Molly and Rachel's identity constructions, beliefs, and expectations were ""socially constructed and influenced by different individuals and experiences in student teaching" (p. 107). University supervisors, cooperating teachers, and peers were strong agents of participants' identity construction and convictions (Draves, 2018). Draves (2019) also used Olsen's teacher identity as a lens to examine the teacher identity of Paul during student teaching and his first year of teaching. The findings were similar with Draves (2018) where the multiple teacher components for someone's reason into the profession such as current teaching context, teacher education experiences, and past personal and professional experiences, contributed and were evident in Paul's identity construction. These studies both indicate the influence that outside stimuli have on preservice teacher's identity and also demonstrate the strength of Olsen's social identity theory.

During primary socialization, which occurs from preschool through high school, children not only begin an interest in music, but they also take on the beliefs and attitudes of others (Austin et al., 2012; Isbell, 2008). The home environment also helps to mold their perspective as young musicians. During secondary socialization (post-high school), individuals take on "role-specific behaviors and vocabularies" and have a desire to be a member of a group in social institutions, such as "college degree programs" (Isbell, 2008, p 163). Often during this socialization period, students experience tensions of reconciling the "expectations, beliefs, and values" of their undergraduate professors and the expectations, beliefs, and values of their past high school and private teachers (Isbell, 2008, p. 164). In both primary socialization and secondary socialization, the pupil (either a child or a preservice teacher) adopts an individual's beliefs, attitudes, and expectations of other significant individuals. Primary socialization occurs

while the students is living in the home environment, whereas secondary socialization occurs outside of the home environment, such as during undergraduate degree program. Thus, parents are typically the first to begin this process of primary socialization, and undergraduate professors are the first ones to begin the process in secondary socialization.

Elementary teachers, music teachers, preservice music teachers, and elementary general music teachers all tended to struggle with their identity. Elementary teachers had difficulty seeing themselves as the expert of the subject matter they teach; they struggled seeing themselves as a science or a math teacher (Chen & Mensah, 2018). Music teachers also struggle between self- identifying as a musician or a teacher(Abramo, 2009). For preservice teachers, their identity rotates between four identities (a) all-round musician, (b) pupil-centered teacher, (c) performer, and (d) content-centered teacher (Bouij, 1998). Elementary general music teachers do not fluctuate much between identities, they are student-centered (Shouldice, 2010).

CHAPTER III: METHODOLOGY

The two-fold purpose of this basic qualitative study was to examine preservice teachers' beliefs about elementary general music education and about their elementary music teacher identity. Within a basic qualitative study, researchers do not specify a particular type of approach such as phenomenological, grounded theory, narrative analysis, or ethnographic study (Merriam & Tisdell, 2016). Research questions were as follows:

1. What are the participants' beliefs about elementary general music education?

2. What has contributed to participants' beliefs about elementary general music education?

3. How do the participants describe their elementary general music teacher identity?

4. What has contributed to the participants' elementary general music teacher identity?

In this chapter, I present and explain my choice of research methodology, criteria for selecting participants, and data collection methods and analysis.

Design

This research was designed as a basic qualitative study. Qualitative research was centered on the belief that "knowledge is constructed by people as they engage in and make meaning of an activity, experience, or phenomenon" (Merriam & Tisdell, 2016, p. 23). I wanted to discover what were the contributing factors to the participants' elementary general music teacher identities, understand the meaning of their experiences in their practicum and methods course, and the impact of these experiences on their identity. Individuals constructing reality in interaction with their world is a central characteristic of basic qualitative research and the primary goal was to uncover and interpret meanings. Qualitative researchers are interested in how people interpret their experience, construct their world, and the meaning connected with the

experience (Merriam & Tisdell, 2016). In qualitative research, data is collected through interviews, observations, and various artifacts (Merriam & Tisdell, 2016).

Data consisted of semi-structured individual interviews and participants' journaling of their perceptions and opinions of how the methods courses have influenced their teacher identity. Semi- structured interviews are a type of interviews contain questions that were not so tightly structured and the questions are flexibly worded (Merriam & Tisdell, 2016). I analyzed the data for "recurring patterns," and presented my "understanding of the participants' understanding" of their elementary music teacher identity (Merriam & Tisdell, 2016, p. 25)

Qualitative Research

The rationale for using qualitative research was so I, as a researcher, may gain an understanding of individuals' lives, more specifically to gain an understanding of how individuals "make sense" out of their lives, outline the process of "meaning-making," and describe their experiences (Merriam & Tisdell, 2016, p. 15). Qualitative research includes interpretive techniques that help the researcher to "describe, decode, translate, and otherwise come to terms with the meaning of an occurring phenomenon" (van Manen, 1979, p. 520). As a qualitative researcher I wanted investigate their elementary general music teacher identity, enable individuals to share their personal stories, and create space for their voices to be heard (Creswell & Poth, 2018).

Qualitative researchers are passionate about "understanding the meaning people have constructed" and this passion drives their research (Merriam & Tisdell, 2016, p. 15). In this study, I examined preservice teachers' beliefs about elementary general music education and their elementary music teacher identity. I sought an understanding of their personal beliefs regarding elementary music education, their pedagogical beliefs, their elementary music teacher

49

identity, and their experiences in their methods course. Multiple forms of data were collected, including three semi-structured interviews, participants' journals, a focus group, and reviewing artifacts from their methods courses.

Reflexivity

Reflexivity refers to the practice of researchers explaining their background (e.g., work experiences, cultural experiences, history) and how it informs their interpretation of the information in a study (Creswell & Poth, 2018). In this section I explain my teaching background, and the professional relationship I had with some of these participants. Because there was not enough funding for me to teach at one school, there were some years where I taught at three schools simultaneously. Finally, I taught in a small suburban school outside of Winston-Salem. I was thrilled to teach at one school and build a musical community. I completed my first Orff levels training and started implementing this pedagogy at the school. I taught Orff-Schulwerk and recorder mostly at this school. One of my students who seemed very eager to learn was Mason[1]. He loved playing recorder and practiced a lot to earn many recorder karate belts. I even asked him to play *Yankee Doodle* at a Purple Heart ceremony for veterans. I saw him excel with recorder and believed this opportunity would enhance his musical development.

In the spring of 2019, I resigned from teaching elementary general music to pursue a Ph.D. During the fall 2019, at a professional conference I heard the words, "Ms. Church?" I realized that the voice calling Ms. Church was Mason. He was a sophomore music education major at the same university where I was earning my Ph.D. in music education. Seeing Mason

---

[1] All names of participants are pseudonyms.

after all these years was so encouraging. As an elementary general music teacher, I realized I had made such a lasting impression that Mason desired to follow in my footsteps and choose to major in music education. When I sent out my email to recruit participants for my study, Mason was the first one to volunteer because he has taught elementary-age students and was excited to teach this grade level in the future. This background information informed the difficulty I had remaining unbiased when speaking with this participant, particularly because we had a teacher-student relationship prior to being a participant in my study. I interpreted the statements from Mason's interview wondering how my teaching affected his elementary general music teacher identity. Specifically, I was eager to ascertain impactful the experiences that I provided Mason increased his love of music, desire to teach children, and his identity.

Jessica, Tyler, and Anaya were students I worked with while serving as a teaching assistant (TA) for their elementary music methods class. As a TA for this course, I observed them peer teach, offered suggestions for changes in their lessons, and tried to be encouraging with my words. Jessica wrote creative lessons. Tyler was new at teaching, so I constantly encouraged them before peer teaching and gave appropriate, helpful feedback. Anaya seemed to be very confident with her teaching and lesson planning ability, so I also tried to give her valuable feedback as well. Interacting with these undergraduate students solidified my reasoning for completing this study. I found it easier to interpret the meaning of their statements because I had always had a professional relationship with them as one of their teachers and not quite an emotional attachment as with Mason. With these three participants, it was eye opening to see how their backgrounds affected their perception of elementary general music education.

By the time a student reaches student teaching, undergraduate music education majors have taken various methods courses and had diverse teaching experiences through practicum and

peer teaching. Based on my experience as a graduate assistant, I have observed undergraduate teacher identity development through their course work. As a university supervisor, I closely followed my two elementary general music student teachers' growth in their teaching identity. As a graduate assistant, I observed the work of students' work enrolled in sophomore-, junior-, and senior-level elementary general, choral, and instrumental methods. I have watched students learn developmentally appropriate pedagogies at the elementary, middle, and high school levels. Students learned how to craft lesson plans for teaching their future students, completed peer teaching episodes, and wrote reflections regarding their teaching. By the end of the semester, they were more confident in their pedagogical beliefs, philosophical beliefs, and teaching.

As an experienced elementary general music specialist, a current graduate assistant, and university supervisor, I was interested in understanding how elementary music teacher identity develops in undergraduate music education majors. My goal as a future music educator was to enhance my understanding and that of other educators on this topic to support elementary general music teacher identity development in our future students. Observing undergraduate students teaching and my personal interaction with them caused me to think, what can we do as music teacher educators to develop their elementary general music teacher identity? This question brought me to this research study.

Participant Selection

Participants were a purposeful sampling of undergraduate music education majors in sophomore-, junior-, and senior-level elementary general, choral, and instrumental methods. Purposeful sampling assumed the researcher wants to "discover, understand, and gain insight" and the sample selected meets the assumption (Merriam & Tisdell, 2016, p. 96). The researcher may select "information-rich, illuminative cases" for more of an in-depth study (Conway et al.,

2015, p.1). Merriam and Tisdell (2016) suggested that there are six types of purposeful sampling: (a) typical, (b), unique, (c) maximum variation, (d) convenience, and (e) snowball/chain sampling. I used unique, purposeful sampling for participant selection by creating specific criteria used to select participants. Unique purposeful sampling typically contained "rare attributes or occurrences of the phenomenon of interest" (Merriam & Tisdell, 2016, p. 97). I chose specific attributes I thought would be pertinent to my area of research. For example, having interest in teaching elementary general music and practicum experience, in my opinion made the participants qualified to discuss their beliefs about elementary age students and elementary general music education because of their experience with teaching elementary age students. Because I was interested in seeing the differences in identity development across different levels of an undergraduate program, I recruited students in sophomore, junior, and senior-level elementary general, choral, and instrumental methods in a moderately Southeastern university and established the following selection criteria.

- Currently enrolled in a methods course.

- Currently enrolled as an undergraduate in music education.

- Are at least 18 years of age.

- Interested in teaching elementary general music.

- Had practicum experience with elementary age students.

I sent out recruitment emails to forty-four undergraduate students, and six participants responded. There were three senior, two junior, and one sophomore. Out of the six participants, one individual identified as African American, one individual identified as Latinx, and the remaining four individuals identified as Caucasian. Four participants identified as female one

identified as non-binary, and one identified as male. All participants met the established sampling criteria of the study.

Setting

Participants attended the same moderately size Southeastern university in the United States. Full-time faculty members taught approximately 520 music majors, and 40% of the undergraduate population pursued a degree in music education. Undergraduate music education majors were required to take 120 credit hours. The concentrations in the undergraduate music education programs were choral/general music education and instrumental/general music education. Undergraduates engaged in field experience through internships with kindergarten through twelfth-grade teachers. All undergraduate music students were expected to enroll for two or more credit hours of music performance studies in an ensemble every six semesters.

In the baccalaureate degree programs in music education there were two elementary general music education courses. All students in the Bachelor of Music Degree Program in Music Education were required to take one foundations course of elementary general music methods. In this course, the field experience consists of observing one to two classes at school. The objective in the course was to teach a lesson that they develop in the methods class to students in the class they are observing. Students were required to complete a final teaching exam where they peer teach and are evaluated by a music education faculty member and a teaching assistant.

The second upper-level elementary general methods course was required for students in the choral/general concentration of the degree program. Students in the instrumental/ general concentration could take the course if they wished but were not required to unless they planned to student teach at the elementary level. Practicum time was built into this second course,

whereas in the first course, they had to travel to schools on their own time. Students completed a mini version of the edTPA unit lesson prepared them to complete this during their student teaching. The final exam was a twenty-minute oral presentation where students indicated how they have met the components of Standard IV one of the state's Professional Teaching Standards: Teachers Facilitate Learning for their Students.

Data Collection

Three types of data were collected, including individual interviews, a focus group interview, and solicited journals. I also kept personal notes as the researcher. These three types of data were chosen because they helped me to understand each participant individually and collectively—an essential quality of data in qualitative research (Stake, 1995). Participants were asked to write their thoughts and reflections in a journal. The journal focused on: (a) what elementary general music lesson participants enjoy teaching, (b) descriptions of participants' elementary general music experience, (c) indications of preference for informal or formal music, and (d) specification of musical goals for participants' students. Participants engaged in conversation with their peers in a focus group.

Interviews

Interviewing is a method of inquiry and a way to gain a deeper understanding of participants' lived experiences (Seidman, 2006). The interviews consisted of open-ended questions to collect information regarding the participant's beliefs and their elementary music teacher identity (See Appendix A). The research questions of this study were aligned with Seidman's (2006) three-stage interview process. The three stages are: (a) focusing on the

participant's life history, (b) the details of the experience, and (c) reflection on the meaning of their experience.

Discovering the participant's life history helped to put their "experience in context" (Seidman, 2006, p. 17). In the first interview participants, described what experiences brought them to this point in their career where they want to be a music educator and provided background knowledge about themselves. Seidman suggested the second interview should allow the participant to "reconstruct the details of their experience" (Seidman, 2006, p. 17). In the second interview we focused on the participants' experiences in sophomore-, junior-, and senior-level elementary general, choral, and instrumental methods. The third interview should be used for the participant to reflect on their experiences (Seidman, 2006). In the third interview, I asked participants to reflect on how life experiences have brought them to this specific point in their educational careers. They also reflected on how their practicum experiences and methods courses affected their elementary general music teacher identity.

Data collection occurred during a seven-week period during October-December 2021. Final interviews were conducted on December 9, 2021, after preservice teachers completed fall semester. After participants signed the consent form, I set up three interviews with each one. Each interview lasted approximately an hour and was completed using the Zoom (www.zoom.com) virtual meeting platform. This allowed me to record the session and enabled the participants to be interviewed in a comfortable situation, whether it was their home, a practice room, or a coffee shop. I captured the audio and video from each participant using the record feature of Zoom. The recordings were saved to the internal memory of a password-protected computer on the Box online cloud management platform (www.box.uncg.edu). I

uploaded the audio from each interview to Otter (www.otter.ai), an internet application that aids in transcription.

Focus Groups

In the current study, focus groups included carefully crafted discussions with a limited number of people on a particular topic (Guest et al., 2013). Guest et al. (2013) suggested that participant's experiences, ideas, and reactions may cause the group to directly address the desired research objectives. The benefits of using focus groups are that participants are interviewed over more extended time frames, more people can be interviewed, and there is an open conversation with participants (Creswell & Poth, 2018). The researcher's responsibility is to make the environment extremely inviting and comfortable for all participants, spur everyone to speak, and observe that no one is dominating the conversation (Creswell & Poth, 2018). According to Patton (2002), there are four characteristics of a focus group. First, a small population of people are asked to participate in a research conversation centered around a topic. Second, during the conversation, similarities within the group regarding shared characteristics, understanding, or position become apparent. Third, since the group members do not have a pre-existing relationship, this helps to promote trust and vulnerability in the conversation. Lastly, the researcher monitors the discussion, directs the pace of questions and answers, and uses the conversation and dynamic of the group to reveal information and important observation (Patton, 2002).

I arranged a focus group to investigate preservice teachers' beliefs about elementary general music education, and about their elementary music teacher identity. I asked seven questions about participants' personal backgrounds, their teaching philosophies, and role identity (See Appendix B). I provided a space where participants shared their beliefs and learned from

other participants. Five of the six participants engaged in the focus group. The sixth participant was not able to attend because of a family emergency. The focus group occurred after all individual interviews were completed. The focus group interview lasted for one hour.

Solicited Journals

According to Creswell and Poth (2018), journaling is a popular form of collecting data. Solicited journals can promote participants' involvement and engagement in the research process (Meth, 2003). One benefit of using journals is gaining a lengthy insight into participants' lives by soliciting and analyzing their entries. Solicited journals give participants a voice, a sense of empowerment, and offer them an opportunity to define their boundaries of what they would like to share (Meth, 2003). Between the first and third interviews, I asked participants to write down any thoughts that have come to mind. There were four prompts for the journal entries: (a) What is an elementary music lesson that you enjoy teaching, (b) What is a specific memory you had in general music class that was really impactful, (c) What kinds of music do you feel comfortable teaching? Informal music making or formal music making, and (d) As an elementary general music teacher, what kinds of musical goals do you want your students to be achieving in your classroom? I gave them the prompts during the first interview. I gave them six weeks to complete the four prompts from the journal entry.

Data Analysis

In this basic qualitative study, the goal of data analysis was to "make sense" of the data through consolidation, reduction, and interpretation of participants' words (Merriam & Tisdell, 2016, p. 202). I focused on dissecting data areas and putting them back together, a process that provided "analysis and synthesis in direct interpretation" (Stake, 1995, p. 75). While analyzing the data of the current study, I devoted most of my time to direct interpretation because it helps

reveal patterns, and from this practice, I acquired pertinent ideas that helped to answer my research questions and also helped to reveal questions that need to be answered in future studies (Stake, 1995). When I evaluated data from individual interviews, focus group interviews, and written journals, I looked for patterns that provided an understanding of the meaning of participants' beliefs about elementary general music education, and about their elementary music teacher identity. I analyzed data by coding and used the HyperRESEARCH analysis software. Merriam and Tisdell (2016) defined coding as "a short-handed designation" of data (p. 199). The designation can be a "single word, letter, numbers, or phrases" (Merriam & Tisdell, 2016, p. 199). The research questions influenced the type of coding that was chosen for the current study. Saldaña (2013) suggested that researchers use a two-cycle process for coding. In the first cycle of the coding process, coding ranged from a single word to an entire paragraph, as suggested Saldaña (2013). In the second cycle coding process, the portion of information that was coded included passages of varying lengths, rather than single words, and resulted in a reconsideration of codes that had evolved from coding single words (Saldaña, 2013).

For this study, I used descriptive and *in vivo* coding. Descriptive coding produced a code that summarized the main topic of the collected data, an *in vivo* coding evolved from something a participant said during an interview (Saldaña, 2013). Saldaña (2013) stated that descriptive codes are helpful to use when there are multiple sources of data. Descriptive coding allows the researcher to ponder deeply the data's contents (Saldaña, 2013). *In vivo* coding gives the researcher awareness of an "individuals' unique circumstance" (Saldaña, 2013, p. 63). I read line by line and looked at participant's words that have to deal with Olsen's teacher identity. I took their actual words and labeled it as an in-vivo code. I also looked at each participant's words and chose a code that summarized participant's words, which is a descriptive code. I took the in-vivo

codes and descriptive codes and put them in categories that lead to themes. These two coding approaches allowed me to acquire clear perspectives of participants' experiences on elementary general music education, and to discover what circumstances impacted participants beliefs about general music education.

My approach to data analysis included open coding. I open-coded each interview, reading line by line and writing down any ideas for which I had codes. Many of the codes were derived from Olsen's (2008) multiple teacher components that contribute to identity development, such as current teaching context, teacher education experiences, and past personal and professional experiences (See Appendix C). Ideas and themes evolved as I analyzed and coded the data. The codes helped me construct categories derived from patterns (Merriam & Tisdell, 2016). I categorized the codes and formulated themes from the categories. I created themes from patterns that addressed research questions.

Trustworthiness

Merriam (2009) recommended using multiple strategies to grant trustworthiness and develop validity and reliability. I chose to use the following trustworthiness measures: (a) triangulation, (b) member check, (c) rich-thick description and (d) peer-review. In the following sections, I describe the strategies implemented to ensure trustworthiness in this study.

Triangulation

Merriam and Tisdell (2016) described triangulation as using numerous methods, multiple sources of data, multiple investigators, multiple theories, or data collection methods to solidify emerging findings and provide evidence. As recommended by Merriam & Tisdell (2016), triangulation helped to ensure validity of my data and data analysis and provided a strong strategy for increasing the credibility of the current research study and its findings. Qualitative researchers take the evidence found and document a code or theme to the various data sources, which further validates the findings (Creswell & Poth, 2018). I used data from solicited journals, three-structure interviews, and a focus group to corroborate accounts and I looked at them through the lens of Olsen's teacher identity. I analyzed them to find parallels between the facets of Olsen's teacher identity and the participant's words.

Member Check

Member check, also known as a respondent validation, was an approach to request feedback from the participants in the study regarding findings, interpretations, and quotes (Conway et al., 2015; Creswell & Poth, 2018). Member check is considered the "most critical technique for establishing credibility" (Lincoln & Guba, 1985, p. 314). This technique rules out any chance of misinterpretation of what the participants said or did within the study and is also a good way of realizing and observing the researcher's own biases (Maxwell, 2013).

Researchers take their preliminary analysis to the participants and ask if the interpretation is accurate. If it is valid, participants should be able to identify their experience in the researcher's interpretation. The participant's feedback was worth including in the research,

because sometimes when participants review the material for accuracy, the participant may provide "alternative language or interpretation" (Stake, 1995, p. 115). I asked participants to investigate and evaluate the accuracy and credibility of the interview transcripts, preliminary analyses, codes created, participant portraits, and emergent themes. Via email I sent the participants a page of a coded transcript from each interview, a page of my analysis, and their portrait. I asked if it resonated with them, and they all agreed to the accuracy.

Rich, Thick Description

Instead of using numbers to transmit what the researcher has learned through the experience or person being studied, qualitative researchers use detailed words and pictures to create a rich description (Merriam & Tisdell, 2016). A thick description is when the researcher offers specific details when explaining the participants or writing about the themes (Creswell & Poth, 2018). Researchers include the characterization of the context, who is involved, and the essential activities (Merriam & Tisdell, 2016). The quotes from interviews, field notes, electronic communication can also contribute to the rich and thick description (Merriam & Tisdell, 2016). I used quotes, field notes, and electronic communication to provide a detailed, thick description of the participants involved in the study and support for the study's findings.

Peer Review

Merriam and Tisdell (2016) described peer review as asking a colleague to look through raw data and assess if the findings were valid based on data. A outside reader with experience in qualitative research methods performed a peer view of my data analysis, focus codes, and themes. I took their input and tried to find a connection with Olsen's teacher identity lens. My themes were ones that I discovered while completing a cross case analysis. The peer that I

conferred with agreed that my focused code list, analysis of data, and themes were well developed.

Participant Profiles

In this section, each participant, their background, and one of their beliefs regarding elementary age students are presented. These descriptions provide information about each participant's background that permits readers to understand the participants and their stories. The participant's names are pseudonyms.

Eleanor

Eleanor, who is a female identifying Caucasian, loves to sing; she has been singing and been involved in various choirs since elementary school. Her grandmother taught her how to play piano when she was young. In elementary school she was involved in All County Chorus, and more choral/ band experiences followed from that experience. In seventh grade, she dropped choir because of a bad experience. In eighth grade, she joined the jazz band and played piano. In high school, her jazz director encouraged her to join choir again.

Eleanor fell in love with music education during her senior year because she had positive choral experiences, and she was involved in the Young Professionals Symposium. Young Professionals Symposium was a professional organization where undergraduates can be mentored by teacher educators, prepares them for an undergraduate program in music education. Her choir director told her that she should be a music teacher. At the time of the interviews, Eleanor was a senior music education major who would be student teaching in the coming semester. Eleanor comes from a long line of teachers, so it was no surprise that she was choosing music education as a career. She prides herself on being overly dramatic when she teachers

elementary age students because she believes that kind of persona was engaging for students. Her goal was to make music magical for students, just like her elementary general music teacher did when she was a child.

Anaya

Anaya's father was an elementary general music teacher. Anaya, who is a female identifying Caucasian, learned how to play violin when she was four. She learned through the Suzuki method and can also play piano and clarinet. Anaya attended a music conservatory during her high school years. She earned a scholarship to attend a college. After graduating from her undergraduate degree program, she started teaching at an elementary school in Colorado for a few years. She was the music teacher for two- year- old, preschool through 12th grade. After teaching elementary general music for a few years, she decided to return to school to achieve a B.M. in music education. At the time of the interviews, she was currently a junior. Anaya had a strong desire to be an advocate for her students and have a relationship with her students and families.

Tyler

Tyler was a sophomore music education major who identifies as non-binary and is an oboe player. Tyler is African American and loves a variety of music from rock to rap music. They initially were exposed to musical genres because of their parents. Tyler has found memories of singing gospel songs with their mom while helping her in the kitchen preparing food, and their dad loved playing Christmas songs in the house and the car. They enjoyed singing with the family during these special times.

They started playing oboe in the middle school band. Tyler is a versatile musician, who may play the trombone, sousaphone, and tuba, in addition to the oboe. Their band director and

mother encouraged them to major in music education. The fall semester of 2021 was their first semester working with, observing, and teaching children. It was an eye-opening experience, and Tyler has been trying to absorb all the funny interactions with students, all of the information from their method courses, and experiences. Their passion for music is very strong, and they believed in being inclusive of students' backgrounds.

Maria

Singing was Maria's love. She has lived in the town where she was attending her undergraduate program her entire life. She identifies as a female, Latina, and is fluent in Spanish. She is first-generation American, her mother is Peruvian, and her father Peruvian and American. She is a soprano and, at the time of the interviews, was a junior music education major. Growing up she was immersed in music that was a part of her Peruvian culture. She started to sing at an early age. She attended a Arts Magnet School for elementary school and also played guitar in eighth grade. In high school, she sang in a choral festival.

Her voice teacher was influential in her musical journey and growth. She described that teacher as a great educator and encouraged her talent. COVID interrupted her practicum teaching the year before the interviews, so the current semester was her first semester with elementary students. Although Maria would get nervous when teaching in front of students, her cooperating teacher made her feel comfortable and has been incredibly encouraging. Maria wanted her students to have fun and learn simultaneously.

Jessica

Jessica was a senior music education major at the time of the interviews. She is a female identifying, Caucasian. Her primary instrument was the flute. She has played the flute since sixth grade and has played the violin since fourth grade. She really enjoyed working with kids. She

wanted to be involved in music since elementary school. Jessica was involved in All- District and All- County Band. In high school she had the opportunity to be first chair in the woodwind section.

Teaching sectional rehearsals since her junior year was an excellent experience. Her senior year was when she decided to become a music education major and a performance major. After her first semester in college, she decided to drop her performance major and continue with music education. Her practicum was a very positive experience for her. She believed it was important to teach children with respect.

Mason

Mason's family was not very musical. He is a male-identifying Caucasian. He also identifies as Moravian. He mentioned that he had a "really cool" elementary music teacher- (referring to me) who introduced him to the recorder, taught him how to play Orff instruments, and taught him how to read the notes on the staff. Mason was involved in orchestra for all four years of high school. He played trombone in marching band as well. His senior year in high school was when Mason decided to major in music education. In high school he took AP music theory, AP music theory orchestra, wind ensemble, jazz band, and show choir.

In his sophomore year of undergraduate studies, he took his first elementary method courses and worked with first graders during his practicum. During March 2020, at the beginning of the pandemic, he took the remainder of the class online. He missed out on the opportunity of teaching his final project to elementary age students because of COVID. His practicum experience helped him to "realize that children always need to be doing something." It provided him an opportunity to see "the day in the life of an elementary general music teacher." He

believed being flexible as a teacher was important for students to "craft their musical experience."

Chapter Summary

Qualitative research is an important way to discover how people describe and make sense of their experience, as supported by Merriam and Tisdell (2016). Qualitative researchers are passionate about "understanding the meaning people have constructed," and this passion drives their research (Merriam & Tisdell, 2016, p. 15). This type of research was chosen with the intent to hear participant's stories, about their experiences with children, and method courses and infer the impact on their elementary general music teacher identity. The research questions were focused on drawing out the meaning that was constructed through these experiences. Participants were chosen through unique purposeful sampling. Three seniors, two juniors, and one sophomore agreed to participate in the current study. Data were collected and included individual interviews, focus group interviews, solicited journals and the researcher's personal notes. Data were analyzed using a two-cycle process for coding. Descriptive and in - vivo coding was used, which yielded categories, followed by six themes that will be discussed in chapter four. Trustworthiness measures included triangulation, member-check, rich-thick description of participants, and peer-review.

CHAPTER IV: FINDINGS

I explored participant's beliefs about elementary general music education and their elementary general music teacher identity. The selected participants, their stories, experiences and outcomes from this story are described in this chapter. After extensive analysis using the lens of Olsen's social identity theory, six themes emerged that answered my research questions. The following themes were: (a) positive interaction with former elementary general music teachers, (b) beliefs about elementary students derived from a student-focused mindset, (c) traditional pedagogical approaches, (d) their developing elementary general music teacher identity, (e) connection to experiences in elementary general music class and musical goals for students, and (f) engagement is essential for students' learning.

Positive Interaction with Former Elementary General Music Teachers

All six participants had positive interactions with their former elementary general music teachers. Their elementary music teachers' behaviors in the classroom made a significant impression on the participants. Therefore, they decided to emulate the qualities of their former elementary general music teachers in their interactions with future students. The following section presents examples of the attributes they wanted to emulate with their students and reasons why they deemed it essential in the music education classroom.

While in high school, Anaya worked with an elementary general music teacher as a line leader for productions for preschoolers and third graders. Anaya's responsibilities as a line leader were to help students successfully exit/enter the stage and support the music teacher, Mrs. Adams. Observing Mrs. Adams showed Anaya how many roles Mrs. Adams had to fill and what

it meant to be an elementary general music teacher. Anaya said, "I think it impacted my identity as a music teacher of realizing how much we have to do. I guess how much is expected of us."

Kindness, organization, tenaciousness, and high energy were qualities of Mrs. Adams's that Anaya wanted to emulate. Anaya was impressed with how kind Mrs. Adams was to her students. Even though Mrs. Adams had numerous teaching responsibilities, Anaya was "always floored with how kind she was." Mrs. Adams was kind when "everything is kind of going to chaos."

Mrs. Adams was efficient at organizing time management and schedules. Anaya mentioned the organization of Mrs. Adams in this statement.

She was always considerate of people's time because I know with like extra rehearsals before a show, she didn't want to like take away other teachers' time; she was always really good about organizing that in a kind of like the best way she could to make sure she was not like stepping on anyone's toes.

Mrs. Adams demonstrated tenacity because she always had a plan. She also included music that was beyond the students' ability. Anaya mentioned "She [Mrs. Adams] always like planned for music that were just maybe a little beyond where the kids are." Mrs. Adams would always show high energy despite being tired at times, which is what Anaya wanted to portray for students.

The interaction with Mrs. Adams taught Anaya that as teachers, it was necessary to always "keep our patience and keep a good calm demeanor" when working with students. Partnering with Mrs. Adams inspired Anaya to begin her journey of choosing music education as a major while she was in high school. Anaya mentioned, "I think that really kind of inspired me to start music ed." By working with Mrs. Adams, Anaya observed the disposition of an

69

elementary music teacher, the amount of time and effort involved in teaching, and that encouraged her to emulate the particular behaviors of kindness, organization, tenaciousness, and high energy with her students.

Similar to Anaya's experience, Mason wanted to emulate the same high energy of myself. I was his former elementary general music teacher. In the second interview, Mason described his elementary general music teacher as always having "a lot of energy coming into the classroom." Mason's personality was the opposite of his former music teacher. Mason was typically not an energetic person by nature and tended to get sleepy when stressed. However, he did not want his students to see this when teaching. Mason said "because when I get stressed out, I get really sleepy and like to go to sleep directly, not what I want to happen when teaching." Instead, Mason wanted his students to see him as more energetic. Mason believed that high energy was necessary for engagement with elementary-age students. Mason reiterated, "and so just being able to be like, keep up that energy for students to be kind of more engaged and stuff is something that was really hard for me." Mason stated "Definitely, energy levels are like one thing I want to work on." Mrs. Matthews' energy level and engagement in students' learning were teacher attributes he wanted to portray, even though this was not his natural personality.

Maria described Mrs. McKinney as "really nice and I feel like she treated all of us fairly and equally in our classroom." This was a contrast to what was modeled to Maria by other teachers. Maria experienced that some of her teachers were unkind. She asserted, "I have really disliked teachers like truthfully because some of them have been really mean or unfair."

Mrs. McKinney's energy was an attribute Maria wanted to emulate with her students. Maria described Mrs. McKinney: "She was really small, but so energetic and really joyful and enthusiastic all of the time, like just like, always moving on to the next thing and keeping the

energy in the classroom going." Maria believed that energy was important to have when working with children.

The practicum Maria was involved with, and her interactions with Mrs. McKinney, caused her to realize elementary general music teachers are "joyful a lot of the time." Maria asserted "you have to emulate that when you're with children, because that's how they are." Maria said that working with students "brings me a lot of joy because kids are so great." Being around Mrs. McKinney allowed Maria to see that an elementary general music teacher can be joyful when working with students.

Jessica's elementary music teacher, Mrs. Jackson, "had very high energy and was liked by everyone because she had high very welcoming energy." Mrs. Jackson inspired Jessica to want to come out of her comfort zone and show that similar high energy with her students. Jessica said "well, I want to have that energy. I'm all the way out of my comfort zone to have that energy yet. But that's the goal." She also wanted to use high energy to get her students to like her and to create a comfortable space where her students feel welcome. Jessica wanted to use high energy,

"Because I want to be liked by my students, and I want my general music classroom to be a safe space for them, somewhere that they can feel welcome and be themselves." I want my classroom to be a safe space so that if I have a student that's that shy, which I'm sure I will, that they feel like this is a safe space to eventually come out of their shell."

Jessica viewed using high energy with her students as a way to invite students into her classroom to be themselves, to provide a safe environment, and to provide a connection with her students.

Tyler's teacher identity was positively impacted by how nice their former elementary music teacher was in the classroom. Tyler mentioned that Mr. Parker, "was like really nice and chipper like I even remember his name, so I know that I liked going to his class. His name was Mr. Parker and like everyone loved music class because of him." Mr. Parker's nice personality made the students enjoy going to his class, and the students liked him. Tyler remembered enjoying music class because he also made music fun. Because Tyler observed that Mr. Parker was liked by students and made music fun, it formulated a desire for Tyler to be liked by students. Tyler mentioned when working with students that they wanted to be "the teacher that the kids liked." Tyler had a special relationship with Mr. Parker because he had a nice demeanor, made music fun, and liked the kids. This left a lasting impression on Tyler.

Eleanor's music teacher was "considered so much fun" because she used recorders, boomwhackers, and played the Harry Potter Theme song during transition periods. Because of these teaching strategies, music class was one of Eleanor's "favorite classes that I was in" and Mrs. Edwards made music "magical." In addition, Mrs. Edwards used the piano to "enhance class," which Eleanor had never seen before. When asked how the interaction with Mrs. Edwards affected her teacher identity, Eleanor said that she "really wants to be fun like that with kids." Being a fun teacher was something that Eleanor wanted to demonstrate with her students in the elementary general music classroom.

Socialization is the "continuing process through which an individual becomes acquainted with the social customs of a group of people and accepts the group's attitudes and behavior" (Roberts, 2000, p. 56). Social agents that influence socialization are interactions with "parents, siblings, peers, teachers, and significant others" (Austin, 2012 et al., p. 67). This finding is evident in all six participants, where their elementary general music teacher was a social agent of

72

influence on their teacher identity. As young students, the participants were positively impacted by their elementary general music teachers' dispositions, experiences, and the classroom atmosphere. As a result, these participants have decided to take on the same dispositions, behavior, and attitudes while preservice teachers and use them with their elementary-age students.

Beliefs about Elementary Students Derived from a Student-Focused Mindset

Each preservice teacher had strong beliefs about elementary general music education that utilized a student-focused mindset. The following section presents examples how participants viewed, discussed, and even used a student-focused mindset.

Eleanor believed elementary general music education should be centered around the idea of "Music for All." Eleanor's definition of music for all included using "any type of music, any way of doing music, and genre, and anything in the realm of music for all people." In this approach, Eleanor believed a teacher could "expose students to everything." Eleanor had a teacher identity based on inclusivity. She wanted "to expose students to different cultures, to singing, and to playing instruments, acting, and singing like Broadway-type things or opera-type things." Eleanor's goal was "to expose them [students] to as much of the world of music as possible." In addition, Eleanor viewed making "music as a whole-body experience for students." Eleanor saw that teaching in this way would create an environment where learning could take place, and she could make students "life-long musicians."

Tyler viewed being interactive as a way of engaging students and connecting to students' backgrounds. Being interactive was a necessary tool for learning. Incorporating different songs, movement, and games into the classroom were helpful. Being interactive meant that in the music classroom, you need to be using a "new song, different song, or a song with movement, or a song

that they can sing." Being interactive also included, "something to do with movements, or songs or a game, an interactive game, dealing with music." Tyler found this to be helpful because it occupied students' attention. Tyler wanted to use movement, songs, and games to engage their students in the elementary general music classroom. These activities were observed in their practicum.

Tyler saw the importance of being aware of students' backgrounds and valuing all ethnicities to reach students. Tyler said that "you really have to have an understanding of a lot of different backgrounds." According to Tyler,

> People might not come from the same types of families, or be around the same people, or be around the same like type of communities, or, you know, be the same ethnicity or nationality or background. So, I think there's a lot to take into account.

Considering students' backgrounds was necessary due to their need for equal representation in the classroom. Tyler stated

> You can't just teach one way or like, have a representation of one thing.... one of the main things would be to try and be as well-rounded as possible. If I have like, pictures or videos to not show like one thing in the pictures or videos or like one ethnicity, or like one gender or stuff like that, to make sure everyone feels comfortable in the classroom.

Tyler wanted their classroom to be interactive to engage with them and their learning. In addition, Tyler believed the elementary general music classroom should represent all ethnicities, nationalities, and gender should be represented equally.

Jessica's student-focused mindset was apparent through her belief in the importance of excitement, the use of student leaders, and respect. She believed her personality needed to be

exciting: "If you want your students to be excited about something you have to be excited about it." Students' excitement level was deemed vital to her. For example, if she was not excited about playing the ukulele, she believed her students would not be enthusiastic about playing the ukulele.

Jessica envisioned students as leaders who can help other students struggling to learn. Jessica stated, "you have a student that's a leader in the class, and you can ask them to help out." Jessica learned about the importance of having student leaders and pairing them up with other students through observing her practicum teacher. Her practicum teacher "finds the good leaders in her class and then the kids that are maybe causing problems, and she pairs them up." Respect was also important because it helped the "classroom to run smoothly." Jessica wanted to connect with her students through excitement. She viewed her students as leaders capable of assisting other students in succeeding. In addition, showing respect towards her students enabled Jessica's classroom to not to have difficulty.

As an elementary general music teacher, Maria believed it was important to be in the headspace of her students to foster their learning. Headspace referred to how students think and their reality. Through her practicum experience, Maria saw adult headspaces different from children's headspaces. Being in the child's headspace as a teacher looked like "being able to remove yourself from your own reality and to be with them [students] in their reality." Maria stated that being in a child's headspace was "really important to like effectively teach them."

Mason wanted to adapt the way he teaches and presents himself as a teacher to engage students and make students feel comfortable in the classroom. By working in an after-school string program for fourth and fifth graders, Mason realized that students have different experiences with the same teacher. Mason said,

A lot of different experiences that students have are different from yours. You need to kind of change the way you teach and change the way that you act around them so that they can feel invited and engage and actually like they feel comfortable around them [students].

Mason was willing to change his teaching and behavior to meet his students' needs in the classroom and make students feel comfortable. When things did not go as planned, Mason was willing to be flexible and alter his teaching to keep students from feeling frustrated. He explained that "when something doesn't work, how can you like flip it on the fly so that the student, first of all, doesn't like lose interest or get frustrated with themselves." Mason viewed student achievement as linked to support and a well-structured lesson.

With like a good- structured lesson, and with a lot of like student support and stuff, I don't really think there's anything that students shouldn't be able to achieve, as long as they're like, cognitively able to grasp, like, the basic building blocks of the concept I'm trying to teach.

Being willing to adapt teaching for students' learning was a clear indicator of using a student-focused mindset. Mason was ready to change the way he was perceived by students and his way of teaching so that there was no barrier between him and his students.

Anaya wanted to know what had occurred in her students' world because she believed the circumstances in their life could affect their learning. Anaya said she wanted "to know what's going on in the kids' life [related to] Maslow's hierarchy of needs." Children cannot "learn much if they haven't had breakfast that day or if they are having a really difficult home life situation." Anaya believed it was important that students' needs such as food and a stable home life were met because it affects students' learning. According to Anaya, other factors affect students'

learning such as "the culture they come from, the languages they speak, the family dynamic, like whether they have two dads. I think all of those things really impact how a child can or cannot learn in a specific environment." She believed these factors could "influence their ability to receive instruction and to move forward." Anaya perceived that being sensitive to students was necessary for a teacher. "Just being sensitive to the fact that every student that walks into my room is a full human being already with a whole set of experiences." Anaya would like to learn about the experiences of each child so that she can "connect and teach them." In her opinion, children need a "safe, welcoming, and honest environment." Anaya believed it was critical to know what was personally going on in her students' worlds out of concern for how it affects students' learning. Anaya knows that basic needs, home life, culture, language, and family dynamic are things to consider. She desired to provide a classroom environment that was secure and accessible. She believed learning about their experiences can be a connection point between her and her students.

Each participant had a unique way of demonstrating student-focused mindset in their elementary general music classroom. Each participant wanted to foster students' learning, whether it was through exposure to different types of music, providing interactive activities, entering into students' headspaces, modifying their teaching or teaching persona to meet students' needs, or considering students' home life and culture. The preservice teachers wanted to put the needs of students first to promote learning.

Traditional Pedagogical Approaches

Most of the preservice teachers favored using traditional pedagogies with their students. The preservice teachers observed these pedagogies used in the university setting and their

practicum experiences. The following section describes the pedagogies that resonated with them and their thoughts on implementing these pedagogies in the classroom.

Although Eleanor leaned toward using sound before sight practice, she observed elementary music teachers teach with the opposite approach. Eleanor said, "Just from what I've seen, they like to go straight to theory with elementary kids, and I'm like, why are they doing this?" She preferred teaching with sound before sight practice. She strongly iterates, "Let's do it [sound] first, you know, and then add in the theory later."

Piano lessons with Eleanor's grandmother were her first experience with a sound before sight practice. Eleanor started taking piano lessons when she was in the fourth grade. Her grandmother did know how to read music but did not have a knowledge base of theory. Eleanor learned to play piano first by ear and then observed her grandmother model piano technique. As time progressed, she learned the theory behind the music. Eleanor described her learning of sound before sight practice:

So, she [Grandmother] my grandma was teaching me, my grandma knows how to read music, she doesn't know theory. You know, I was interested by her playing, you know, so I was listening. I was like, I want to do that. And so, she started trying to build the skills, and she would play it, she would model it, and then I'd be like, okay, I'm going to try.

And I would do it. And eventually, we added in the theory, and I learned the theory later. Eleanor's undergraduate music education program taught more about sound before sight Eleanor had a clear understanding of sound before sight practice in the elementary general music classroom. She continued by saying,

I want [students] you to be able to play if we're using Orff instruments. I want to be able to play. I want you [students] to be able to hear what you're doing, but I also want, you

know, eventually to talk about what you're doing. And you know, how this fits into whatever concept we're talking about.

Eleanor proceeded to make the point "if we're talking about like, steps and skips, like, when we're reading music. We're going to look at the music last, but we're going to look at it, but we're also going to, you know, listen to music." Eleanor was supportive of this practice because it "just makes so much sense."

Tyler learned the importance of using movement through their practicum and methods courses and had strong beliefs about using movement in the classroom. It was their opinion that, "it would help students a lot, doing things with their bodies and seeing like, physical reactions to music and responses to music." Tyler thought movement would be "more engaging." When asked why, they responded that movement could be a reference point for students. Tyler stated

I think it kind of gives them something else to reference if that makes sense. Like something else to think about. Kind of like, if you're younger, and your grandma smells like this smell all the time. And then you smell that smell again, you're like, Oh, Grandma, it's kind of the same thing. So like, they can refer back to, oh, if I hear this rhythm, then that means I did so and so. So maybe what I'm hearing is this rhythm because that's what we worked on, kind of like that.

The teaching method courses provided insight into Dalcroze Eurythmics approach, which Tyler was interested in teaching students. Tyler stated,

I think that's Because I think that would help students a lot, doing things with their bodies and seeing like, physical reactions to music and responses to music, or, like walking around the room and doing stuff like how we did in class, where we're going over different ways that you could get musical responses from children.

Tyler believed that incorporating movements in teaching was beneficial.
Tyler perceived the value of using movement in the classroom because students can associate
various rhythms with their movements.

Jessica taught with Musikgarten, which her practicum teacher used with elementary-age
students. Jessica's practicum teacher used a Hello Song that served as part of a class routine,
where the teacher greets each student by singing their name. Jessica appreciated the song
because "not only are you taking attendance, you're acknowledging every student in the
classroom, and you're engaging them in music right away." Jessica valued the use
of Musikgarten because it was engaging for students.

Maria valued Orff- Schulwerk pedagogy and Dalcroze Eurhythmics approach. Orff-
Schulwerk was considered popular, fun, and easy for students to play,

> I think definitely like Orff is a really popular method that a lot of music, elementary
> music teachers use, and that I even used in my own elementary music experience. I didn't
> get to use that when I was teaching my in my unit, but if I had more time, I would
> probably definitely incorporate Orff because I love the instruments! They're just fun.
> They sound so rich, has such a rich sound, and they're easy to play, like for the kids. So it
> I don't know, it's just like, it's easy to play as a good sound.

In Maria's opinion, Orff can help children to "understand whatever concept you're
teaching them at all at the same time."

 Maria learned about Orff-Schulwerk pedagogy and Dalcroze Eurhythmics approach in
an elementary general music methods course and choral teaching/technique lab.
Dalcroze Eurhythmics approach was also considered necessary in the elementary general music
classroom because using movement helps teach concepts like the steady beat and rhythm and

helps students internalize them better. Maria stated "they [students] need to have some kind of movement to feel a steady beat or to feel a rhythm or whatever." She believed that not using movement in the elementary general music classroom "just doesn't make sense. Especially because they're children. And they'll internalize things better if they're moving." Maria communicated [Dalcroze Eurythmics] is a" big one for me, just using the body to through music kind of thing. So I would say those two are alike, the big ones for me, or that come to my mind when I think of like methods to use."

Mason believed in the use of culturally responsive pedagogy, a more recent nontraditional pedagogy that he learned in his method course. He believed it would help him understand and meet the needs of his students. Mason specified

Culturally responsive teaching to me is just like, first being able to like, meet the students on an individual basis, then being able to understand what kind of needs they need to have met for them to have like, a positive learning environment that feels productive for them.

Mason believed it was imperative to consider students' home lives and musical ability/background because these aspects will impact their learning. Mason stated,

Well, depending on what kind of church environment, environment, maybe they learn how to read music a little bit earlier. Or maybe they learned how to read music by ear a bit earlier. Maybe they sing in the home. If they don't sing at home, that's going to be a big bridge for them to cross singing in the school. And so, it's just these little aspects of who students are that you have to kind of consider and understand how that will affect them in your classroom.

Mason's perception was that every element of a child's life, how they engage in music at home, if they can read music or not, is an integral part of a child's holistic self, and all of those aspects should be considered when teaching.

In addition to considering students' backgrounds, musical practices at home, and musical ability, Mason considered fostering creativity to be meaningful. It was necessary to not discourage creativity with words but instead to appreciate students' attempts to be creative. Mason explained

When students are being creative, try not to like, dig too deep on the technique of how they're being creative and stuff or what they're doing to be creative, because that's just kind of either not really motivating for the student. Because if you're like, I love that you're creative, but you did it wrong. That's kind of annoying for the student.

Mason was not focused on whether what students created was wrong or right. Helping them step out of their comfort zones and be creative was essential to him.

Anaya did not mention a particular pedagogy that was important to her. However, she talked more about teaching strategies, such as scaffolding and chunking, because doing so promotes success. She declared,

I definitely believe students are or elementary students are very capable of doing some huge, hard, big things, I just think we have to like give it to them in digestible ways. So I guess the chunking, like giving them portions and setting them up for success. So always like, with the scaffolding, making sure that we're giving them things that build blocks on top of each other without a crumbling foundation that makes them then feel really, really like, not safe about moving on.

Providing the information in smaller chunks and scaffolding can enable students to understand the material being taught. In addition, building a solid foundation helps students feel safe, which was important to Anaya. The contributions to Anaya's pedagogical beliefs were the teachers she had in childhood and college, conversations with other educators, her husband, and reading educational books to inform her understanding.

Most of the participants saw traditional pedagogies as necessary and cited that educator have used them for years. They are effective for students to learn various concepts and provides the opportunity to connect with students. One participant discussed culturally responsive teaching, a newer approach to pedagogy. Observing the pedagogies implemented in their methods courses and practicum reiterated to them how valuable the pedagogies are in conjunction with teaching elementary general music students.

Their Developing Elementary General Music Teacher Identity

In our third interview, I asked each preservice teacher to "describe his or her ideal general music teacher and compare yourself to the ideal description." Some participants' ideal descriptions and descriptions of self were closely aligned, while for others they were less similar. The following section includes participants' descriptions.

Eleanor's description of an ideal elementary general music teacher was synonymous with Eleanor's actual elementary general music teacher identity. She mentioned Zoey Deschanel as the ideal elementary general music teacher from the movie *Bridge to Terabithia* because she was "fun, did music with them, and was "a part of the classroom." Eleanor identified with this description. Instead of having the mindset of a teacher who has to be domineering and in control, Eleanor wants to "be a part of the classroom." She had the teacher mindset of "this is gonna be Ms. Smith's class. But this is our classroom." Eleanor believed it was important that she "does

the music with them [the students]." Through her practicum experience and other experiences with elementary-age students, she has learned that students "want to be my friend." Because the students want to be her friend, Eleanor has difficulty separating the "personal Eleanor from the professional Eleanor."

In her observations of elementary music teachers, Eleanor saw teachers stand in front of their students and not make music with them; as a result, students seemed bored and not engaged. She did not want to have this type of identity. Instead, she believed "music class should include making music." She acknowledged being fun helps students to be engaged. She tried "really hard to be engaged with students" because "students are more likely to pay attention in class when they have something to hold their attention."

I asked participants to create a visual or textual metaphor of their teacher identity. Eleanor chose a picture from the movie *The Sound of Music* in her solicited journal. In this movie, Maria Von Trapp is standing in a line holding hands with the other Von Trapp children at the front of their house. Eleanor described the picture as signifying being in the midst of her students. She described her teacher identity as "being among your students and not just in front of them. It shows experiential learning and not just lecturing or listening."

Eleanor said she was a student-centered teacher because she wanted students to be involved in music for the rest of their lives, and her role was to guide students. Eleanor stated "my ultimate goal for your entire life is that you're a lifelong musician, or lifelong artist of some sort, whether that's art, music, theater, dance, whatever." She also believed that it was her job to guide students because she believed elementary-age students "don't really know how to be completely, like self-guided." She believed "that's part of like my job to help you [students] know how to do that." Eleanor considered herself a student-centered teacher because she wanted

the class environment to be considered "our class." The class structure was compromised of the students and the teacher making music, sharing ideas, and working together. She believed her role as a teacher was to guide the students.

Negatively interacting with a music teacher, words of encouragement from one of her music education professors, and method courses helped formulate Eleanor's teacher identity. In seventh-grade Eleanor's chorus teacher led a discussion for students called good news from the week or weekend. This discussion provided an opportunity for students to share positive personal events that were occurring in their life and the teacher used it to build community. One class period, Eleanor recommended that her seventh-grade chorus teacher, Mrs. Hanover, provide the choir more practice time instead of sharing good news from the week, or weekend. The teacher responded, "How about you go to college? Get a degree in music, and then come back and tell me what to do?" This statement had a lasting effect on Eleanor because she mentioned in our interview that was precisely what motivated her to become a music teacher. However, words of encouragement from one of her music education professors reassured her that "you can totally do this." It reassured her that she could be a successful elementary general music teacher.

Methods courses helped Eleanor develop her teacher identity because the methods courses allowed her to consider what a teacher should be. Eleanor described the impact of teaching methods as "it allowed for me to kind of like process like, kind of what I wanted to look like, as a teacher." It allowed her to create a teacher identity that was relevant to her.

Tyler's ideal elementary general music teacher was similar to their actual teacher identity. However, they believed they were still lacking in knowing what type of teaching would be engaging and the ability to use different types of music with students. Tyler described the ideal elementary general music teacher as someone who knows their students well, what type of

85

teaching works well that will engage them, being exciting, being inclusive, and using different types of music. Tyler was inclusive and exhibited excitement while teaching. Tyler described themselves as "being inclusive and like showing that you're excited to be teaching, I think these are the things that I can that can say that I do now." Tyler understood that more teaching time with students would help develop their ability to understand what type of teaching works and learn how to use different types of music in the classroom. Tyler mentioned they were, "not quite there yet, because I feel like that will take actually having like, more classroom time with students."

In Tyler's solicited journal, they described their identity as welcoming of students regardless of background and stressed the importance of being there to help if needed. They selected a sign that read "everyone is welcome here." This picture indicated that they wanted every student to feel welcome in the classroom regardless of their background. They also included a picture of a teacher helping children because it was vital that they "help students whenever they may need one-on-one help with anything."

Tyler also wanted students to know that they enjoyed "being with them" and was "happy to be there" in the classroom. Being present with them and welcoming towards students was important because Tyler's high school science teacher "did not make me feel comfortable." The science teacher gave them numerous assignments to avoid interacting with students. Tyler decided that as a teacher they wanted to portray the opposite image and interact with their students, letting them know they enjoy being around them and displaying a welcoming demeanor to their students. Tyler identified as being student-centered because they believed they could "easily like guide them to different things without making it seem like you're like telling them to do certain stuff." Tyler saw themselves as being a facilitator. The leadership opportunities of a

freshman band class, such as helping the class review rhythms and teaching rhythms, helped

Tyler realize they should be involved in music. In addition, the encouraging words of the band

director inspired Tyler to choose music education. He encouraged Tyler by saying, "If you're

really passionate about music, and you really want to do music, and have it as your career, [then]

music education, I think, would be really good for you." The leadership opportunities and

discussion with their band teacher inspired them to choose music education.

Tyler's grandmother and teaching methods courses influenced their teacher identity. Their

grandmother taught special needs students at a middle school. Tyler described the grandmother's

disposition as follows: "she just always seemed content and, you know, kind of happy with what

she was doing." Seeing their grandmother "happy with her job and like being like a family

member probably had an influence" in Tyler choosing to be a music educator. In addition, since

their grandmother enjoyed teaching, it caused Tyler to realize that if they chose to teach as a

career, they would "probably enjoy it."

Jessica's ideal elementary general music teacher "has very high energy, is very

welcoming of their students, but also knows how to manage their classroom so that students

know that, yes, this is a welcoming space." Jessica's ideal elementary general music teacher

would know how to manage their classroom and wants their students to learn and listen to the

teacher. Their classroom management needs to be consistent. They would "have rules on a wall

and be consistent about how they handle behavior. Not letting a certain bad behavior go one day

and then punishing in another day." The teacher would be very organized and provide, "a lot of

different musical experiences." Jessica mentioned she realized she is not high energy and needs

to work on her "excitement level and my tone with a class." She believed that one area needed to

work on was practicing her lesson more because sometimes she gets lost in what is happening in

her lesson. She also thought that she needed to have more answers available when students asked their questions in class. She is not as organized as her ideal elementary general music teacher description; however, she believes in her classroom that rules will be in place and regulations will be reviewed with her students, just like her ideal general music teacher description.

To help with classroom management, Jessica's ideal elementary general music teacher would go over expectations before class begins with students. Jessica described how that reviewing expectations looks as "if you're getting ukuleles or if you're getting autoharps, or if you're getting like xylophones going over the expectations about how they are and aren't supposed to be used." Jessica saw herself as average at reviewing expectations. Jessica believed she was "decent at that. I'm not good at keeping up with it, though." She has difficulty teaching and managing classroom behavior simultaneously.

When asked to describe herself as a teacher using a visual/textual metaphor, Jessica used the word "kind" as a textual metaphor because it is a skill that students can learn and helps meet students' needs. She said that "kindness is a valuable skill to use in your classroom as well as a great skill to teach your students. I treat my students with kindness by speaking in a clear and calm tone and by doing my best to meet students' needs and wants."

Through her practicum experience, she realized the importance of building a relationship with students. For example, a student disrupted the class with his behavior. However, when she sat beside the student and talked to the student, she noticed that sitting beside him and talking with him helped build a relationship, which caused him to change his behavior. Jessica described the shift in his behavior: "I've noticed as I build a little bit more of a relationship with him, he's participating more and more and staying on task more and it feels good."

Through her methods courses, Jessica learned how to develop lesson plans. Jessica stated, "my classes leading up from sophomore year to now they they've definitely helped me become a better teacher." The method courses positively impacted her identity because she learned how to talk like a teacher and about classroom management.

My methods courses taught me first how to present myself in front of a class, how I should talk, and my composure and how I spoke and the tone I used. My methods course also taught me how to manage a classroom.

Jessica considered herself a student-centered teacher because she was willing to modify her lesson for students' understanding. She described the willingness to change her lesson by saying, "if I see my lesson going in a different direction, because of what students are learning or what they're not learning in the lesson, I'd rather go along with them."

A professor of elementary general music methods course was a substantial contributor to Jessica's elementary general music teacher identity. Her professor taught her about Kodaly's methodology and incorporated other methods into her teaching. Her practicum teacher has taught her "ways of teaching things." She has learned how to keep students engaged by providing structured activities and stating clear directions.

Maria's ideal elementary general music teacher was very similar to her perception of her actual elementary general music teacher identity. Maria described the ideal elementary general music teacher characteristics as "Being engaging, having fun with the kids being able to model correctly and be a good model for their students, whether vocally or when teaching a rhythm or what musically modeling things correctly, being empathetic." These are all characteristics she believed she possessed, and she is still learning how to implement them.

Maria's textual metaphor of herself as a teacher was centered around the idea that elementary general music teachers are "performers or entertainers." "Fun, engaging, passionate, inclusive, intelligent, organized, motivated, and excited" were the descriptions Maria used these words because she believed that elementary general music teachers have to "put on a show for their kids while still having to make sure they are learning whatever musical content they prepared for that particular day."

In addition to seeing herself as "performer or entertainer," she also saw herself as a student-centered teacher because she allows freedom for students to lead in the classroom activities. Maria said "I was letting them [students] lead the conversation and the discussion that we were having, and then have them do the activity like by themselves or in partners." Maria wanted them to work on the activity by themselves or with a partner, which signifies her willingness to be a facilitator in the classroom. Another reason Maria wants to be student-centered is that her former teachers in her childhood were more "teacher-centered" and dictator-like. They were also "mean and very, like, this is what you have to do and this is how you are gonna do it." There were not many leadership opportunities, which was an encouragement for her to offer leadership opportunities to her students.

Maria's cooperating teacher, Mrs. Miller, was supportive, which has also helped her grow in her teacher identity. Maria described her cooperating teacher as "so great. so supportive, so understanding, and is like, has been the biggest help to me like this whole time." Mrs. Miller helped her formulate her unit plan and provided her with many resources to use.

Mrs. Miller helped facilitate Maria's identity in the teaching experiences. Still, the opportunity to reflect and participate in discussion in class and her textbook have contributed to the development of her teacher identity. Maria stated

I think the experiences and the reflecting and the things that we talk about in class and learn about just by reading, you know, our text, textbook or whatever Those are the three main things for me that I feel like have helped me kind of step more into this identity as an elementary general music teacher.

More than one factor has influenced Maria's teacher identity. The teaching methods taught her about the different methods available with children and their response to the methods. Maria mentioned that her professor of music education "talks to us a lot about like the different methods that you can use with children in the classroom, and how children respond. "

Mason described the ideal elementary general music teacher as having, "high energy, lots of lessons, and kind of tools in the tool belt that they can like, pull from either just to keep it interesting or differentiate their instruction so that students can get the concept a little better." Other characteristics included "being able to adapt on the fly. And being fun is important, of course, put that with higher energy." Mason mentioned that his actual identity consisted of being high energy but not all the time. His "tool belt" was still growing as he was "building a selection of lesson or ways to explain things that work for students." He also felt confident and able to adapt quickly.

When asked to create a textual or visual metaphor of his elementary general music teacher identity, he selected a picture of steppingstones. Mason would like his classroom to be "one of many music experiences a student has on the path to whatever musical goal they are wanting to achieve." Mason believed that his music classroom was a steppingstone to children's musical success. Mason viewed his teacher identity as a facilitator who guides his students with their learning. Mason said that "having the students kind of guide where the lesson goes is more important to me than me getting through my lesson plan." Mason wants his students to have a

fun experience in music class "I want them to come away from it thinking more about how much fun they had then, I can now do a steady beat and count to four and stuff like that. So I feel like that's what they're really going to remember." Mason identified himself as a student-centered teacher as well.

Peers, his partner, and a professor of music education were the influences on Mason's teacher identity. Mason had peers who provide positive reinforcement that he was excellent at teaching. His peers have affirmed his teacher identity by saying "you're really good at this." Mason's partner "thinks I'm really good at it." Encouragement from his music education professors has inspired him to accept his teacher identity. His professors said "hey, you're doing really good. You should like, keep this up."

The method courses have impacted Mason's teacher identity because he has learned how to negotiate between his student identity and teacher identity, and he has learned about sequencing. Mason has learned that

> you get to see like, both sides, there'll be like teacher mode really quick. And then we're
> students, and then they'll like, flip it over and be like, okay, come on the teacher side with
> me, because what I just taught you, is I taught you basic, like sequencing ideas.

Mason's learning about teaching was impacted by seeing ideas from both a student and teacher perspective.

Anaya's ideal elementary general music teacher was "patient, fun, creative. Exciting, relational, invested, flexible, accommodating, innovative with technology." Other characteristics included "willing to try new things, willing to let kids you know, bang on expensive instruments." Anaya believed she had similar characteristics in her actual identity but needed to trust students with their use of instruments. She mentioned she was "energetic and fun and kind."

However, she would like to figure out ways to trust children with expensive things: "you know, I would like to figure that out better."

Anaya identified strongly with being a no-nonsense teacher. She described being no-nonsense as, "I do not let kids speak badly to each other. That's an immediate no go for me. I do not let them like lose their energy. I try to harness their energy or direct their energy. I don't want them to be like, losing it." Her assistant principal in student teaching even described her as having "no-nonsense expectations." She held high expectations for students' behavior, peer work with other students, and treatment of the classroom instruments.

Anaya's textual metaphor consisted of poignant descriptors of her teacher identity. She included the words "concerned, advocate, model well, honest, leader, communicate well, creative, prepared, reflective enthusiastic loving, passionate, fair, caring, supportive, innovative, organized, dedicated, thoughtful, helpful, stimulating, compassionate, and energetic." These descriptors were selected because

> These are all words I believe a great educator to be, some are things I would already
> describe myself as; some are a work in progress, all are things I hope I always get getter
> at the sake of my students. All of the words encompass my identity as an educator.

The interaction with Mrs. Hubbard a professor of an introduction to music education class, positively impacted the development of Anaya's teacher identity and how she thinks as a teacher. Anaya communicated that "she made a huge impact, I think on how I am as a teacher and how I am, I think, as a person too." The professor's book about "white teachers and the harm that they do to children of color" taught Anaya about social dynamics and power struggles in society. Through reading the book, Anaya acquired the belief that "we can't teach children if we

don't remember the society that those children are in." In addition, Mrs. Hubbard impacted her thinking, causing her to see the numerous sides of children and their life experiences.

> She [Mrs. Hubbard) had a huge impact on me thinking about the layers of a child, not just thinking of them as a student that needs to leave my class passing tests, but as a person who has a huge amount of life experience before they even see me, even if they are six-years- old.

The methods courses have impacted Anaya's identity because peer teaching helped her reevaluate her perspective. She describes their evaluation of her perspective as

> …Really, really helpful, I guess, to see other people's perspectives and how they approach children. It's helped me reevaluate, I think, my, like, how I would how I would approach this situation. It's been a really neat experience of learning from each other.

Several participants felt their ideal elementary general music teacher was consistent with their actual identity. Others realized that some areas of their teacher identity were still developing, changing, or needed improvement. Nevertheless, all participants cared about teaching elementary age students. The contributing factors of their identity were observing practicum teachers, courses they had taken in their undergraduate program, and the encouraging words of their peers, loved ones, and professors.

In our focus group interview, I asked participants, "How, if it all, has your personal background made it difficult to assume your teacher identity?" Jessica's background in marching band and as an instrumentalist made it difficult for her to assume her elementary general music teacher identity. Jessica mentioned she felt confident in choosing a marching band show, choosing section leaders for the band. Still, she did not realize how much thought, time, and planning involved being an elementary general music teacher until she started her undergraduate

music education program. It did not occur to her to "think much about what went in to being a music teacher before I came to school to be one." Through her teaching experiences she has gained a true understanding of the work involved in planning.

Maria's family was not an affluent one, which caused her to miss out on performance opportunities. During her freshman year, the choir was asked to sing at the Vatican and the cost of the trip was $3,000. A lack of capital caused her to not have the same educational access as her colleagues, which caused Maria to miss out on that opportunity. Even though she was not able to be a part of the choir trip experience, she continued to be in choir and that experience helped her to have a love of performance. Maria's culture has also made it challenging to assume her teacher identity. Being Latinx, it was culturally acceptable to have a career that produced a great deal of wealth, considering her family was not upper/middle class. This idea of having great wealth was seen in this statement. "At least in my culture, you know they want us to, like, go off and have a career that makes you a lot of money, because we don't come from a lot of money." It has been hard for Maria to accept her teacher identity because she has been asked often "well, what are you going to do when you're broke?" Her family wanted her to choose a business career however, Maria wants to choose a career that she enjoys.

Tyler mentioned that growing up in a poor community prohibited them from having opportunities similar to their peers. They described the arts program they were involved in gave them the "the bare minimum," In high school, Tyler missed the chance of attending a master class and was not exposed to many different teaching styles of other teachers as their peers. The lack of these opportunities in their personal background made it difficult for Tyler to assume their elementary general music teacher identity. They have observed their peers at the university as having, "their head on their shoulders more with terms of like, teaching stuff and like,

95

understanding musical things more, because they've been in environments where music was a big deal in some of the schools." Eleanor mentioned she had a conflict initially accepting her teacher identity because her peers thought she should be a musician. Her parents thought she should be a middle/ high school chorus conductor instead of an elementary general music teacher.

In the focus interview, I asked participants "what does it mean to you to be 'present in teaching?'" Jessica's understanding of being present in teaching is "bringing your normal personality" into teaching but having a "deep understanding of the concept you're teaching." Eleanor said it meant "bringing your best self every day, regardless of what's going on." Maria mentioned her former teachers, specifically her fourth-grade teacher, made their "personality present in the classroom," which "made the class so much fun." Being present in teaching was motivating for Maria and she believed that "being yourself is one of the best things you can do to be present when you are teaching." In Maria's opinion, being so involved in the lesson prohibits one to be present in their teaching. Maria mentioned that sometimes as a beginning teacher, "It is hard to get your head out of or your lesson plan and be present." Mason perceived "being present" as having the freedom to change the lesson if it is not going well while keeping a calm demeanor. Tyler believed present in teaching involves the teacher's personality and awareness. Tyler mentioned to be "present in teaching," as "taking an account of your personality and how your personality matches the students." Tyler's opinion meant "being aware of how can I interact with this student to make sure that they're getting the best out of the lesson and being aware of okay, what is this lesson doing for my students?"

Leadership activities helped to develop the participant's teacher identity. Tyler's high school band director asked them to lead sectional rehearsals; they taught a freshman band class

96

in their senior year, which contributed to Tyler seeing themself as an educator. Their band director encouraged Tyler to pursue a career in music education. Eleanor participated in choir for eight years, and she also had a leadership role running rehearsals for the chorus. Despite the unpleasant experience of being a student director lacking classroom management skills, her choir director encouraged her to major in music education in high school. Jessica also had a leadership role in high school. She was the sectional leader in her junior and senior years. Teaching others as a sectional leader made Jessica realize that she enjoyed teaching, and this is what encouraged her to choose to major in music education. Maria did not have any leadership opportunities; however, she had a voice teacher who cultivated her music, reading, and singing in high school. Mason's senior year was when he was involved in music-making, took music theory classes, performed in the Orchestra, and participated in marching bands, which influenced his decision to choose music education. He did not have any leadership experiences like the other participants. Anaya's experience was different from those of other participants. Anaya's musical background in her undergraduate experience and not in her high school career solidified her desire to become a teacher.

In this study, families seemed to contribute to reasons for entry into the teaching profession. Tyler's mother encouraged Tyler to choose an area they loved, which was music. Observing their grandmother's joy while teaching encouraged Tyler to want to have a similar experience being a teacher. Even though Eleanor's family members are teachers and musicians, this was not an influencing factor in her decision to be a music educator. Eleanor's father mentioned to her that he thought she would be a music educator. She viewed his words as encouraging. Eleanor's religious background also contributed to her becoming a music educator. Jessica's grandmother and mom both have degrees in education. Maria's mother was a teacher

97

and mentioned she unconsciously imparted her teacher beliefs and teacher identity to Maria. Anaya's father was a music teacher, and he taught her what acceptable teaching practices should be.

For these participants, peer teaching received mixed reviews with regards to its influence on teacher identity. In our third interview, I asked Eleanor how peer teaching has impacted her teacher identity. She mentioned it did not affect her teacher identity; however, it offered the opportunity to practice technique, and it helped her feel comfortable speaking in front of people. Feedback received is not the same feedback that a teacher would receive from an elementary-age student. Maria hated peer teaching because "her peers are classical trained and know all the answers." Peer teaching caused anxiety because she compared her teaching/ lesson plans to peers and felt like others were judging her. Jessica has not enjoyed peer teaching but saw it was helpful to get experience in teaching before teaching at school. She considered peer teaching not the same as working with the grade level desired to teach. Peer teaching has allowed Jessica to "come out of my shell." She preferred practicum teaching more. Peer teaching provided the opportunity to get the nerves out and offered the chance to speak clearly, which was Tyler's opinion of peer teaching. Mason appreciated the feedback he had received from his professors. Anaya saw peer teaching as helpful to see her peers' perspectives and observe their teaching approaches with students.

Participants also discussed reflection and its impact on their teacher identity. Tyler mentioned that reflection helps them choose activities that students might enjoy, to determine whether or not appropriate voice inflection was used, and how practical the activities were. For Eleanor, reflection helps to gain a deeper understanding of how students responded to the lesson, what was effective, what she can improve on in the lesson, and what can remain unchanged in

the lesson, and assessing how students respond to, "different teaching styles." Reflection has helped Jessica evaluate the tone of voice used and learn what she needs to do differently to engage the class. Mason viewed reflection as a way to affirm that he was a good teacher. Reflection helped participants develop their teacher identity by thinking about activities that students might enjoy, how much voice inflection to use, provided affirmation of being an effective teacher, and to assess the students' response to the lesson.

Connection to Experiences in Elementary General Music Class and Musical Goals for Students

There was a connection between the experiences that the participants had in their elementary general music classes as children and the experiences they wanted their future students to have in the classroom. This theme describes that connection.

Eleanor participated in singing choir music in the all-county chorus in third grade, which was her first choir experience. This experience taught her that she needed to be involved in music and that she had a special place with music. Eleanor said "choir was my first like, choir experience. And I was like, yes, I need to do this. Like, this is my place." Singing was an experience in her elementary general music class and one of the activities that Eleanor would like her future students involved in within the elementary music classroom. In the participants' solicited journals, I asked, "As an elementary general music teacher, what kind of musical goals do you want your students to achieve in your classroom?" Eleanor responded

> I feel that it is my job to show them as much as possible with the little time I have with them. I want to show them different cultures and genres. I want them to sing, play instruments and dance. I want my students to learn the basics of reading music. At the

end of our time together, I would be really pleased if my students had an appreciation of music.

Since Eleanor had experience playing piano and singing with All-county chorus, these were the same experiences she would like to provide for her students.

Tyler was involved in circle game activities, creating rhythms, performing body percussion, and dancing in their elementary music class. When asked to describe their experiences in the elementary general music class, Tyler recalled,

> I do remember we did a lot of like singing type things. Or rhythm stuff where we would like do rhythms like body percussion type rhythms with songs. And we did a lot of things where we got up in like a dance to songs in the classroom. We would do activities and like a big circle in the classroom, in our chairs, or whatever.

Singing and playing, which Tyler experienced as a child in music class, were the same musical goals they desired for their students. They explained that they wanted their students to

> Get comfortable with music and singing and playing, I want them to have a way they can express themselves while also learning about all the things you can do with music. They can learn about music being fast or slow, loud or quiet, learn that they can count rhythms or sing solfege, things like that. Ultimately, I want them to continue their love for music throughout their time in elementary school and middle and high school.

> Jessica enjoyed playing the recorder while in elementary school. She remembered the meaningful experiences of playing music in smaller groups, learning about notes, playing position, and playing short tunes.

> One memory I do have is getting into smaller groups during class time to learn short tunes on the recorder. We had already been taught the proper playing position and notes

100

of the recorder. We were then given a fingering chart and put into groups to learn the

tunes. I remember this being impactful because I was getting the hang of playing recorder

and I got really upset when class time ended, and I ran out of time to play. I was getting

the hang of it, so I wanted to continue doing this.

As an elementary general music teacher, she wants her students to be able to have the

meaningful experience of playing an instrument as well. Jessica stated

> As an elementary general music teacher, I want my students to be able to tell the
>
> difference between beat and rhythm. In addition, I want them to learn specific musical
>
> terms as outlined in the NC essential standards, and I want them to be able to be
>
> proficient with an Orff or another type of instrument.

In her elementary music class, Maria was involved in African Drumming, violin, singing and

playing in a musical, playing Orff instruments, and non-pitched and pitched percussion. Since

singing and performing were the activities she was involved in as a child, she wanted her

students to participate in the music classroom. She also wanted her students to experience

arranging, which is something she did not experience in music class.

> I would love for them to be able to accurately perform and understand different, simple
>
> rhythm patterns, keep a steady beat. Sing back and identify melodic patterns (specifically
>
> ones that outline a tonic triad). Being able to arrange a simple tune is something I would
>
> love older students to do, especially identifying note names.

Maria considered singing, arranging, and performing as necessary to students' learning.

Mason's experience in the music classroom was playing Orff instruments and playing the

recorder. He really "enjoyed playing the recorder" during his fourth and fifth-grade years.

Playing the recorder helped him to be confident in his musicality. Mason was asked to play the

song *Yankee Doodle* for a purple heart society ceremony to benefit homeless veterans. Mason believed that opportunity gave him a chance to be in the "spotlight." Mason thought it was a "cool opportunity." This experience helped developed confidence in his musicianship and this was the same experience he wanted to offer to his students. Mason's musical goals for his students "remains the same for every student: for them to leave my class loving music a little more and be able to be confident in their musicality outside the class."

Anaya's musical experiences consisted of being involved in musicals, plays, and singing in elementary school. In working on the musicals, she realized that "music was powerful," and "from a young age, music has always moved me." As a young child, music had a positive impact on Anaya. She wanted her students to learn to be sensitive to other students, music, and be involved in creating, improvising, and analyzing music. She iterated,

> I would like my students to be achieving the following: working as a team, being sensitive to others and sensitive to what the music calls for (is it happy, sad, loud, thoughtful, etc.), creating new things, improvising, analyzing what music is and where it comes from, being thoughtful about why someone writes a piece, what type of influence a person's life has on what they write/what we are hearing.

The experiences of singing and working with others are the same experiences she wants to re-create with students in her classroom.

The experiences the participants had in their elementary general music class are the same experiences they want their students to have in their classroom. They were engaged in singing, playing instruments, and arranging music. These were enjoyable experiences that developed their musicianship. Development of musicianship was a goal the participants had for their students.

Engagement is Essential for Students' Learning

Each participant was asked to describe their teacher beliefs regarding elementary music education. Engagement was a recurring theme and preservice teachers perceived that it was important for teachers to be engaging. The following section describes each participant's viewpoint on engagement. Tyler believed it was essential to use new ideas in the classroom.

> I feel like having new things to do with your students is something that teachers should incorporate. Because no one wants to do the same thing all the time. And even teachers can get tired of teaching the same thing all the time. So I think coming up with new things, or new ideas or maybe talking with other people and seeing, like what they're doing to incorporate some other things outside of what you usually do, or like resources you may usually use is important.

Mason was similar to Tyler in his belief about bringing new concepts into the classroom. Mason believed a teacher must have a good understanding and reason for teaching certain concepts.

> I feel like if you can teach elementary music pretty well and have like a really good understanding of why you're doing things the way you're doing, then you can teach a lot of other things because I feel like elementary music especially deals with teaching a lot of new concepts and being able to like, have students understand intangible things.

He also believed he needed to be engaging, especially for younger students. Mason stated, "I need to be able to engage, especially that younger age group."

Jessica believed that high energy was essential for students' engagement. She thought that if a teacher is not excited about what they are teaching, the students will not be enthusiastic about learning.

> I believe you should have high energy for your class because if you're talking like I am right now to any level of students in K through 12. They're going to be about as excited

103

as I sound right now. Not that this isn't fun, but like I'm giving off a very monotone voice

right now. I feel like so if I come at them with this tone, it's like, okay, do you want to

play ukulele? They're like, yeah, I guess I want to play ukulele.

Maria also sees keeping the student engaged all the time as important. Maria stated,

I feel like my one main belief about elementary music teaching is that it's hard, you really

have to be able to gauge your students, and how they're learning what they're learning.

And you have to keep them engaged all the time, especially at their age, at that age, at

any age range, especially kindergarten, mostly a lot, most kindergarten, like you really,

really have to keep them engaged. But you know, older kids, like fourth, fifth grade,

they'll stay engaged, even if like, you need to pause for a second, but like, but you still

need to keep them engaged to. Yeah, those are my beliefs.

Eleanor's core belief was that "teachers should be engaged and engaging in the

classroom." Anaya believed that having students try new things is helpful for engagement.

Anaya said "elementary music students are so joyful and eager to learn and try new things. "

Anaya stated that creativity and building relationships was a way to engage students. She spoke

I love having like creative spontaneous time. But like still structured and still is not like

an out-of-control kind of way. Having a relationship with students was important and

helps students trust the teacher. I mean, no matter what age a kid is, we need to have

relationships with them, but I think especially with elementary kids, they really need to

feel like they're like safe and trusted or and they and that they can trust you.

It was Anaya's opinion that developing relationships builds trust.

The six preservice teachers saw being engaging as essential to student learning. Teaching with new ideas, new concepts, showing high energy, and possessing an engaging teaching persona were aspects that the preservice teachers saw as beneficial in the music classroom.

Chapter Summary

The six themes were derived from experiences participants had with their elementary general music teacher and elementary general music classes; practicum experiences including their interaction with practicum teachers; high school music teacher; interaction with professors; and content learned from method courses. Through these experiences and interactions, participants developed their pedagogical beliefs, engagement strategies, objectives for students' learning, beliefs about elementary age students, and characteristics of their identity. In the next Chapter V, I answer the research questions, discuss the findings, and provide implications and suggestions for practice and research

CHAPTER V: DISCUSSION

The purpose of this qualitative study was to examine preservice teachers' beliefs about elementary general music education and their elementary music teacher identity. Research questions were as follows.

1. What are the participants' beliefs about elementary general music education?

2. What has contributed to participants' beliefs about elementary general music education?

3. How do the participants describe their elementary general music teacher identity?

4. What has contributed to the participants' elementary general music teacher identity?

In the preceding chapter, I introduced and discussed six themes: (a) positive interaction with elementary general music teachers, (b) beliefs about elementary students derived from a student-focused mindset, (c) traditional pedagogical approaches (d) their developing elementary general music teacher identity, (e) connection to experiences in elementary general music class and musical goals for students, and (f) engagement is essential for students' learning. In this chapter, I answer the research questions and explain connections between the results and existing research. Finally, I also offer suggestions for future practice and research.

Research Question 1

What are the participants' beliefs about elementary general music education?
Participants believed that elementary music teachers needed to be engaging in the classroom. Engagement occurred by using new ideas, games, concepts, and using movement. The participants believed that it was important to have a student- focused mindset. A student-focused

mindset aligns with the ideas of Bouij (1998), who suggested that those with a pupil-centered mindset tend to teach younger children. Other examples of a student focused mindset were having students be leaders for their peers, teaching music of all genres, making sure the students' needs are met so learning will be interrupted and adopting students' headspace. Showing kindness, having high energy, and well managed classroom were also important beliefs. These were examples of not only elementary music teachers or facilitators, but they were also student-centered music teachers (Shouldice, 2010).

According to Kastner (2020), elementary music teachers tend to borrow traditional and nontraditional pedagogical strategies and incorporate them into their teaching, and it is typical for general music teachers to exhibit a range of pedagogical approaches. The findings of the current study aligned with Kastner's observations. In the current study, participants believed it was important to use traditional and nontraditional pedagogies. The six participants said that traditional pedagogies, such as Musikgarten, Sound before Sight practice, Orff- Schulwerk pedagogy, Kodály methodology and Dalcroze Eurythmics approach possibly aid in developing students' musicianship through singing, playing instruments, music reading, and learning musical concepts. Culturally Responsive Teaching is a nontraditional pedagogy, rather it is a theoretical framework. Culturally Responsive pedagogy uses ethnically diverse students' cultural knowledge, prior experiences, their frame of reference and performance styles to make learning relevant and impactful (Gay, 2010). Culturally Responsive pedagogy is different than the other traditional pedagogies and approaches because it is a more recent pedagogy that focuses on students' cultures in teaching and learning.

Olsen (2016) described teacher identity as "the active process of using personal and professional, past and present influences to enact one's teaching and teacher learning" (p. 33).

107

Because their undergraduate music education professors successfully modeled the application of traditional approaches in the various courses, participants believed in the effectiveness of these approaches and wanted to use them in their teaching. By applying these approaches in their teaching, it caused them to see first-hand how it could positively promote students' learning.

Beijaard and Meijer (2017) identified beliefs and tensions as key to "conceptualization of teacher identity" (Beijaard & Meijer, 2017, p. 178). Student teachers' beliefs about teaching and learning help decide the kind of teacher they presently are and what type of teacher they want to be in the future (Beijaard & Meijer, 2017). Participants had developed clear beliefs about teaching that influenced their teacher identity and what they hoped it would develop into. Tyler, Anaya, and Mason valued using new ideas with elementary age students. Several participants cited high energy as a great tool to capture students' attention. They did not mention any tensions they experienced between their teacher beliefs and what was taught their methods courses.

Research Question 2

What has contributed to participants' beliefs about elementary general music education?

According to Olsen (2008), prior professional experiences (including work with children) and teacher education experiences help shape teacher identity and someone's reason for entry. Similarly, teacher education experiences such as methods courses and practicum helped participants gain insight and develop their beliefs about elementary age students' behavior and their thought process.

Participants' elementary music teacher was also an influence on their identity. Occupational development in preservice music teachers can be defined as how an individual displays the actions and behaviors of someone in a particular profession (Isbell, 2006).

Participants decided to provide similar music experiences they encountered as a child with their elementary general music students. Each participant took attributes and disposition their elementary general music teacher and wanted to make it a part of their teacher identity. They also observed their practicum teacher and in doing so adopted their teaching practice, teaching strategies, and classroom management techniques (Draves, 2019; Pellegrino 2019)

Research Question 3

How do the participants describe their elementary music teacher identity?

Undergraduate courses, wisdom, beliefs, and feelings are involved in constructing one's teacher self (Olsen, 2016). Participant's beliefs about their ideal elementary general music teacher helped them to see what similar characteristics they possessed as a teacher and how to construct or change their teacher self to have a more prominent elementary general music teacher identity.

Reflective practices are an excellent tool to encourage preservice music teacher growth (Draves, 2019; Kos, 2018). Four of the six preservice teachers mentioned they needed to cultivate areas they viewed as deficient in their actual teacher identity as compared to their ideal description, and that reflection helped them be aware of themselves in their everyday lives (Warin et al., 2006). Reflection is a process that is closely related to self-identity and professional identity (Stenberg, 2010). Asking the participants to describe their elementary music teacher identity allowed helped them to construct their self-identity and caused them to conclude what kind of person they are, their values, and beliefs (Sternberg, 2010) It helped them to see what good qualities they possessed as teachers and reflect on their professional identity. Their ideal elementary general music classroom stemmed from qualities that their former elementary general music teacher emulated and the qualities of their practicum teacher, which were past and present influences that helped shaped the participant's identity (Olsen, 2008). The participants

took attributes of their former elementary general music teacher, practicum teacher, and their beliefs to formulate their identity and their ways of teaching.

All five participants in the focus group viewed themselves as student-centered teachers, which researchers have identified as typical of elementary music teachers (Bouij, 1998; Kastner, 2020; Shouldice, 2013). They demonstrated being a student-centered teacher through their pedagogical approaches and stating their desire for students to be involved in musicking activities in the music classroom.

Music teacher identity includes the development of the musician and the teacher in an individual. Sometimes undergraduates identify as a performer first and a teacher second (Abramo, 2009). Bouij (1998) suggested that those who teach at primary grades, or elementary school, tend to be pupil-centered and more on the teacher end of the performer/teacher continuum. All five participants in the focus group saw themselves as a teacher first instead of a performer, consistent with Bouij (1998). Tyler saw themselves as a performer first because they had more performing than teaching opportunities early on in their undergraduate program.

All participants saw their role as that of facilitator. Elementary music teachers tend to have a hands-off approach towards their "students' musicking" (Kastner, 2020, p. 4). Mason wanted to act as a facilitator "so students can guide where the lesson goes." Maria described her role as a facilitator by having students "lead the conversation and discussion." Jessica believed it was essential to adapt a lesson if it is "going in a different direction because of what students are learning or what they're not learning."

Influences that affect and shape teacher identity in everyday practice could be life events, what school an individual attended, media, beliefs, friends and colleagues, opinions, and upbringing (Olsen, 2016). The high school the participants attended offered an opportunity for

them to develop their teaching through leadership activities. The ability to practice the art of teaching with peers laid a strong foundation of teacher identity in the participants. The leadership experiences were a "past influence" that helped shape their teacher identity (Olsen, 2008, p. 24).

Research Question 4

What has contributed to the participants' elementary music teacher identity?

According to Chen and Mensah (2018), university methods courses, field experiences, and student teaching directly impact elementary teacher identity. Participants mentioned that their professors, method courses, practicum teacher, teaching for their practicum, and reflective practices are an excellent tool to encourage preservice music teacher growth, findings similar to Draves (2019) and Pellegrino (2019). In our interviews, participants mentioned the pedagogies and teaching strategies they have learned from their professors have been impactful. Her professor's modeling of teaching inspired Anaya and influenced her ideas about how she wants to be a teacher.

Often beginning teachers combine "professional theories" of teaching from their undergraduate courses with their beliefs to construct their teacher self (Olsen, 2016, p. 32). In this study, the university music education professors provided the six preservice teachers with a good foundation of knowledge of various pedagogies, which helped them to construct their teacher identity. The practicum experiences were a "present influence" that impacted their teacher identity (Olsen, 2008, p. 24). Practicum experience offered the preservice teachers an understanding of how elementary students engage in music and practice at formulating their teacher identity through teaching. In addition to teaching in a practicum, observing the practicum teacher using various pedagogies encouraged the preservice students to implement similar pedagogies. This aligned with the idea college students assume identities as teachers, musicians,

composers, scholars, entrepreneurs, and entertainers (Austin et al., 2012). The practicum teachers demonstrated the identity of using traditional pedagogies, which the participants modeled.

Mason mentioned that the teaching methods class and a community music strings program helped him learn how students process information and learn. Not only did the community program provide an opportunity to teach, but it provided a deeper understanding of "differentiating instruction." Jessica learned in methods courses how to present herself as a teacher in front of the class and what kind of teaching tone would be appropriate for young students. Encouragement from Anaya's professor helped her to see herself as a teacher. Maria mentioned that methods courses have given her teaching experiences, provided an opportunity to reflect on the content taught in class, and the books used in class have helped shape her elementary general music teacher identity.

Field experience has been a contributing factor to participants' teacher identity (Olsen 2008; Chen & Mensah, 2018). Mason mentioned that his practicum offered the opportunity to see "kids in their natural environment, what general music teaching looks like." The encouraging words, suggestions, and recommendations of the practicum teacher regarding lesson plans helped the preservice teachers grow in their ability to write them. Observing cooperating teachers' use of pedagogies allowed the preservice teachers to see the effectiveness of using similar pedagogies with their students and different ways of teaching. Observing her teacher using the Orff instruments inspired Maria to use the Orff instruments when she taught.

The field experiences provided opportunities for participants to present themselves as a teacher instead of an undergraduate student in the elementary general music classroom. Field experiences helped shaped their mindset and teaching practice as elementary general music teachers. Specifically, the university supervisors, cooperating teacher, and peers were strong

agents of participants' identity construction and convictions (Draves, 2018). When preservice

teachers in this study observed their cooperating teacher, it influenced them to teach information

similar to their cooperating teacher. Preservice teachers tended to adopt the rules and

expectations that their cooperating teacher used because they saw the effectiveness of rules and

expectations with students. The field experience allowed Eleanor to practice using different

teaching identities and observe how the students respond to the various teacher identities.

Observing their practicum teacher interact with students gave Tyler further insight on classroom

management techniques.

Implications and Suggestions for Practice and Research

This was a qualitative study, and the results are not generalizable, though they may be

transferable to others in similar situations. Future research, both qualitative and quantitative, on

elementary general music teacher identity is warranted.

Music teacher educators, teacher education experiences, and cooperating teachers were

all key influences on the participants' beliefs and identities. Teacher educators are crucial in

guiding students through their teacher identity development. Teacher educators can help with

general music teacher identity development. Having an open discussion with preservice teachers

enables sharing of their beliefs, and their teacher identity, which will bring a better understanding

of the preservice teachers' mindset toward teaching. In regard to elementary general music

teacher development, it is imperative for teacher educators to model a good disposition in front

of preservice teachers because preservice teachers tend to model what is demonstrated.

Coursework can play an important role in a preservice teacher choosing to be an

elementary general music teacher (Shouldice, 2013). Through their coursework, the participants

learned how to implement various pedagogies, write lesson plans, and teach elementary students in developmentally appropriate ways. Music teacher education courses can help undergraduates analyze and think critically about their role as teacher by encouraging reflection on past experiences and activities such as having students' diagram past musical activities, formulate definitions of a successful music teacher, and create their own personal teaching metaphors as suggested by Campbell et al. (2010). Music teacher educators could initiate a dialogue between teacher educators and preservice teachers regarding their concerns about teacher identity before starting their elementary music practicum experience. This could help lower any future anxiety or concerns and make the preservice teachers feel comfortable taking a more substantial role as teachers.

According to Haston and Russell (2012), through peer teaching, students can support one another, develop more in-depth pedagogical knowledge, and learn more about themselves. For these participants, peer teaching was not seen as beneficial by all. Peer teaching caused anxiety for Maria and it was not an enjoyable experience for Jessica. More positive peer interaction and peer mentoring can be encouraging for students' teaching practice (Draves, 2014). Researchers should investigate helpful strategies to alleviate anxiety students can experience participating in peer teaching. Music teacher educators need to give preservice teachers additional time in the classroom with elementary-age students, and decreased time peer teaching. Music teacher educators may ask practicum teachers for preservice teachers to have more extended period of time in the classroom. Providing preservice teacher more time with elementary-aged children allows them to have authentic teaching experience while developing their teacher identity.

Authentic teaching experiences are powerful spaces of socialization for elementary general music teachers. Participants discussed their field experience at length. They benefited in

multiple ways from teaching, interacting with the students in the classroom, observing the practicum teacher, and planning lessons. Teaching with different pedagogical approaches, observing its impact on student learning, and experiencing classroom management in a classroom setting was influential in the development of their elementary general music teacher identity. Authentic teaching experiences for preservice teachers should be provided early in the degree program because it could be more effective in identity construction (Draves, 2014). Music teacher educators could plan practicum experiences with teachers who have been trained or have a wealth of knowledges with Kodály methodology, Orff-Schulwerk pedagogy, Dalcroze Eurhythmics approach, Culturally Responsive Teaching pedagogy, or Sound before sight practice. Having authentic teaching experiences may provide preservice teachers the opportunity to observe and experience the application of these pedagogical approaches in the elementary general music classroom. Being in a classroom where these pedagogies are being implemented can help them reflect on the approach that resonates with their pedagogical beliefs and promote identity development as they consider the many ways teaching and learning might occur in their classrooms.

Professional identity and self-identity are related closely to reflection (Stenberg, 2010). Reflection helped participants develop their teacher identity by thinking about activities that students might enjoy, how much voice inflection to use, provided affirmation of being an effective teacher, and provided assessment of students' response to the lesson. The participants were able to analyze themselves and their teaching, which helped them to be more confident in their elementary general music teacher identity. Reflection helped them to see what was effective in terms of their disposition and teaching. Music teacher educators should continue using reflection with preservice teachers because it helps them grow in their teacher identity and assess

115

students' learning more. Music teacher educators should take time to ponder what reflective activities can be implemented early during the beginning stages of an undergraduate's music education studies (Draves, 2019; Pellegrino, 2019; Kos, 2018).

Music educators, professors, cooperating teachers, and peers could ask the preservice teachers to engage in this practice of reflection with their ideal elementary general music teacher versus their actual teacher identity, which may promote more self-reflection. This will help promote growth in their elementary general music teacher identity. Research could be completed on the music educators', professors', cooperating teachers', and peers' application of these reflective practices on elementary general music teacher identity. This could promote more teacher educators to see the effectiveness of this approach and include it in their curriculum and interaction with preservice teachers. Engaging in a narrative discourse as described above helps to form professional identity (Alsup, 2006). The participants' metaphors discussed in chapter four helped them obtain a stronger sense of self, feelings, and thoughts (Alsup, 2006).

One conflict in developing teacher identity can be the preservice teacher's background. Preservice teachers can have difficulty assuming professional identity if they are from a marginalized population (Alsup, 2006). Three of the participants mentioned their background made it difficult for them to assume their elementary general music teacher identity. Two out of the three participants were from a marginalized population. Researchers should examine what makes it difficult for preservice teachers from marginalized populations to develop their teacher identity, and how preservice teachers can overcome these barriers. Music teacher educators should consider having a dialogue about their students' cultural backgrounds to better understand their students, their needs. and help the students overcome any conflicts about assuming an elementary general music teacher identity. Discovering how the teacher identity of individuals

from marginalized populations develops and the contributing factors to this development help music educators understand how to carefully facilitate their teacher identity development. This is especially important considering that an individual from a marginalized population may not be as readily accepted in the teaching profession as their counterparts (Alsup, 2006).

Teacher identity is "the active process of using personal and professional, past and present influences to enact one's teaching and teacher learning" (Olsen, 2016, p. 33). The findings revealed that the preservice teachers' past experiences in their elementary general music class, high school experiences, and undergraduate experiences had impacted their teacher identity. Musicking experiences they were involved in, such as singing, playing a recorder, playing Orff instruments, composing, arranging, being involved in musicals during their elementary general music class, were the same experiences they want their students to have in their elementary general music classrooms. Researchers should investigate what motivates preservice teachers to select musical activities similar to those they were involved in as a child as experiences they want to provide for their students. This could lead to a deeper understanding of the thought process of preservice teachers who are desiring to teach elementary general music.

Identity can also be established through socialization. Socialization is the "continuing process through which an individual becomes acquainted with the social customs of a group of people and accepts the group's attitudes and behavior" (Roberts, 2000, p. 56). Social agents that influence socialization are interactions with "parents, siblings, peers, teachers, and significant others" (Austin, 2012 et al., p. 67). For these participants their elementary general music teachers were socialization agents. The attributes of their elementary general music teachers of being kind, high energy, being friendly, and being fun were things they wanted to exhibit to their elementary-age students. Elementary general music teachers might consider offering a variety of

117

musical experiences because these experiences are what preservice teachers aspire to share with their future students. Another suggestion for elementary general music teachers is to be mindful of their disposition and behaviors towards their students because they may take on these similar dispositions and behaviors when teaching. Survey research should be conducted to discover what dispositions elementary music teachers think are important and impactful for their students and for preservice elementary general music teachers.

Interaction with their high school music teacher and leadership experiences were impactful in the participants choosing careers in music education. Madsen and Kelly (2002) stated that fifty-six percent of participants decided to choose music education in high school. High school seemed to be when these participants made their decision as well. These experiences helped to them to assume their teacher identity early before receiving teacher training from a university. High school music educators should continue to provide leadership opportunities where students can practice teaching because this allows them to think like a teacher and get experience with teaching, making them feel more comfortable choosing a career in music education.

In this study, the family seemed to contribute to someone's reason for entry into the teaching profession. This finding coincides with Olsen's (2008) reasons for entry, where the participants in this study were motivated to be teachers because of their family members also being teachers, receiving encouragement, and being involved in verbal discourse concerning education. Parents should support their children who choose to be music teachers and share their personal teaching experiences to broaden their children's teaching perspectives. Music teacher educator should take time to ask if their students have family members who were teachers because this may influence the students' perception of teaching. When a preservice teacher has a

family member who is a teacher, this may cause the preservice teacher to model their teaching after their family member's teaching practice and approach.

Conclusion

The findings of this study indicated that each preservice teacher had strong beliefs about elementary general music education being student-centered, and about engaging students throughout general music teaching-learning interactions. Participants appreciated the use of traditional pedagogies and one non-traditional pedagogy because their professors modeled this in class. Professors, method courses, practicum teacher interaction, reflection, and interaction with their elementary general music teacher are conduits for cultivating their teacher identity development. By using these suggestions for practice and research, music teacher educators might continue examining elementary general music teacher beliefs and identity and create affirming experiences for their students.

REFERENCES

Abramo, M. N. (2009). The construction of instrumental music teacher identity (Publication No. 3348563) [Doctoral Dissertation, Columbia University]. ProQuest Dissertations &Theses Global.

Alsup, J. (2006). *Teacher identity discourses: Negotiating personal and professional spaces.* Routledge.

Austin, J. R., Isbell, D. S., & Russell, J. A. (2012). A multi-institution exploration of secondary socialization and occupational identity among undergraduate music majors. *Psychology of Music*, *40*(1), 66–83. https://doi.org/10.1177/0305735610381886

Anderson-Nickel, J. D. (2017). Teacher expertise among elementary general music teachers (Publication No. 9738306). [Doctoral Dissertation, Arizona State University]. ProQuest Dissertations and Theses Global.

Ballantyne, J. & Grootenboer, P. (2012). Exploring relationships between teacher identities and disciplinarity. *International Journal of Music Education, 30*(4), 368-381. https://doi.org/10.1177%2F0255761412459165

Ballantyne, J., Kerchner, J. L., & Aróstegui, J. L. (2012). Developing music teacher identities: An international multi-site study. *International Journal of Music Education*, *30*(3), 211–226. https://doi.org/10.1177/0255761411433720

Beijaard, D., Meijer, P. C., & Verloop, N. (2004). Reconsidering research on teachers' professional identity. *Teaching and Teacher Education*, *20*(2), 107–128. https://doi.org/10.1016/j.tate.2003.07.001

Beijaard, D. & Meijer, P. C., (2017). Developing the personal and professional in making a teacher identity. In D. J. Clandinin & J. Husu (Eds.), *The sage handbook of research on teacher education(*177-192).Sage. https://doi.org/10.4135/9781526402042

Bouij. C. (1998) Swedish music teachers in training and professional life. *International Journal of Music Education, 32*, 34-31. https://doi.org/10.1177/025576149803200103

Campbell, M. R., Thompson, L. K., & Barret, J. R. (2010). *Constructing a personal orientation to music teaching: Growth, inquiry, and agency.* Routledge.

Chen, J. L. & Mensah, F. M. (2018). Teaching contests that influence elementary preservice teachers' teacher and science teacher identity development. *Journal of Science Teacher Education, 29*(5), 420-439. https://doi.org/10.1080/1046560X.2018.1469187

Conway, C. M. (Ed). (2014). *The oxford handbook of qualitative research in American music education*. Oxford University Press.

Creswell, J. W. & Poth, C. N. (2018). *Qualitative inquiry & research design: Choosing among five approaches* (4th ed.). Sage.

Davis, S. G. (2010). Metaphorical process and the birth of meaningful musical rationality in beginning instrumentalists. *Research Studies in Music Education, 32* (1), 3-21. https://doi.org/10.1177/1321103X10373055

Draves, T. J. (2014). Under construction: Undergraduates' perceptions of their music teacher role-identities. *Research Studies in Music Education, 36*(2), 199–214. DOI: 10.1177/1321103X14547982

Draves, T. J. (2019). Teaching ambition realized: Paul's beginning music teacher identity. *Journal of Music Teacher Education*, *29*(1), 41–55. https://doi.org/10.1177/1057083719844211

Draves, T. J. (2018). Molly and Rachel become band teachers: Teacher identity construction during music student teaching. *Contributions to Music Education, 43,* 95-115. https://www.jstor.org/stable/10.2307/26478001

Dolloff, L. (2007). "All the things we are": Balancing our multiple identities in music teaching. *Action, Criticism, and Theory for Music Education, 6*(2). http://act.maydaygroup.org/articles/Dolloff6_2.pdf

Gay, G. (2010). *Culturally responsive teaching: Theory, research, and practice* (2nd ed.). Teachers College Press.

Gee, J.P. (1999). *An introduction to discourse analysis: Theory and method.* Routledge.

Greunke, S. C. (2016.). *Developing the identity of an elementary general music teacher: Perspectives of veteran music educators* (Publication No.10249915) [Doctoral Dissertation, The University of Wisconsin-Milwaukee] ProQuest Dissertations and Theses Global.

Guest, G., & Namey, E. & Mitchell, M. (2013). *Collecting qualitative data: A field manual for applied research.* Sage.

Haniford, L. C. (2010). Tracing on teacher candidate's discursive identity work. *Teaching and Teacher Education*, *26*(4), 987-996. http://dx.doi.org/10.1016/j.tate.2009.10.041

Haston, W. & Russell, J. A. (2012). Turning into teachers: Influences of authentic context learning experiences on occupational identity development of preservice music teachers. *Journal of Research in Music Education*, *59*(4), 369–392. https://doi.org/10.1177/0022429411414716

Hill, W. L. (2003). The teacher shortage and policy. *Music Educators Journal*, *89*(4), 6–7. https://doi.org/10.2307/3399893

Isbell, D.S. (2006). *Socialization and occupational identity among preservice music teachers enrolled in traditional baccalaureate degree programs* (Publication No. AAT 3239420) [Doctoral Dissertation, University of Colorado at Boulder] ProQuest Dissertations &Theses Global.

Isbell, D. S. (2008). Musicians and teachers: The socialization and occupational identity of preservice music teachers. *Journal of Research in Music Education*, *56*(2), 162–178. https://doi.org/10.1177/0022429408322853

Jackson, R. R. (2009). (2nd ed). Association for Supervision and Curriculum Development.

Kastner, J. D. (2020). Healing bruises: Identity tensions in a beginning teacher's use of formal and informal music learning. *Research Studies in Music Education*, *42*(1), 3–18. https://doi.org/10.1177/1321103X18774374

Kos, R. P. (2018). Becoming music teachers: Preservice music teachers' early beliefs about music teaching and learning. *Music Education Research*, *20*(5), 560–572. https://doi.org/10.1080/14613808.2018.1484436

Lincoln, Y.S. & Guba, E.G. (1985). *Naturalistic inquiry.* Sage

Madsen, C. K. & Kelly, S. N. (2002). First remembrances of wanting to become a music teacher. *Journal of Research in Music Education*, *50*(4), 323–332. https://doi.org/10.2307/3345358

Maxwell, J.A. (2013). *Qualitative research design: An interactive approach.* (3rd ed). Sage.

Moore, F. M. (2008). Agency, identity, and social justice education: Preservice teachers' thoughts on becoming agents of change in urban elementary science classrooms. *Research in Science Education*, *38*, 589-610. http://dx.doi.org/10.1007/s11165-007-9065-6

Merriam, S. B., & Tisdell, E. J. (2016*). Qualitative research: A guide to design and implementation* (4th ed). John Wiley & Sons.

Merriam, S. B. (2009*). Qualitative research: A guide to design and implementation*. Jossey-Bass Publications.

Meth, P. (2003). Entries and omissions: Using solicited diaries in geographical research. *Area*, *35*(2), 195-205. https://www.jstor.org.stable/20004309

Olsen, B. (2008). How "reasons for entry into the profession" illuminate teacher identity development. *Teacher Education Quarterly, 35*(3), 23-40. https://www.jstor.org/stable/23478979.

Olsen, B. S. (2016). *Teaching for success: Developing your teacher identity in today's classroom* (2nd ed). Routledge. Doi/10.4324/9781315638621

Patton, M. Q. (2002). *Qualitative research and evaluation methods* (3rd). Sage.

Pellegrino, K. (2019). Becoming music teachers in a supportive string program community. *Journal of Music Teacher Education*, *28*(3), 11-27. https://doi.org/10.1177/1057083718803638

Rickels, D.A., Council, K. H., W. E., Hairston. M. J., Porter, A. M., & Schmidt, M. (2010). Influences on career choice among music education audition candidates: A pilot study. *Journal of Research in Music Education*, *57*(4), 292-307. DOI: 10.1177/0022429409350779

Roberts, B. A. (2000). The sociologist's snare: Identity construction and socialization in music. *International Journal of Music Education*, *35*(1), 54–58. https://doi.org/10.1177/025576140003500116

Rodgers, C. R. & Raider- Roth, M. B. (2006). Presence in teaching. *Teachers and Teaching, 12*(3), 265-287. https://doi.org/10.1080/13450600500467548

Rodgers, C. R. & Scott, K. H. (2008). The development of the personal self and professional identity in learning to teach from. In Cochran-Smith, M., Feiman-Nemser, S., John McIntyre, D. & Demers, K.E. (Eds) *Handbook of research on teacher education: Enduring questions in changing contexts* (3rd ed., 732-754). Routledge. https://www.routledgehandbooks.com/doi/10.4324/9780203938690.ch40

Russell, J. A. (2012). The occupational identity of in-service secondary music educators: Formative interpersonal interactions and activities. *Journal of Research in Music Education, 60* (2), 145-165. https://www.jstor.org/stable/41653845

Saldaña, J. (2013). *The coding manual for qualitative researchers* (2nd ed). Sage.

Seidman, I. (2013). *Interviewing as qualitative research: A guide for researchers in education and social sciences (4th ed).* Teachers College Press.

Shouldice, H. N. (2013) Trading Hindemith for "Hugs, high-fives, and handshakes": One preservice music teacher's decision to teach elementary general music. *Bulletin of the Council for Research in Music Education*, *195* (195),41-57. https://doi.org/10.5406/bulcouresmuseedu.195.0041

Stake, R. E. (1995). *The art of case study research.* Sage.

Stenberg, K. (2010). Identity work as a tool for promoting the professional development of student teachers. *Reflective Practice*, *11*(3), 331–346. https://doi.org/10.1080/14623943.2010.490698

Sun, J. (2017). *Mathematics Teacher identity in the context of mathematics reform: Elementary teacher experiences* (Publication No. 1020502197) [Doctoral dissertation, University of California- Irvine]. WorldCat.

Tilema, H. H. (2000). Belief change towards self-directed learning in student teachers: immersion in practice or reflection on action. *Teaching and Teacher Education*, *16* (5-6), 575-91. https://doi.org/10.1016/S0742-051X(00)00016-0

van Manen, J. (1979). Reclaiming qualitative methods for organizational research: A preface. *Administrative Science Quarterly*, *24* (4), 520-526. https://doi-org.libproxy.uncg.edu/10.2307/2392358

Warin, J., Maddock, M., Pell, A., & Hargreaves, L. (2006). Resolving identity dissonance through reflective and reflexive practice in teaching. *Reflective Practice, 7*(2), 233-245. http://doi:10.1080/14623940600688670

Woodford, P. G. (2002). The social construction of music teacher identity in undergraduate music education majors. In C.R. Richard Colwell (Ed), *The new handbook of research on music teaching and learning : A project of the music educators national conference.* (675-694) Oxford University Press.

Due to the emergent nature of qualitative research, questions may be revised, added, or deleted.

<u>Interview Questions</u>

Interview 1
1.   Please tell me about yourself.

2.   What musical experiences have you had growing up, in school, that have brought you here to the University?

3.   Please describe your understandings about elementary general music teacher identity.

4.   Please describe what experiences have you had with elementary general music teaching.

5.   Please describe yourself as an elementary general music teacher.

6.   Can you create a textual or visual metaphor of you as a general elementary music teacher? Consider the characteristics, beliefs, knowledge, values, skills, and dispositions that you consider embody right now. Provide a sentence or two of explanation. Create a visual representation of yourself as a music teacher

7.   What has contributed to your elementary general music teacher identity?

Interview 2
1.   Why did you decide to become an elementary general music teacher?

2.   How would you describe your elementary general music teacher identity right now?

3.   Please describe your current experiences you are having with elementary general music students.
4.   Please describe your elementary music practicum.
        a.   What did you do?
        b.   What was your relationship like with students and practicum teacher?
        c.   How if all has the interaction with your practicum teacher impacted your identity?

5.   Describe your experiences in your methods courses.

6.   How if at all has your practicum teacher impacted your teacher identity?

7.   Please talk me through your experiences in your methods courses and how they have shaped your general music teacher identity.

Interview 3
1. Please describe your teacher beliefs regarding elementary general music teaching.
2. Please describe your pedagogical beliefs regarding elementary general music teaching.
    a. What had contributed to these beliefs?

3. How at all have you experienced tensions between your pedagogical beliefs and what is expected from the university? Meaning how it at all has your personal beliefs conflicted with the curriculum you have been taught.

4. How, if it all, do your beliefs about teaching elementary age students and learning help decide what kind of teacher you are presently and in the future?

5. Please describe any personal, professional, past and present influences that have impacted your elementary teacher identity that you have not mentioned.

6. Were any of your family members teachers? If so, how did that impact you in choosing to become a music educator?

7. Describe the ideal elementary general music teacher. Compare yourself to that ideal description.

APPENDIX B: FOCUS GROUP INTERVIEW QUESTIONS

1. What conflicts, if any, have you experienced between what society says an elementary music teacher should be and how you actually are?

2. How, if it all, has your personal background made it difficult to assume your teacher identity?

3. Are you student-centered or teacher-centered in your approach with elementary-age students and why have you chosen to teach in this way?

4. What does it mean to you to be "present in teaching" for you?

5. Do you identify yourself as a performer or a teacher first and why?

6. Are you against using traditional pedagogies and using informal music with your students or are you supportive of it and why?

7. Where do you see yourself going in the future career-wise with teaching?

APPENDIX C: FOCUSED CODE LIST

Actual participant's elementary general music teacher identity
Attributes of a former elementary general music teacher
Attributes participants want to emulate
Being present
Beliefs about elementary age students
Beliefs about elementary general music education
Beliefs about peer teaching
Classroom management technique
Contributions of teacher identity
Contributions to pedagogical beliefs regarding elementary general music teaching
Contributions to teacher identity
Experiences with method courses
Gave me better understanding of like differentiating instruction
Ideal elementary general music teacher
Impact of COVID
Impact of peer teaching on identity
Impact of reflection
Inclusive
Interaction with music teacher
Interaction with practicum teacher
Musical goals for kids
Parent involvement
Participant understanding about elementary general music teacher identity
Participant's elementary general music teacher identity
Participant's experiences in the elementary general music classroom
Participants prior personal musical experiences
Pedagogical beliefs regarding elementary general music teaching
Personal background affecting teacher identity
Personal beliefs and curriculum
Personal tensions
Positive experience
Reason for entry relationship
Self- efficacy
Student centered
Teacher beliefs regarding elementary general music teaching
Teaching experiences
What society says about elementary general music teacher's vs participant's teacher identity