



**Society for Music
Teacher Education**

2023 Symposium on Music Teacher Education Presentations

Session 1 – Friday, 11:00AM

GC 2660

Realizing Healthy Learning Environments in Music Teacher Education Programs

Lisa Martin, Colleen McNickle, & Judy Palac

Guiding preservice music teachers goes beyond helping them develop the technical skills needed to be successful in the classroom. The overall learning environment is an essential factor in cultivating a climate of wellness that elevates a culture of belonging among students (Darling-Hammond & DePaoli, 2020; Kaschub & Smith, 2014), and attending to environment can have positive effects on preservice teachers' capacity to successfully transition into the classroom (Gordon, 2020). Because knowledge is "constructed by individual learners based on their interpretations of experiences in the world" (Shochet et al., 2015, p. 815), it is imperative that music teacher education programs address environmental factors in their programs that may serve as barriers to students' cognitive and behavioral development, as well as their overall sense of belonging. However, music teacher educators may find it difficult to determine such opportunities for change, particularly as they relate to the larger "social, relational, and academic processes" of an institution (p. 810).

In 2011, the Johns Hopkins University School of Medicine developed a measure for assessing student perceptions surrounding their overall learning environment. This 28-item measure centers on seven subscales that educators must consider when shaping a supportive, comprehensive learning community: faculty relationships, community of peers, academic climate, meaningful engagement, mentoring, inclusion and safety, and physical space. In a 2012 application of this measure, medical students indicated the extent to which they felt it easy to make friends, the degree to which their workload felt manageable, and how flexible and responsive they felt the school was to their individual needs, among other items. Findings deepened medical educators' understanding of how students interpreted the educational experience at their institution (Shochet et al., 2015). Although there is some research on learning environments in music teacher education (e.g., Joseph, 2019), this research is typically focused on the classroom level. In contrast, the Johns Hopkins seven-factor model provides a useful framework from which to evaluate music teacher education learning environments more holistically. Music teacher education programs might consider using this framework to establish a baseline of their current practices and climate, so as to work toward an informed, improved program culture that centralizes an intentionality surrounding wellness.

In this session, panel members will unpack each of the seven factors presented by the Johns Hopkins model as they relate to music teacher education programs, outlining a process by which music teacher educators might assess their own program's strengths and opportunities. In particular, panel members will address strategies for assessing relational climate, academic supports, and the role of communication in workable environments. In this exploration, panel members will also identify institutional hurdles that impede progress toward realizing healthy learning environments, offering practical solutions and workarounds to help session participants troubleshoot their own efforts toward improving various facets of institutional climate within preservice music teacher programs.

GC 2560

Burnout and Impostor Phenomenon Among Undergraduate Music Education Majors

Jessica Napoles, D. Gregory Springer, Brian Silvey, Mark Montemayor, & Thomas Rinn

The phenomenon of teacher burnout has received increased attention in the music education research and professional literature (Fives et al., 2007; Hamann & Gordon, 2000; Hartl et al., 2022; Schaufeli et al., 2009). Some researchers have examined impostor phenomenon and burnout in combination, with most such investigations including participants in the medical field. Like medical students, music education students are under high pressure and are frequently the recipients of feedback and high-stakes evaluations as they prepare to engage in a human service profession. Yet, we found no research studies in which authors had investigated the nexus of these two phenomena within music or music education settings.

The purpose of this study was to examine the degree to which impostor feelings and selected demographic variables (year in school, gender, hours of off-campus employment, music education focus, number of semester credit hours, and number of ensembles in and out of school) predict burnout among undergraduate music education majors. In addition to these demographic questions, participants (university music education majors from three universities, N = 145) completed two previously-validated measures in this study: the Maslach Burnout Inventory, Æi General Survey for Students (MBI-GSS) and the Clance Impostor Phenomenon Scale (CIPS).

We designed the study to address the following research questions: (1) To what extent do undergraduate music education majors experience the various dimensions of burnout (exhaustion, cynicism, and professional efficacy) and impostor feelings? (2) To what degree do impostor feelings and selected demographic variables predict exhaustion, cynicism, and professional efficacy among music education majors?

Overall, participants reported relatively high levels of impostor feelings and burnout. Results of multiple regression analyses revealed that CIPS score and year in school significantly predicted exhaustion, predicting 17.30% of the variance for the construct. Participants with higher CIPS score (more impostor feelings) and more years in school (juniors and seniors) experienced more exhaustion. CIPS score, year in school, and music education focus significantly predicted cynicism, explaining 24.40% of the variance for cynicism. Participants with higher CIPS scores reported more cynicism, as did participants with a band music education focus. Upper-division students (juniors and seniors) experienced more cynicism than lower-division students (freshmen and sophomores). CIPS score was the only variable that significantly predicted professional efficacy, and this single-variable model explained 9.70% of the variance. Contrary to the trend with other constructs, participants experiencing fewer impostor feelings rated themselves higher in professional efficacy. None of the other demographic variables were significant predictors of burnout dimensions.

Our participants experienced frequent impostor feelings overall (mean rating of 69.21 using the range of 20-100). Descriptive analyses of CIPS scores revealed that nonbinary participants reported higher impostor feelings than female and male participants. IP was experienced similarly among freshmen, sophomores, juniors, seniors, and 5th-year seniors. Band students tended to report more impostor feelings than choral students, but less than string students and general music students. We discuss the implications of our findings within the context of music teacher education and providing resources to promote health and wellness among undergraduate music education students.

GC 2675

Intersections through Facets: Interdisciplinary Approaches to Teaching Music and Arts History

Jessica Vaughan-Marra & Maureen Vissat-Kochanek

Interdisciplinary scholars often advocate for learning opportunities that are connected to diverse experiences across content-areas and specializations (Beane, 1997; Detels, 1999; Eisner, 2002; Stigler & Hiebert, 1999; Wineburg & Grossman, 2000). Visual art scholars offer rich discussions of interdisciplinary work (Vergo, 2010). Barrett's work within music education suggests a foundation for the philosophical rationale and advocacy of use (Barrett, 2007; 2016; in press) as well as recommendations for use within PK-12 music education settings (Barrett et al., 2022; Barrett et al., 1997; Barrett & Veblen, 2012; Hickey, 2012). Within music education, and interdisciplinary literature, "few studies systematically examine students' understanding, teachers' pedagogical methods, curricular patterns, assessment of learning, or the knowledge base required for teacher who might gravitate in this direction" (Barrett, 2016, p. 173).

Accredited higher education institutions through organizations such as the National Association for Schools of Music (NASM) suggest at minimum, "The institution shall offer regular classes in such areas as theory, history, and appropriate repertoires of music, as well as instruction in performance" (National Association for Schools of Music, 2023, p. 56). Often history courses emphasize scholarly writing and memorization for content associated with the area of specialization (e.g. music history).

Interdisciplinary approaches towards exploring history may unearth opportunities for students within visual art and music degree programs to develop their own ideas about featured works and their creators, connections between featured works and art disciplines outside of music, as well as a better understanding of self as musician and future music educator. These opportunities also support the notions of aesthetic music education which is one of the pillars of philosophical positioning in the music education profession (i.e., Reimer, 2022). And, the conference theme of Elevating a Culture of Belonging is enacted within the range of connections and perspectives that emerged through interdisciplinary study of art history. Therefore, developing curricular units within music history coursework that encourage written and oral presentations of ideas collaboratively across art forms may further support developing music majors in their pursuit to understand music at an expert level.

The purpose of this Programs, Practices, and Issues session is to share the curricular activities and experiences that emerged from an interdisciplinary visual art and music history unit using the Facets model (i.e. Barrett et al., 1997; Barrett, in press). The session will feature a project developed by two faculty members (one music education and one art history) who modeled how experts in the fields of music and art discuss and reflect upon history disciplines collaboratively. Student work examples and reflections on the experiences will be shared. This session aligns with the Critical Examination of the Curriculum ASPA which seeks to examine and explore innovative changes relevant to music history curricula and activities (ASPA, 2023). The exploration of art histories through the lenses of visual art and music, in connection with reflections of arts educators and the perspectives of music education majors through the project, will leave session attendees with ideas that may help them identify connections across disciplines to promote student learning.

GC 2760

A Reimagining of Popular Music Engagement in General Music Teacher Education

Kexin Xu

With the increasing advocacy of including popular music in music education, popular music pedagogy and practice have been a frequent topic of discussion in preservice general music teacher preparation. Researchers have reported that popular music

teaching could improve teacher autonomy (Green, 2006; Kastner, 2014, 2020; Vasil, 2019), cultivate 21st-century knowledge and skills such as innovation and technology (Vasil et al, 2019), and support music teachers' diverse identities (Davis & Blair, 2011, Blackwell et al., 2022). Popular music allows diverse voices and perspectives to be heard and considered (Cremata, 2017, Powell et al., 2015; Randles, 2018; Smith et al., 2018). As such, it is important to examine popular music practices to cultivate meaningful popular music engagement among preservice music educators.

Music education philosophers have further described the value of popular music including its relevance to students' everyday lives (Bowman, 2004), as well as the facilitation of personal and social identity formation (Allsup, 2004; Frith, 1987). However, the values of popular music can be constraining when popular music is engaged as a static process, becoming an end itself. Drawing on the work of Roland Barthes (1977), the purpose of this philosophical inquiry is to examine the limitations of popular music practices and to reimagine popular music engagement in general music teacher education.

After providing an overview of Barthes's (1977) three levels of meaning including information level, symbolic level, and "third meaning" (p. 53), I problematize popular music engagement at the first two levels of meaning. First, valuing popular music based on its popularity confines it at the information level. It emphasizes values of popular music exclusively from the quantitative perspective from which meanings could be detached. Second, engaging popular music at the symbolic level is constraining because it focuses on fixed meanings predetermined by the creators of the songs, reinforcing what is. For example, one could understand Rock music as symbolizing rebellion or transgression. While individuals might relate to the symbolic meaning, it reinforces their current way of being. Likewise, constructing social identity at the symbolic level restrains preservice teachers from connecting with individuals of diverse cultural backgrounds as well as divergent musical abilities and perspectives. I propose engaging with the third meaning during popular music making through which individuals are no longer passive receivers of what is but active explorers of what might be, as well as whom they might become and connect with. For example, focusing on the third meaning enables preservice music teachers to break the symbol of rebellion or other "standard" qualities associated with Rock music. They can use the process of composing a Rock song to explore new and various qualities of themselves, such as compassion, confidence, or loyalty. The unfinished journey of self-exploration originates from individuals' internal world and inspires them to reimagine their possible becomings. Moreover, by focusing on the third meaning, individuals can connect with those who are of diverse cultural and musical backgrounds through cross-cultural musical collaboration. Practical applications for engaging popular music in general music teacher education will be further discussed.

GC 3680

Rethinking the Music Education Curriculum: A Roundtable Discussion

Alvin Simpson & Douglas McCall

Our institution is a small (approximately 2,000 undergraduate students) NASM-accredited university in NAFME's Southern region. The Department of Music offers Bachelor of Arts degrees in Music and Music Education and Bachelor of Music degrees in Music Performance and Music Technology. Music education students take music education-specific courses in the music department and education major courses (e.g., foundations of education, special education, educational psychology) within the School of Education (SoE). This academic year, our institution tasked all degree programs with reducing degree requirements to lower total credits to 120. Our music education program comprised 144 credits at the time of this edict.

Considerations for our revision process included: (a) intra-department changes, (b) changes within SoE, (c) changes to general education elective requirements, and (d) navigating these changes while adhering to NASM-accreditation guidelines. Intra-department changes included reducing secondary instrument techniques course credits, applied lesson and ensemble requirements, and a first-semester music theory and history introduction course. School of Education changes included attempting to get several music education courses to count as education courses. Similar to SoE changes, we navigated getting several music courses to count for various general education elective requirements (i.e., Music Theory IV counting as an applied reasoning course). In addition to any attempt at curricular changes, we needed to observe various guidelines to keep our NASM accreditation such as ensuring more than 50% of credits must be in music.

Researchers state one challenge facing all music education programs is the reality that music education majors are developing two identities (Bouij, 2004; Isbell, 2008; Pellegrino, 2009; and Woodford, 2002). On one hand they are developing their performer identity while simultaneously developing their educator identity. Balancing these two identities can create challenges in identity development as students struggle to determine which identity is more important. The deliberate curricular choices made by music education programs that develop each of these identities can have a profound impact on the students that complete these programs.

There is no single right answer to how to achieve this balance. In some ways, it is each university's decision to decide what their ideal music education graduate looks like. Do we want strong musicians or strong educators? While it is likely most music education programs want to say both, limited time and resources make that a difficult goal. However, the strongest way forward is for many music teacher education programs to engage in dialogue, share what works and what has not in an effort to bring all of us closer to a curricular structure that best prepares the next generation of music educators.

The purpose of this roundtable is to explore and discuss the process of reevaluating and revising music education major curriculum, especially as it relates to three themes: 1) internal institutional issues, 2) external restraints, and 3) comparison to other institutions. The roundtable will examine the process, issues, and benefits of going through curricular changes, initially through the lens of a small NAFME-affiliated Southern region, NASM-accredited, music education program.

GC 4020

Enacting the Neurodiversity Paradigm in Music Teacher Education

Erin Hopkins

The neurodiversity paradigm positions neurodevelopmental variation as a form of human diversity akin to race, ethnicity, gender, sexuality, etc. (Singer, 1999). This paradigm has formed the basis of recent developments in political, social, therapeutic, and educational arenas regarding the rights, treatment, wellbeing, and education of individuals with conditions including but not limited to autism, ADHD, learning disabilities, intellectual disabilities, and mental health conditions. For decades, music teacher educators have recognized a need to prepare preservice teachers to teach students with disabilities, but music educators still frequently report feeling underprepared to serve these populations (Salvador, 2010). Like prior calls to embrace the wider social model of disability (Abramo, 2012; Darrow, 2015), incorporating the neurodiversity paradigm into music teacher education could aid in efforts to ensure that neurodivergent students receive an equitable music education. However, with theory must come a roadmap for action.

In this session, I will present ways in which music teacher educators can guide preservice music teachers' development of neurodiversity-affirming teaching practices. Topics will include: key terms and ideas of the neurodiversity paradigm, areas of support needs and strengths for neurodivergent learners, neurodiversity-affirming teaching practices in PK-12 music education, neurodiversity-affirming teaching practices in music teacher education, and issues of intersectionality with other minoritized and marginalized identities. To address these topics, I will first draw upon prior literature from the fields of music education (e.g. Dobbs, 2012; Grimsby, 2020; Hammel, 2001; Hourigan, 2007; Jellison & Taylor, 2007; Jones, 2015) and neurodiversity studies (e.g. Clouder et al., 2020; Davies, 2022; Rentenbach et al., 2017; Rosqvist et al., 2020; Smagorinsky, 2020), as well as two of my own recent research projects. In one study, titled "Perspectives and Expertise of Secondary Music Educators with ADHD," I explored how three music educators (one band, one orchestra, and one choir teacher) who had diagnoses of ADHD approached inclusion of neurodivergent music students and supported their own needs as neurodivergent educators. In the second study, titled "Musical Stimming in Autistic Adults," I investigated intersections of repetitive behavior and music engagement and their mutual role in emotion regulation in the lives of four autistic adults. Both studies yielded philosophical and practical insights that can inform design of neurodiversity-affirming music pedagogy.

I will share how I synthesized these research findings with my lived experiences as a music educator who has autism and ADHD to engage the undergraduate and graduate students in a general music methods course in social justice-oriented discourse about teaching neurodivergent students. Components included readings (e.g. Darrow, 2013), open yet critically conscious discussions, emphasis on the accommodations and modifications portion of lesson planning, and a practical strategies guide. This guide contained support strategies alongside lived experience-informed explanations of why a student might need each strategy. I will also demonstrate how applying Universal Design for Learning and other neurodiversity-affirming practices in music teacher education courses can serve dual purposes of modeling effective strategies for preservice teachers to use during PK-12 instruction and creating an equitable learning environment for neurodivergent preservice teachers.

GC 4700

Preservice Through Early-Career Music Teacher Identity Development: People, Place, and Time Matter

Kristen Pellegrino, Erik Johson & Cynthia Wagoner

The purpose of this longitudinal case study research study (Merriam & Tisdell, 2016) was to describe 12 music teachers' journeys of becoming and being early-career music teachers. We examined these music teachers over a seven-year period (preservice teachers through their fifth year of teaching). Using six elements of Olsen's teacher identity theory (2008), we examined the interactions of participants' personal past, professional past, reasons for entry into the profession, teacher education experience, teaching environment, and career goals, as well as musical experiences (Authors, 2021).

In addition, we used teacher resilience theory (e.g., Gu and Day, 2007, 2013; Hong, Day, & Greene, 2018), which is broadly defined as "positive adaptation, or the ability to maintain or regain mental health, despite experiencing adversity" (Herrman et al., 2011, p. 259). This led us to also examine: (a) In what ways were participants' pre-teaching orientations maintained, strengthened, challenged, or changed during teaching? and (b) In what ways were participants' teaching identity influenced by their teaching contexts or by their personal resources?

Many participants were from under-represented populations based on ethnicity, gender identification, sexual orientation, first-generation college students, low SES, age, and mental illness diagnoses. Data sets were teaching philosophies (junior year), background surveys (senior year), and six, yearly semi-structured interviews from last year in college through the first five years of teaching.

We will present the cross-case analysis in three findings sections: People Matter; Place Matters; and Time Matters. People Matter includes self (background, teaching philosophy, music teacher identity, health and wellbeing), and others (mentors, co-workers, Administrators, students, and family and friends). Place Matters, where you live impacts salaries, types of programs, communities, and expectations, such as competitions and responsibilities. Time Matters, we discuss (a) the challenges and successes as these teachers as they grew from year to year (first year teacher, second year teacher, etc.); and (b) the impact of cultural norms and happenings, such as becoming a music teacher as a second career because people could be fired for being gay in the 1980s as well as teaching and living through a pandemic. We will relate these findings to the two aspects of our theoretical

framework as well as previous literature and theoretical frameworks. We will also share implications and suggestions for future research.

This is a unique contribution to music teacher identity development, as there have not been any longitudinal studies like this in music education. We are also the first to use this combination of these two theories to examine music teacher identity development. Additionally, we will be able to add an element of examining the teaching practices and teaching identities of those who were early career teachers before necessary accommodations were made due to COVID-19 and how, if at all, this impacted them as teachers.