



2023 Symposium on Music Teacher Education Presentations

Session 3 – Friday, 3:50PM

GC 2660

Combating Burnout Culture in Music Teacher Education

Tami Draves, Christopher Baumgartner, Vanessa Bond, Jeremy Manternach, Elizabeth Parker, Bridget Sweet, & Linda Thornton

Burnout in education professionals has been an area of scholarly and practical interest for some time. Within music education, researchers have explored the phenomenon since the mid 1980s, studying college music students (Hamann & Daugherty, 1985) and inservice teachers (Bernhard, 2006, 2016; Hamann et al., 1987; McLain, 2005). For inservice music teachers, Bernhard (2006, 2016) found moderate correlations between burnout and a lack of self-care. Increased variety in teaching assignment and grade level responsibilities appears to be related to greater burnout measures (Bernhard, 2016). Additionally, as years of teaching experience increase, levels of burnout appear to decrease (Bernhard, 2006, 2016; McLain, 2005). Environmental support has also surfaced as a mitigating factor to burnout for inservice teachers (McLain, 2005; Paetz, 2021). Recently, the COVID-19 pandemic heightened issues of burnout in education professionals at all levels (Miksza et al., 2022; Tugend, 2020). For music teacher educators (MTEs), burnout may be compounded as they prepare preservice teachers to engage in PreK-12 practicums and student teaching settings while also managing their university teaching, scholarly, and service responsibilities.

The purpose of this PPI session is to share a professional development experience for MTEs conceived as a book club to learn about burnout and reflect on experiences individually and collectively. Seven MTEs connected via social media through a casual post by one of the members about interest in the book, *Unraveling Faculty Burnout* (Pope-Ruark, 2022), and met in January 2023 to develop a plan for the BBC. Members include tenured associate and full professors, and one assistant professor who had already earned tenure from a previous institution before changing positions. We were geographically dispersed in Midwest, Middle Atlantic, and Southern states, and met via Zoom. Over four months, the BBC met seven times in synchronous meetings. Each member took responsibility for a chapter in the book and for leading discussion and activities in the meetings. We also created a “GroupMe” to stay connected between meetings, share resources, and provide encouragement to one another.

The book club’s “success was due to the fact that teachers themselves selected the club as a professional development activity and made the commitment to it” (Pelletier, 1993, p. 1). The virtual space we inhabited elevated a sense of belonging, not just as members of the same profession, but as individuals who respected the space as a safe environment to speak freely about our relationship with burnout and our reactions to the book (Alghamdi, 2022; Pelletier, 1993). In this panel discussion, we will present experiences from our book club and implications for MTEs following Pope-Ruark’s (2022) “four pillars of burnout resilience” (p. 19). Our purpose, compassion, connection, and balance. We share considerations for MTEs preparing preservice educators about burnout, and address burnout at different points in our careers. Our session directly reflects both the Music Teacher Educators: Recruitment, Preparation, and Professional Development and the Music Teacher Health and Wellness ASPAs’ goals, specifically “to include issues of health and well-being in the discourse of music teacher education.”

GC 2560

Barriers and Affordances for Curricular Change in Music Teacher Education

Jill Wilson, Natalie Steele Royston, & Brian Weidner

Intentional disruption to the undergraduate curriculum is necessary to make music programs relevant and inclusive in the 21st century (Williams, 2019), in order to reach the “other 80%” (Culp & Clauhs, 2020). However, scholars have identified a number of barriers to curricular transformation in the undergraduate music education curriculum (Campbell et al, 2016; Kimpton, 2005; Sarath et al, 2014; Thornton et al., 2004) and a lack of clarity in the purpose of music education as a discipline (e.g., Allsup & Benedict, 2008; Barrett, 2005; Kratus, 2007; Miksza, 2013; Williams, 2013; Wilson et al, 2021). As curricular change requires departmental faculty support and approval, the differing views of music education may inhibit reform. We have conducted research with three different institutions with varying characteristics to understand the barriers and affordances for change present within these institutions.

In the workshop, we will use this research as an entry point for discussing how to leverage these affordances and compensate for these barriers to move toward and implement meaningful, sustained curricular change in music education. Common barriers that have been identified in these programs include structural and cultural barriers. Structural barriers include limited pathways into and through music teacher education, challenges for recruitment of students with diverse personal and musical backgrounds, and limitations of expertise in faculty and curricular offerings. Cultural barriers include misconceptions of the nature of K-12 music

education by music faculty members, a reliance upon conservatory model practices and philosophies, and an emphasis on large ensemble models of music participation.

We will also bring attention to numerous affordances that can be used to counteract the systemic barriers that are in place. In general, all music faculty noted the broad range of necessary skills needed to be successful music educators and saw the need for pre-service music educators to have extensive practical experiences in a variety of settings during their undergraduate studies. While many faculty were unfamiliar with the nature of K-12 music education, they were generally interested in understanding how it differed from music in the academy and in their own education. This included a concern for the lack of qualified K-12 music educators who are needed to ensure the long term well being of music programs at the collegiate and professional levels. Several allies for change also came forward, notably in the academic areas of music theory and history, where the need for serious revision and de-siloing of curriculum was made readily apparent. Music faculty in all departments saw the need for music study in general to become broader and more choice-focused. Importantly, some music faculty saw music education faculty as progressive leaders for change in ways that could be used across the music curriculum.

By recognizing these barriers and affordances, we will discuss strategies used at these institutions to be able to impact curricular change toward more innovative, flexible curricula. The workshop will conclude with a group discussion about experiences at their own institutions to help others begin or continue work toward progressive change across the curriculum.

GC 2675

Designing a Culture of Community with New MTEs: What Worked, What Didn't, and What You Should Try

Ann Marie Stanley, Eden Brown, Sarah Jenkins, Jinnan Liu, & Carla Salas Ruiz

Researchers in the Music Teacher Educators' Recruitment, Preparation, and Professional Development ASPA have studied ways to support MTEs in transition from doctoral student to professional academic (Bond et al., 2023). Especially meaningful in the socialization of MTEs are:

- (1) professional development communities, formal and informal (Pellegrino et al, 2014, 2018);
- (2) peer friendship and support (Kuebel et al., 2021; Draves & Koops, 2011);
- (3) continued mentorship and advising relationships with doctoral faculty (Bond & Koops, 2014; Vasil & McCall, 2018; Tucker & Adams, 2022).

Few would argue against the value of MTEs seeking support from peers, mentors, and former advisors. However, researchers have noted complexities within relationships intended to help MTE's development. It seems helpful to have MTE support programs organized by faculty at participants' doctoral-granting institutions, or by administration at their new university positions. But institutionalized communities invariably involve power dynamics. Mentoring relationships, between experienced and junior faculty, and between doctoral advisor and student, are complicated, need exploration, and impact how MTEs see themselves in the academy (Kuebel, et al., 2021; Bond et al., 2023).

ASPA researchers have recommended additional studies on the effects of gender, parenthood, and work-life balance on the ability of new MTEs to thrive (Fitzpatrick & Sweet, 2023; Grimbsy & Allen, 2023). Researchers also suggest MTEs have surprisingly few opportunities to acquire university teaching skills. The type of institution MTEs enter (R1, HBCU, SLAC, etc.) also plays a part in MTE's identity as teacher-researcher-scholar (Pellegrino, Conway, & Millican, 2018).

In our project, four new MTE professionals who attended the same R1 university, plus their doctoral advisor, set out to create an intentional professional development community. The four MTEs were right at the juncture between doctoral studies and professional work, a crucial time in MTE identity development. We wanted to create a group that incorporated four specific aims identified in the literature as positive factors in MTE support. Our group was intended to be:

- (a) Institutionally supported, convened by participants' doctoral advisor, yet using research-based collaborative meeting structures (Moore & Carter-Hicks, 2014) to minimize hierarchy;
- (b) Organized to uncover gender issues found problematic in prior research for females and caretakers;
- (c) Inclusive of various assignments (class piano, private piano, music appreciation, and music education) at various institutions: two HBCUs, one PWI R-1, and a private studio;
- (d) Focused on improving university-level music teaching and learning.

In this interactive session, we will explain protocols from the National School Reform Faculty (<https://nsrfharmony.org>) that guided our meetings, including which protocol worked for which topics. We will present how our support group's protocols supported, or stymied, four categories of discussions: (a) efforts at work-life balance; (b) challenging undercurrents of racial tensions in our institutions; (c) how music teaching and learning was viewed at HBCUs vs. PWIs; (d) interpersonal conflict as graduate student or faculty. We will offer lessons learned about difficult conversations with friends/colleagues/students. We will offer attendees practical tips and structures for establishing and maintaining MTE support groups, enabling uncertainty and productive disagreement without evading difficult topics.

GC 2760

You Can Still Say Capitalist Exploitation: Finding Voice Amidst Divisive Concepts Laws

Lauren Kapalka Richerme

Since January 2021, 18 states have imposed restrictions on how K-12 educators discuss racism and sexism, and 26 additional states have introduced—but not yet passed—similar policies (Shwartz, 2023). Music educators find these laws confusing and note their negative impact on relationships with students (Salvador et al., 2023). In alignment with the aims of the Policy and Cultural Diversity and Social Justice ASPAs as well as the conference theme of belonging, the purpose of this Programs, Practices, and Issues session is to facilitate dialogue about what equity-centered endeavors these laws enable. After providing an overview of these laws, I offer three equity focused music education practices that may address concerns raised by Salvador et al. (2023).

First, students could individually reflect—with minimal teacher intervention—on music making addressing inequities. This might occur through examining phrases like “your plan is to terminate my culture” and from Kendrick Lamar’s song “The Blacker the Berry” or Joel Thomson’s choral piece “Seven Last Words of the Unarmed,” which has a libretto created from the final words of unjustly killed Black men. Following Ross’ (2022) advice about keeping race discussions focused on curricular content, such reflection avoids running afoul of language banning the assignment of blame based on one’s race (e.g., Protect Students First Act, 2022). Ross (2022) also notes that such activities should involve proactive, transparent communication with colleagues and parents.

Second, teachers might provide students with facts about material inequities. For example, lessons centered on Louis Armstrong or Beyoncé could include information about historical and contemporary Black-white wealth disparities. While the aforementioned laws typically prohibit teachers from attributing disparities to systemic racism (e.g., North Dakota, 2021), they do not ban sharing data on material inequities. Additionally, while topics like race and gender have become associated with liberal politics, widespread liberal-conservative agreement about the detriments of widening wealth inequities (Fraser, 2019) means that topics related to class and wealth distribution should not be considered among the “divisive concepts” restricted by such policies.

Third, students could work collaboratively to address inequities through what philosopher Elizabeth Anderson (2023) explains as first order moral claims, including the questions “What is our problem?” and “What should we do?” Such questions center democratic collaboration aligned with laws stating, “We should move forward to create a better future together” (Alabama State Board of Education, 2021). In the absence of class-wide agreement about “our problem,” students could work in affinity groups (Ellsworth, 1989) to select the social justice topics that they feel called to witness (Hansen & Sullivan, 2022) through music performance and creation. Providing students choice regarding which inequities they witness avoids violating policy language banning political indoctrination (e.g., Protect Students First Act, 2022). Conversely, Anderson (2023) advises avoiding second order moral claims, which focus on the questions “Who is good or bad?” and “Who is better than who?” In addition to potentially violating divisive concepts legislation, such claims detract from collaborative responsibility. The session will conclude with time for attendees to brainstorm additional ideas for engaging with these policies.

GC 3680

Did Remote Student Teaching Affect Job Placement for Preservice Music Educators?

David Miller & Kenneth Elpus

Background

The COVID-19 pandemic and subsequent shift to emergency remote learning disrupted educational systems across K-12 schools and postsecondary institutions. Student teaching often serves as a capstone experience for music teacher preparation (Draves, 2013), but the shift to remote learning raised serious challenges for preservice music teachers completing their student teaching internship (Thomas et al., 2021). The purpose of this study was to examine how remote student teaching impacted preservice music and arts teachers’ entry into the public-school teacher workforce. Additionally, we examined how music and arts teachers may have been uniquely impacted by this shift compared to the broader preservice teacher population. This proposal aligns with the third Area of Strategic Planning and Action, Music Teacher Educators: Identification, Preparation, and Professional Development.

Method

Using data from the Maryland Longitudinal Data System Center, we identified individuals who completed a teacher preparation program between 2008 and 2022 ($N = 34,130$), including 1,600 music and arts teachers. We then linked these individuals to their K-12 workforce teacher data to determine which teacher candidates entered the public-school teacher workforce immediately upon graduation. In addition to descriptive statistics on the analytic sample, we conducted two primary analyses: logistic regression and an interrupted time series. In regression analyses, we examined differences in workforce entry between arts teachers and non-arts teachers, between completers who student taught during remote learning and those whose student teaching experience was in-person, and the interaction between the two. In our interrupted time series analysis, we estimated the impact of remote student teaching during the pandemic on workforce entry rates of teacher preparation program completers.

Results

For proposal brevity, we only highlight results from our regression analyses. As odds ratios are sometimes difficult to interpret, we report marginal effects (i.e., a percentage-point difference in probability). Overall, arts teachers were significantly more likely to enter the workforce compared to non-arts teachers ($ME = 5.6, p < .001$). Among all program completers, individuals who

completed student teaching remotely were also significantly more likely to enter the workforce compared to teachers who completed student teaching in person (ME =3.1, $p < .05$). However, this effect was significantly more pronounced amongst arts teachers: arts teachers who student taught remotely were 12.3 percentage points more likely to enter the workforce compared to arts teachers who had completed their student teaching in-person ($p < .05$).

Discussion

Music and arts teachers were perhaps uniquely impacted by the shift to remote learning, but our results demonstrated the real impact of remote learning on student teaching was perhaps counterintuitive. We offer three plausible explanations for the observed results. One: A fully remote student teaching experience may have left preservice teachers with a strong desire to enter the classroom and work in-person to make up for their student teaching experience. Two: Throughout the uncertainty of the pandemic, preservice arts teachers may have felt fewer viable alternative career pathways. Three: Pandemic-induced retirements and resignations among veteran arts teachers may have created extra job vacancies. Implications for music teacher educators and researchers are discussed.

GC 4020

Breaking the Silence - Microaggressions in Music Education

Rainamei Luna & Lorenzo Sánchez-Gatt

At predominately white institutions (PWIs), Black, indigenous, and people of color (BIPOC) students encounter numerous obstacles, including culture shock and hostile environments that undermine their intellect and humanity (Dancy et. al, 2018). The purpose of this study addresses the challenges faced by BIPOC students at PWIs, with a specific focus on university music education programs. University music programs largely adhere to Eurocentric conservatory models that uphold the supremacy of whiteness in the field (Kajikawa, 2019). Whiteness is preserved through the collegiate music admissions process, where admission is largely contingent upon the ability to perform white Western art music with sufficient proficiency (McCall, 2017). Consequently, BIPOC students who are admitted to these programs face additional assaults on their identity through the curriculum, environment, and interpersonal connections, specifically in the form of microaggressions (McCall et. al, 2023). Microaggressions are “brief and commonplace daily verbal, behavioral, or environmental indignities, whether intentional or unintentional, that communicate hostile, derogatory, or negative prejudicial slights and insults toward any group” (Sue, 2010, p. xvi). These actions and behaviors subject BIPOC students to racism and harm, leading to adverse mental and physical health effects if left unaddressed (Smith, 2011).

With the aim of confronting these challenges, a collaborative autoethnographic study was conducted by two nonwhite graduate students (an Asian-American abled and a fat queer Afro-Latino doctoral student both from the deep South) in music education using the kitchen reflexivity approach (Folkes, 2022; Kohl & McCutcheon, 2015). This approach emphasizes personal reflection, collaboration, contextualization, reflexivity, and narrative, and is grounded in critical race theory (CRT), which challenges researchers to identify and name the origins of racist injuries (Geist-Martin et al., 2010; Lapadat et al., 2010; Yosso et al., 2013). Through the kitchen table approach, the researchers were able to explore and challenge dominant culture norms, develop strategies for navigating academic spaces, and share their experiences regarding microaggressions. The researchers focused on the intersection of their experiences with gender, ethnicity, class, and religion, creating a counter-hegemonic environment that encouraged open and honest conversations. Data was collected through collaborative dialogue facilitated by prompts and reflective writing.

The researchers’ autoethnographic exploration of their experiences with microaggressions offers a nuanced and comprehensive understanding of the challenges faced by BIPOC students in the music education field. This understanding is critical in addressing issues related to exclusion, isolation, and burnout among music educators of color and in building a culture of belonging that supports diverse settings. Overall, this study is a valuable contribution to the field of music education and demonstrates the power of autoethnography, CRT, and the kitchen reflexivity approach in creating inclusive spaces where marginalized voices can be heard and valued. The researchers’ insights and strategies for navigating academic spaces can be applied to music teacher education programs and beyond, serves as a catalyst for systemic change in addressing the inequities faced by BIPOC students at PWIs, and strives to elevate a culture of belonging that supports diversity and inclusive spaces for BIPOC students.

GC 4700

“Back to the Future”: Two Women of Color and a Reimagining of Past School Music Experiences

Joyce McCall & Carmela Rubino

In 1985, Universal Pictures released the blockbuster movie “Back to the Future,” which centered around two main characters, Marty McFly, a small-town Californian teen played by Michael J. Fox, and Doc, a corkscrew scientist portrayed by Christopher Lloyd. The premise of the movie was that Marty, because of a science experiment gone wrong, would travel back in time to 1955 to enlist the help of a younger Doc to help him “correct” an outcome that would render him nonexistent. Marty and Doc had to ensure that Marty’s mother and father would fall in love. Following many attempts of negotiating hidden and overt hurdles, Marty and Doc successfully altered the past, manifesting a future with Marty in it.

For this qualitative research study, using the storytelling rationale of critical race theory to situate our stories (DeCuir & Dixon,

2004), we, the authors and women of color, detail our lived experiences as students in pre-K, K-12 and undergraduate school music programs, and our interactions with teaching practices did not align with Ladson-Billings' (1994/2009) culturally relevant pedagogy. We also detail how these practices contributed to the erasure of cultural references we valued and celebrated, and nuance how the same lessened our sense of belonging. Using the premise of "Back to the Future" to frame our efforts of revisiting pre-K, K-12 and undergraduate school music experiences of our past and CRP as retrospective lenses, we locate and reimagine culturally irrelevant teaching practices of our past as culturally relevant.

Data for this study were collected over the course of four semi-structured interviews in the spring semester of 2023. Each interview lasted for an hour, was recorded using the iOS memo voice recording application, and transcribed. We reviewed each transcription of the interviews twice and articulated emergent codes for a within case analysis (Merriam & Tisdell, 2016). Using CRP a priori codes and emergent codes, we analyzed thematic turning points of importance to create broader themes of the data for a cross-case analysis.

While the current climate of U.S. education has been inundated with efforts to selectively erase and ignore parts of our country's history that challenge the status quo, this study pushes out and against that narrative by encouraging a critical look into our past in the music education profession. For instance, by going back in time or rather "back to the future," with CRP in hand, we can juxtapose a narrative that presents us with opportunities to 1) respond to historical and ongoing demographic shifts that occur among those entering the music teaching field and the students they will teach, and 2) embolden efforts designed to deconstruct and reimagine teaching and curricula practices that fail to respond to difference. While this study connects deeply to this year's SMTE theme of Elevating a Culture of Belonging, it also provides clear implications of what our present and future could potentially look like if we dare ourselves to revisit, critique, and understand our past, then self-correct.