

2022

# The influence of teaching environment on music teacher self-efficacy perceptions

---

<https://hdl.handle.net/2144/44911>

*Boston University*

BOSTON UNIVERSITY  
COLLEGE OF FINE ARTS

Dissertation

**THE INFLUENCE OF TEACHING ENVIRONMENT ON  
MUSIC TEACHER SELF-EFFICACY PERCEPTIONS**

by

**DANIEL M. ANDRADE**

B.M., University of California, Berkeley, 1999  
M.A., California State University, East Bay, 2012

Submitted in partial fulfillment of the  
requirements for the degree of  
Doctor of Musical Arts

2022



Approved by

First Reader

---

Patricia A. González-Moreno, Ph.D.  
Professor of Music and Music Education  
Universidad Autónoma de Chihuahua

Second Reader

---

Brian W. Kellum, Ed.D.  
Lecturer in Music Education

Third Reader

---

Karin S. Hendricks, Ph.D.  
Associate Professor of Music  
Chair of Music Education

## ACKNOWLEDGEMENTS

This journey was made possible by many people, without whom I would not have succeeded in this extraordinary endeavor. First, I am forever grateful for my wife, Belle, who tirelessly made sure I had the support I needed to continue with this project, even under the most challenging circumstances. You were there with me from the beginning of my musical education, which included countless performances, the completion of bachelor's and master's programs, late-night research sessions, and what seemed to be an endless number of projects and assignments. You stayed the course even when it was difficult to do so, and I thank you and love you with all my heart. I also want to thank my children for being understanding when I spent nearly every weekend and many evenings working on my dissertation and was not available for other pursuits and activities. I love you all.

Thank you to my dissertation supervisor, Dr. Patricia González, who kindly read through iteration after iteration of my dissertation and guided me with a sense of professionalism that I truly appreciated. Thank you, Dr. González, our weekly meetings made a tremendous difference in my progress. In addition, I would like to thank my dissertation committee, which included Dr. Karin Hendricks and Dr. Brian Kellum who provided the necessary critical perspective and support for this project. I would also like to thank Dr. André de Quadros whose seemingly limitless amount of positivity and encouragement made a long-lasting impression on me and helped to keep my spirits up during very challenging moments throughout the creation and development of this project. To Dr. Gary Soren Smith and professor Phil Zahorsky. Your professionalism,

dedication to music education, and kindness served as an inspiration to me and was largely responsible for my interest in becoming a music educator. To professor David Milnes, who may never know the amount of influence he had on my musical life the day I passed the audition and filled the trombone vacancy in the UC Berkeley Symphony Orchestra. This life-changing event set me on a path to believe I could accomplish things that previously seemed out of reach. To the entire music education staff and faculty of Boston University who each made a contribution to my understanding of what being a researcher means and offering support whenever it was needed. Thank you all.

**THE INFLUENCE OF TEACHING ENVIRONMENT ON  
MUSIC TEACHER SELF-EFFICACY PERCEPTIONS**

**DANIEL M. ANDRADE**

Boston University College of Fine Arts, 2022

Major Professor: Patricia A. González-Moreno, Ph.D., Professor of Music and Music Education, Universidad Autónoma de Chihuahua

**ABSTRACT**

The purpose of this study was to examine the experiences of music teachers who teach or have taught in environments outside their personal backgrounds in order to understand how working in environments dissimilar from their personal backgrounds might influence feelings of teacher self-efficacy. The constituent elements of music teacher participants' personal backgrounds considered in the study included socioeconomic status, racial or ethnic identity, and perspectives of public education with regard to classroom management, expectations, and student achievement. One of the main themes throughout the study included cultural differences between teachers and students and the way these differences might affect student engagement in the classroom and teachers' sense of self-efficacy. Study participants included two early-career teachers with less than five years' experience and three experienced teachers with more than five years' experience and represented a demographically diverse cross-section of music teachers currently teaching in the public school system in Northern California. Bandura (1997) advanced Social Cognitive Theory and the subset of self-efficacy, which served as the theoretical framework for the current study. The methodological approach of case study was employed and expanded into a modified multi-case study analysis with an

accompanying cross-case analysis. Study results revealed challenges that teachers experience when teaching in culturally unfamiliar environments, but also revealed that these challenges could be minimized by engaging with students, making connections, and developing mutually beneficial rapport between themselves and their students. The music teachers in the current study acknowledged that music teaching and learning can be used as a vehicle to make connections with culturally diverse student groups and that appealing to students' home culture through music can enhance student engagement and academic achievement resulting in an increase in teacher self-efficacy. Teacher self-efficacy is related to health, job satisfaction, burnout, and attrition and the current study sought to add to the body of research that supports the notion that teacher self-efficacy is a critical aspect of success for teachers and learners.



## TABLE OF CONTENTS

<b>ACKNOWLEDGEMENTS .....</b>	<b>iv</b>
<b>ABSTRACT .....</b>	<b>vi</b>
<b>TABLE OF CONTENTS .....</b>	<b>viii</b>
<b>LIST OF TABLES.....</b>	<b>xi</b>
<b>CHAPTER 1 INTRODUCTION TO THE STUDY .....</b>	<b>1</b>
Self-Efficacy and Socioeconomic Context .....	6
Culture .....	10
Culture Shock and Praxis Shock .....	10
Cultural Bias and Cultural Dissonance .....	12
Cultural Unfamiliarity .....	14
Purpose Statement .....	15
Research Questions .....	15
Theoretical Framework .....	16
Rationale .....	19
Theoretical Justification .....	19
Practical Justification .....	20
Personal Justification .....	22
Chapter Summary .....	23
<b>CHAPTER 2 REVIEW OF THE LITERATURE .....</b>	<b>24</b>
Culture .....	24
Culture, Identity, and Authenticity .....	26
Cultural Mismatch Theory .....	31
Culture Shock and Praxis Shock .....	35
<i>Praxis Shock in Perspective</i> .....	36
<i>Music and Multiculturalism</i> .....	37
Music, Meaning, and Culture .....	40
Self-Efficacy .....	44
Sources of Self-Efficacy .....	46
Teacher Self-Efficacy .....	52
Sources Affecting Teacher Self-Efficacy .....	57
<i>Mastery Experiences</i> .....	57
<i>Vicarious Experiences</i> .....	60
<i>Verbal Persuasion</i> .....	61
<i>Physiological Arousal</i> .....	62
Classroom Management and Self-Efficacy .....	64
Teacher Self-Efficacy and Health .....	68
Teacher Self-Efficacy and Attrition .....	71
Music Performance Efficacy .....	74

Music Teacher Experience and Self-Efficacy .....	78
Music Teacher Gender and Self-Efficacy .....	80
Chapter Summary .....	82
<b>CHAPTER 3 METHOD .....</b>	<b>83</b>
Study Design .....	83
Participants .....	86
Participant Profiles .....	88
Research Procedures.....	91
Data Collection .....	92
Data Analysis .....	94
Trustworthiness and Reliability.....	96
Ethics .....	97
Chapter Summary .....	98
<b>CHAPTER 4 FINDINGS .....</b>	<b>99</b>
Participants' Background .....	99
Angela .....	99
<i>Cultural Identity</i> .....	100
<i>Preconceptions</i> .....	101
<i>Culture Shock</i> .....	102
<i>Connection and Disconnection</i> .....	104
<i>Connections Through Music</i> .....	106
Brittany .....	107
<i>Cultural Identity</i> .....	108
<i>Preconceptions</i> .....	108
<i>Culture Shock</i> .....	109
<i>Connection and Disconnection</i> .....	111
<i>Connections Through Music</i> .....	113
Carl .....	114
<i>Cultural Identity</i> .....	114
<i>Preconceptions</i> .....	116
<i>Culture Shock</i> .....	117
<i>Connection and Disconnection</i> .....	118
<i>Connections Through Music</i> .....	120
Denise .....	122
<i>Cultural Identity</i> .....	122
<i>Preconceptions</i> .....	123
<i>Culture Shock</i> .....	124
<i>Connection and Disconnection</i> .....	125
<i>Connections Through Music</i> .....	128
Erica .....	130

<i>Cultural Identity</i> .....	130
<i>Preconceptions</i> .....	131
<i>Culture Shock</i> .....	132
<i>Connection and Disconnection</i> .....	133
<i>Connections Through Music</i> .....	136
Cross-Case Analysis .....	139
Culture, Race, and Ethnicity .....	140
Cultural Comparison and Contrast .....	145
Teaching Credential Preparation .....	147
Influence of Self-Efficacy Sources .....	152
<i>Mastery Experience</i> .....	153
<i>Vicarious Experience</i> .....	160
<i>Verbal Persuasion</i> .....	163
<i>Physiological Arousal</i> .....	166
Race and Ethnicity .....	169
Connections Through Music .....	176
Self-Efficacy Rating Scale and Journal Entries .....	178
Self-Efficacy Source Influence .....	180
Generational, Personality, and Gender Differences .....	183
Summary of Participants' Sense of Self-Efficacy.....	187
Chapter Summary .....	191
<b>CHAPTER 5 DISCUSSION .....</b>	<b>193</b>
Self-Efficacy and Cultural Identity .....	194
Enhancements and Contractions to Self-Efficacy .....	204
Self-Efficacy Source Influence .....	210
Study Limitations .....	218
Implications for Teacher Education .....	219
Suggestions for Further Research .....	220
Conclusion.....	221
<b>APPENDIX A JOURNAL DIRECTIONS AND PROMPTS.....</b>	<b>224</b>
<b>APPENDIX B SELF-EFFICACY RATINGS.....</b>	<b>225</b>
<b>APPENDIX C INTERVIEW GUIDELINES.....</b>	<b>228</b>
<b>APPENDIX D MASTER CODING FORM.....</b>	<b>232</b>
<b>APPENDIX E SELF-EFFICACY CODING FORM .....</b>	<b>233</b>
<b>APPENDIX F TEACHER POSITIONALITY .....</b>	<b>236</b>
<b>APPENDIX G EPILOGUE-COVID-19 .....</b>	<b>238</b>
<b>REFERENCES .....</b>	<b>241</b>
<b>VITA .....</b>	<b>263</b>

## LIST OF TABLES

TABLE 1. PARTICIPANT DEMOGRAPHICS.....	91
TABLE 2. PARTICIPANT PRESERVICE SELF-EFFICACY RATING .....	178
TABLE 3. PARTICIPANT CURRENT STUDY SELF-EFFICACY RATING .....	178
TABLE 4. PARTICIPANT SELF-EFFICACY SOURCE INFLUENCE .....	181

## CHAPTER 1

### INTRODUCTION TO THE STUDY

*"No human culture is inaccessible to someone who makes the effort to understand, to learn, to inhabit another world."*

Henry Louis Gates (1991)

The diversity of cultures in the United States adds both richness and complexity to education generally, and to music education specifically (Nethsinghe, 2012). Crawford (2001) described this complexity as “a continuous, spiraling process of musical globalization” (p. 787) and music teachers today often teach across a broad spectrum of diverse student groups and populations. Teaching diverse student groups and populations connects to the concept of culture, and culture assumed a significant role in the current study. Although culture was central to the current study, the multi-faceted nature of the word *culture* makes assigning a precise definition to the word somewhat challenging. LaMorte (2016) asserted that, “Culture has been called ‘the way of life for an entire society.’ As such, it includes codes of manners, dress, language, religion, rituals, art, norms of behavior, such as law and morality, and systems of belief” (LaMorte, 2016, para. 1). LaMorte's comprehensive definition of *culture* was particularly useful and served as a guide for understanding the ways in which music is taught and understood within and outside the dominant culture. Culture influences many aspects of individuals’ lives, and this is certainly true in the way that people experience music. Music teachers who recognize and show appreciation for students' cultures outside the dominant paradigm could leverage this extension of good will to develop a positive rapport with

students. Applying a multicultural perspective and approach to music education can also help facilitate the teaching of music across a broad spectrum of diverse student groups and populations by recognizing the musical traditions of students within and outside the dominant culture.

Anderson and Campbell (2010) discussed the benefits of a multicultural approach to music education with a student-centered perspective:

- Students can gain knowledge of other music from the world, develop an awareness of worldwide sonic events, and become receptive to do different music.
- Students can understand that other music is also sophisticated and complex.
- Students can discover equally valid ways to construct music.
- Students can become polymusical by becoming competent in performing other music.

Although students can certainly benefit from an understanding of music outside their own traditions, music teachers might experience a lack of confidence and competence when teaching in multicultural environments outside of their cultural comfort zones. Bandura (1997) defined self-efficacy as the “beliefs in one’s capabilities to organize and execute the courses of action required to produce given attainments” (p. 3). In principle, music teachers with a high sense of self-efficacy, coupled with an awareness of music as a universally human experience, should retain this sense of self-efficacy when teaching across a broad spectrum of student groups and populations. However, teachers who do not share the background characteristics of their students might experience cultural conflicts in the classroom resulting in a diminished sense of teacher

self-efficacy. These cultural conflicts manifest in the form of inconsistencies and incongruence between teachers and students due to language differences, ways of experiencing education, and other concerns resulting in teaching and learning difficulties. Butler et al. (2007) described the way in which language differences, for example, can lead to conflict and misunderstanding: “Differences in language use and interpersonal interactions may cause teachers to misread students’ aptitudes, intent, or abilities” (p. 248). Misreading students’ aptitudes, intent, or abilities could result in a cultural conflict negatively impacting feelings of success for students and teachers. Previous studies have examined student self-efficacy and the role that self-efficacy plays in student academic achievement (Olivier et al., 2018; Zelenak, 2015), but fewer studies exist that examine teacher self-efficacy and the influence of self-efficacy on teacher success. The current study sought to understand from a psychological perspective the way in which music teachers’ sense of self-efficacy is influenced by working in environments outside of their own sociocultural background, training, and experience.

Teachers’ feelings of success in the classroom are largely tied to the academic progress of their students, and poor student achievement can negatively influence teachers’ sense of self-efficacy. Scholars have frequently cited inner-city urban areas as examples of environments in which problems unique to some of these areas make teaching and learning difficult. Rushton (2001) commented on some of these difficulties: “Components of the problematic situation often include poor funding, inadequate supplies, high rates of sexual and physical abuse, high incidences of violence, crime and drugs, racial tension, and the often low value placed on education” (p. 157). The current

study did not focus strictly on teaching within inner-cities, but included participants who work or have worked in inner-city urban areas but come from non-urban backgrounds, as well as those who come from inner-city urban backgrounds but now work in non-urban communities.

The greatest influence on a teacher's sense of self-efficacy results from positive educational experiences such as an improvement in student academic performance, an increase in positive behavior, and leading an efficiently managed classroom. Bandura (1997) asserted that these empowering mastery experiences contribute to a high sense of self-efficacy among teachers. Hendricks (2016) supported Bandura's emphasis on mastery experiences by examining influences on student self-efficacy. Hendricks advanced the notion that music students who persist in the face of difficulty experience music mastery. Although this experience is shared by many students within and outside of music education, persistence in the face of difficulty is also shared by teachers who develop pedagogical skills through the process of teaching, making mistakes, and simultaneously learning their craft — teachers are also learners. In keeping with Hendricks' assertion regarding students and mastery, the same theoretical principle should hold true for music teachers: teachers who persist in the face of difficulty should experience teaching mastery.

Bandura (1977) avowed the superiority of mastery experience influences on teacher self-efficacy, but also acknowledged the influence of three other sources of self-efficacy: vicarious experiences, verbal persuasion, and physiological arousal. The author introduced these other sources of self-efficacy in hierarchal order and ranked vicarious



experience, verbal persuasion, and physiological arousal as weaker and less dependable sources of self-efficacy information than mastery experiences. Vicarious experiences contribute to feelings of self-efficacy and result from observing other teachers successfully teaching subject matter or lessons similar to those taught by the observing teacher. Vicarious experience also involves self-modeling. This occurs through the observation of oneself teaching or performing some other activity via audio or video formats, then using this information for improvement. Wilde and Hsu (2019) asserted that vicarious experience could also include reading about another individual's success resulting in an increase in the reader's belief that they too can be successful. Verbal persuasion refers to feedback given to a teacher from colleagues or administrators that the teacher deems credible, and physiological arousal refers to the manner in which teachers approach teaching: teachers genuinely excited and happy to be teaching rather than experiencing dread or unhappiness at the thought of being in the classroom will experience influences to self-efficacy very differently.

Educational psychologists have explored the connection between educational psychology and the social cognitive-based framework of teacher self-efficacy, and conducted studies that examined changes to teacher self-efficacy over time and under particular circumstances. Woolfolk Hoy and Spero (2005) explored the significance of changes to teacher self-efficacy from entry into a teacher preparation program through the first year of actual teaching. The authors reinforced Bandura's (1997) assertion that mastery experiences have the greatest influence on teacher self-efficacy. Alexander (2018) discussed the inter-disciplinary nature of educational psychology, which combines

the study of learning, teaching, and assessment with psychology, and revealed the inextricable nature of teacher self-efficacy and educational psychology.

The relationship between social cognitive theory, educational psychology, and teacher self-efficacy becomes clearer when considering the correlation between actual skill level, perceived skill level, and mastery experiences. Woolfolk Hoy and Spero (2005) supported Bandura's (1997) position that, "The level of arousal, either of anxiety or excitement, adds to the feeling of either mastery or incompetence, depending on how the arousal is interpreted" (p. 345). Tschannen-Moran and Woolfolk Hoy (2007) explained the significance of understanding that self-efficacy functions as a "motivational construct based on the perception of competence" (p. 946), which might be different than the teacher's actual level of competence. An assessment of a teacher's skill level might be higher or lower than the teacher's self-perceived skill level, and the perception of having achieved a successful outcome coupled with the expectation of future similar results tends to increase self-efficacy beliefs. The successful outcome and expectation of similar future success often results in continued mastery experiences. In contrast, negative perceptions of performance tend to lower self-efficacy beliefs and create an expectancy outcome of continued poor performance.

### **Self-Efficacy and Socioeconomic Context**

Teachers new to the profession often find themselves working in environments they might not have considered their first choice, but where the need is greatest. These environments typically include socioeconomically depressed areas located within inner-city urban communities. As with any working environment, teachers who feel successful

in the urban environment will likely continue to experience success versus teachers who are less successful due to an expectancy of continued poor performance. Siwatu (2011b) examined the role that context plays in teacher self-efficacy and focused on the challenges to self-efficacy that teachers face in socioeconomically disparate urban versus suburban environments. Siwatu's study involved preservice teachers who evaluated their level of self-efficacy when teaching in both a suburban or an urban environment. The preservice teachers' self-efficacy beliefs were remarkably lower in the urban context than the suburban context. Siwatu addressed factors that likely contributed to this disparity. One of these factors included possible overconfidence in teachers whose mastery experiences were mostly in suburban classrooms, who then experienced the incongruence of teaching in an urban context, leading to diminished feelings of self-efficacy. These teachers had likely not experienced teaching in environments with the challenges that often attend inner-city urban communities including high poverty and crime rates and other socioeconomically related issues that negatively impact students, teachers, and the educational process overall.

Other correlative factors included differences in class size, the percentage of students who were high achieving, and preservice teachers' familiarity with working in environments with culturally and linguistically diverse students. In addition to Siwatu's (2011b) findings, other studies have examined differences between urban and suburban schools (Rushton, 2000; Strayhorn, 2009), and revealed inequitable conditions that affect students and teachers. Previous and extant research often focuses on cultural, economic, and academic achievement disparities between urban and suburban school districts.

Siwatu's study provided a snapshot of these and other conditions, which the author supported with the inclusion of findings published in a U. S. Department of Education study by Strizek et al. (2006). The statistics revealed that a higher percentage of ethnically, racially, and culturally diverse students attend urban rather than suburban schools and that more extreme cultural differences exist between students and teachers in the form of race, ethnicity, and linguistic background. Gay (2018) discussed cultural differences in the classroom and the effect on achievement for some students outside the dominant culture:

Students of color who are most traditional in their communication styles and other aspects of culture and ethnicity are likely to encounter more obstacles to school achievement than those who think, behave, and express themselves in ways that approximate school and mainstream cultural norms. (p. 90)

Although Gay (2018) referenced students of color, students in general who do not think, behave, and express themselves in ways that approximate school and mainstream cultural norms would likely experience obstacles to student achievement. Lacour and Tissington (2011) referenced students from poverty-stricken areas, which might include students from any cultural background:

Some families and communities, particularly in poverty-stricken areas, do not value or understand formal education. This leads to students who are unprepared for the school environment. In addition, this leads to misunderstandings regarding student actions and speech by teachers due to variations in norms and values. (p. 526)

The findings of Gay (2018) and Lacour and Tissington (2011) were also supported by the data in the U. S. Department of Education study by Strizek et al. (2006) and revealed obstacles to student achievement including student conflicts with mainstream school and cultural norms, poor economic conditions, unstable funding resources, and high poverty levels. These and other obstacles to student achievement clearly affect students' success in school, but these negative conditions and the resultant decline in student achievement can also negatively influence teachers' sense of self-efficacy.

In a discussion of teacher self-efficacy within the urban, inner-city environment, Nadelson et al. (2012) acknowledged the unique challenges to teacher self-efficacy and provided a definition of *multicultural self-efficacy*: “We define multicultural self-efficacy as an individual’s beliefs about their ability to address classroom challenges associated with working with culturally and linguistically diverse students” (p. 1188). Teachers unfamiliar with the challenges unique to urban inner-city communities might experience diminished feelings of teacher self-efficacy, ultimately affecting teacher job satisfaction and retention. Ingersoll (2003) discussed high-poverty communities and the effect on teacher turnover: “For example, high-poverty public schools have far higher turnover rates than do more affluent public schools. Urban public schools have slightly more turnover than do suburban and rural public schools” (p. 149). Previous research clearly suggests that public schools located in urban, high-poverty communities face the most extreme turnover rates, suffer the most acute staffing problems, and experience higher teacher attrition rates than either suburban or rural public schools. Olsen and Andersen (2007) also addressed urban teacher attrition rates, but furthered the discussion by

asserting the need for a holistic approach to improving urban education overall:

Without question, urban schools need excellent teachers, but they also need excellent teacher leaders, school and district leaders, educational researchers, and teacher educators, all of whom must be equipped with the knowledge, skills, and experience necessary to recognize and support successful teaching and learning.

(p. 26)

These types of support systems would likely help to improve teacher self-efficacy overall, but particularly in challenging environments.

### **Culture**

The discussion of culture has assumed a unique role in various academic fields, and scholars have approached the broadly defined concept of culture with unique and often idiosyncratic interpretations. Culture has been loosely described as one's worldview, derived from the teachings of family, friends, authority figures, and the larger society. Patten (2011) described the familiar conception of culture as “a shared framework of beliefs and values” (p. 736) and this description can be applied to any number of groups, organizations, or institutions. Culture then, serves as the underpinning and ethos of a family, society, corporation, school, or classroom. LaMorte (2016) included art in the list of identifiers that serve to define one's culture, and the significance of this form of cultural expression is particularly apparent in the multicultural music classroom.

### **Culture Shock and Praxis Shock**

Culture shock has been traditionally understood as the phenomenon that often

occurs, as Harushimana (2010) explained, “whenever a person transitions from a familiar cultural environment to a foreign cultural environment, which might include the classroom” (p. 21). Praxis shock relates to culture shock, but characteristically affects teachers who work in unfamiliar environments and experience diminished feelings of self-efficacy. Culture shock and praxis shock share common characteristics including feelings of frustration, disappointment, and even disbelief for individuals experiencing this phenomenon. However, culture shock represents a general condition occurring under various circumstances and milieus and praxis shock relates specifically to the teaching profession.

According to Ballantyne (2007), praxis shock occurs when teachers find their preconceived ideas of what teaching life should be, shattered; replaced with feelings of simply needing to survive their teaching experience. For teachers experiencing praxis shock, the focus on survival becomes dominant and usurps the teacher’s drive to learn how to teach more effectively. Under these circumstances, the school’s environment and culture will often supplant preservice teacher training, which the teacher now regards as irrelevant given the conflict between preservice program instruction and the realities of their teaching experience. Teachers from any background might experience praxis shock when working outside their comfort zone, and Shaw (2018) offered a view of praxis shock specific to urban communities: “Beginning teachers’ experiences of praxis shock may be further intensified by the distinctive challenges encountered in urban contexts” (p. 25). The author’s observations regarding beginning teachers and praxis shock relates uniquely to the current study, which includes participants who experienced a form of

praxis shock after being assigned to an inner-city urban school district.

Praxis shock might also be experienced by teachers who feel a loss of university support after completing a teacher credentialing program. Prior research suggests that this might be particularly true for music teachers. Garvis (2012) examined self-efficacy beliefs among teachers who taught both music and general education courses and sought to discover how levels of self-efficacy might vary based on the subject matter taught. Participants in the study described feeling less efficacious when teaching music than when they taught the general education courses. The factors that contributed to diminished feelings of self-efficacy when teaching music are unclear, but the author suggested that it might be the result of the general loss of university support once preservice teachers entered the teaching field. Garvis (2012) found that teachers did not know what to expect when they entered the classroom, and the theory-based university instruction they had received was not congruent with the reality of teaching, resulting in a form of praxis shock.

### **Cultural Bias and Cultural Dissonance**

The United States comprises many varied types of neighborhoods and communities with regard to socioeconomic standing. Typical, general assumptions regarding suburban and urban communities include the perception that suburban environments are affluent places with a high standard of living, whereas urban areas are defined by high-poverty and other issues related to socioeconomic standing. Although frequently true, many suburban neighborhoods across the country are not affluent, and many urban communities are extremely affluent. The terms *urban* and *suburban* do not



necessarily align with a particular socioeconomic status or standing. However, several studies exist that explore the challenges of teaching in inner-city urban communities, which might be different from suburban areas (Fitzpatrick, 2011; Knoblauch & Chase, 2015; Rushton, 2001). Teachers from suburban or rural backgrounds who gain employment in inner-city urban communities often face potential challenges to self-efficacy, but teachers from urban or rural backgrounds who gain employment in suburban areas might also experience a diminished sense of self-efficacy. In a study that addressed issues faced by African American teachers in suburban schools, Mabokela and Madsen (2003) revealed that African American teachers from urban and rural backgrounds experienced inequitable treatment in the suburban classroom. According to Mabokela and Madsen, “Teachers of color are often burdened with the psychological pressure of having to prove their worth because their expertise is often questioned by their European American colleagues, as well as by their students' parents” (p. 108). The authors also found an organizational culture within the suburban school that polarized African American teachers who were often expected to serve in the role of “African American expert” when dealing with African American children. This polarization led several of the teachers in the study to believe that they were less effective when engaging with students in the larger student population. The examples provided by Mabokela and Madsen represent a snapshot of experiences at one place and time and might not be generalizable across multiple environments or situations. However, the experiences of the teachers in the Mabokela and Madsen (2003) study demonstrate a clear relationship between the sociocultural environment within a school, which might be incongruent with

teachers' backgrounds, and the influence that sociocultural environment might have on teachers' sense of self-efficacy.

### **Cultural Unfamiliarity**

Perceived self-efficacy is a belief in one's capabilities to attain particular goals. Teachers who do not share the background characteristics of their students in a culturally unfamiliar environment might view cultural differences as impediments to their ability to teach successfully, resulting in a diminished sense of teacher self-efficacy. The framework of self-efficacy comes from the field of psychology and helps us to understand teachers' beliefs about themselves and their ability to teach. Bandura (1994) asserted that the overall culture of a school is created collectively by its teaching staff. The author addressed teachers who feel powerless to motivate students toward academic success and posited that these teachers "convey a group sense of academic futility that can pervade the entire life of the school" (p. 11). The combination of feeling powerless and teaching with a sense of academic futility perpetuates a negative overall outlook that can contribute to diminished feelings of teacher self-efficacy. However, Bandura (1994) also asserted that a teaching staff that believes themselves capable of promoting academic success creates a positive school atmosphere for development of student academic achievement, which can lead to enhanced feelings of teacher self-efficacy irrespective of cultural challenges. Feelings of teacher self-efficacy, then, are tied to expectancy outcomes whether teaching in familiar or unfamiliar cultural environments.

Previous studies (Banks, 2019; Gay, 2018; Ladson-Billings, 2009) have thoroughly discussed the importance of cultural inclusion in the classroom in an effort to

raise students' sense of self-efficacy, connect students with the curriculum, and increase student learning and engagement. Much of this prior research focused on the importance of teachers making connections with a racially, ethnically, religiously, and linguistically diverse student population. There has been less research, however, regarding music teachers' ability to maintain feelings of self-efficacy when teaching in culturally unfamiliar environments. A study is therefore needed to understand how the experience of music teachers working in environments outside of their own sociocultural background, training, and experience influences their feelings of self-efficacy. The relationship between music teachers working outside of their own sociocultural background, training, and experience, and the influence this has on perceived self-efficacy forms the basis for the current study.

### **Purpose Statement**

The purpose of this study was to understand how working in environments outside of the teachers' own sociocultural background, training, and experience influences their feelings of self-efficacy. The following research questions were established based on this purpose.

### **Research Questions**

1. Based on the purpose of the study, in what ways do self-efficacy sources influence music teachers' sense of self-efficacy, and how does this connect with the musical training, background, and cultural identity of music teachers?
2. How might enhancements or contractions to self-efficacy affect music teachers' engagement with students when teaching music in environments outside of their

own sociocultural background, training, and experience?

3. How do sources of self-efficacy (mastery experiences, vicarious experiences, verbal persuasion, and physiological arousal) influence music teachers' feelings of self-efficacy and how might music teachers consider the significance of each source of self-efficacy in their teaching practice?

### **Theoretical Framework**

Grounded in Bandura's (1977) Social Cognitive Theory, the concept of self-efficacy served as the theoretical framework for this study. The nature of self-efficacy can be understood in the two separate contexts of perceived and actual self-efficacy. Perceived self-efficacy refers to the beliefs that an individual might hold with regard to skill and ability levels, and these beliefs might not reflect actual skill and ability levels. Actual self-efficacy exists when perceived self-efficacy to perform a specific task matches demonstrated skill and ability levels. Self-efficacy theory relates directly to the perceived confidence that an individual possesses, but also extends beyond simply believing in oneself. Bandura (1997) asserted that self-efficacy connects to "the self-regulation of thought processes, motivation, and affective and physiological states that provide the foundation for courses of action leading to positive results" (p. 36). The process of developing a higher sense of self-efficacy functions in a cyclical manner as higher self-efficacy leads to the ability to more easily self-regulate thought, which further supports the perceived sense of self-efficacy. Lewis (2018) expounded on Bandura's ideas of self-regulation and its connection to self-efficacy: "Given the same environmental conditions, people with the ability to regulate their own motivation and behavior through multiple

means have greater freedom to act than those who have limited behavioral and motivation options” (p. 30). The significance of cognitive self-regulation in relation to self-efficacy was further underscored by Lewis and Hendricks (2022) who found that collegiate vocalists increased feelings of self-efficacy regarding their vocal performance through self-regulating thought processes. Bandura (1997) asserted that perceived self-efficacy is not a measure of one’s skills, but rather the belief about one’s abilities “under different sets of conditions with whatever skills one possesses” (p. 37). In alignment with Bandura’s assertion, music teachers with a high sense of self-efficacy (as developed from familiar external influences) might feel less self-efficacious when lacking the ability to self-regulate their thoughts when working in unfamiliar environments, resulting in less than positive instructional experiences. Bandura (1997) also asserted that positive experiences that reinforce pedagogical practices result in a heightened sense of teacher self-efficacy, and that negative experiences can have the opposite effect, resulting in diminished feelings of teacher self-efficacy. Many factors can influence an individual’s sense of self-efficacy, including past experiences with a particular task, comparison and contrast with the achievements of others, external criticism, and perceived skill level.

Schunk (2012) described social cognitive theory as the active accumulation of knowledge acquired through interactions with others in social environments. Mastery experiences typify the active rather than passive nature of social cognitive theory as related to self-efficacy theory. Wang et al. (2015) articulated the cyclical nature of teacher self-efficacy, drawing on Bandura’s (1997) self-efficacy perspective of social-cognitive theory: “higher self-efficacy should lead to better instruction due to self-

efficacious teachers being more willing to invest effort in their teaching thereby creating mastery experiences that further bolster their self-efficacy” (p. 121). The significance of teacher self-efficacy to teachers and students becomes clear when tied to outcomes such as improved quality of instruction and the creation of mastery experiences, both of which positively contribute to the educational experience.

Teacher self-efficacy functions as a critical component in the educational process, and correlative or causal factors that result in teachers’ diminished or enhanced sense of efficaciousness assume a role of particular interest. Music teachers often work in environments outside of their own sociocultural background, training, and experience and prior research has revealed that music teachers in these cases often discover unanticipated challenges that negatively influence previously held feelings of self-efficacy (Bettini & Park, 2017; Knoblauch & Chase, 2015). Bandura (1997) focused on teacher experiences as the main determinants for developing self-efficacy and asserted that teachers’ mental attitude toward their work and their students influenced their sense of instructional efficacy. The author addressed the negative influence that children’s incapacity to learn and concentrate in the classroom has on teachers’ sense of instructional efficacy. Bandura (1997) explained that teachers with a lowered sense of instructional efficacy spend more time on classroom management concerns rather than teaching and observing students’ academic progress. The lessened sense of instructional efficacy often leads to deleterious effects, including teacher absenteeism, a decline in morale, and the phenomenon of teacher burnout. Instructional efficacy, then, forms the foundation for success in the classroom and potentially affects and influences teachers’ career decisions.

Applied to music education, a self-efficacy theoretical framework reveals the ideological basis for music teachers' desire to feel that they possess transferable skills and abilities, irrespective of cultural differences encountered when teaching in communities outside of their own sociocultural background, training, and experience. The theoretical framework of teacher self-efficacy provides a foundation upon which teachers develop into fully committed professionals with sustainable careers, and the current study explored teachers' feelings of self-efficacy related to teachers' decisions to continue in a teaching assignment, seek employment in a more familiar setting, or leave the teaching profession. The significance of teacher self-efficacy and the influence this has on educators connects directly to Bandura's (1997) assertion that "teachers' beliefs in their efficacy affect their general orientation toward the educational process as well as their specific instructional activities" (p. 241). This further supports the significance of the self-efficacy framework for teachers and the influence of feelings of self-efficacy on teacher attrition and retention.

## **Rationale**

### **Theoretical Justification**

Social cognitive theory provides the overarching framework for the current study, and Schunk (2012) posited that there are different perspectives of social cognitive theory, including Bandura's (1997) perspective of self-efficacy theory and psychological functioning. Schunk (2012) characterized social cognitive theory as a contemporary learning theory that advances the idea that much learning occurs through active engagement in social environments, rather than by individuals passively absorbing

knowledge. Pajares (1996) examined the correlation between individual behavior and how social learning connects to social cognitive theory, exploring various educational settings through the lens of social cognitive theory.

Although the connections between educational settings and effective teaching and learning have been explored in prior research, the theoretical justification for the current study extends beyond simply assisting music teachers with having better teaching and learning experiences; the current study might also prompt other scholars to reconsider the sociological characteristics of education. This includes acknowledging that the cultural past and present of students' lived experiences carry meaning that can edify and contribute to teachers' knowledge and understanding of musical cultures outside their own. Abrahams (2005) discussed the notion that students enter the music classroom with prior musical knowledge acquired through life experiences, and teachers who acknowledge this reality position themselves to reconsider previously held perceptions regarding traditional student and teacher roles.

### **Practical Justification**

The National Center for Education Statistics (2016) conducted a two-year study (2011–2013) that detailed the percentage of first year teachers who worked in high poverty school districts that either moved to a different school or simply left the teaching profession. The study included Black, Hispanic, and White teachers and revealed 32% of teachers moved to a different school and 26% of teachers left the teaching profession altogether. High teacher turnover rates create an unstable academic environment for teachers and students, who reciprocally feel the negative effects of this instability. In a



study that examined the effects of teacher turnover on students, Ronfeldt et al. (2013) found that higher teacher turnover rates resulted in lower test scores in English language arts and mathematics, and further discovered that this was particularly true in schools with historically low-performing students.

Skaalvik and Skaalvik (2007) addressed the correlation between teacher burnout, teacher turnover, and teachers' sense of low self-efficacy, and further supported (a) the significance of self-efficacy in teachers' professional lives and (b) the influence that self-efficacy has on teachers' career decisions. Bandura (1997) compared and contrasted the characteristics of high versus low self-efficacy teachers and highlighted the causal path to teacher burnout common for teachers with a low sense of self-efficacy:

In contrast, teachers who distrust their efficacy try to avoid dealing with academic problems and, instead, turn their efforts inward to relieve their emotional distress.

The pattern of coping by withdrawal heightens emotional exhaustion, depersonalization, and a growing sense of futility. (p. 242)

Bandura (1997) drew a connection between teachers' low sense of self-efficacy and the resultant effects leading to teacher burnout, turnover, and the negative influence this has on students. With the increasing emphasis on attracting and retaining qualified teachers, music teachers today are in a unique position to examine and rethink the ways in which they consider the breadth, universality, and transferability of their teaching pedagogy within unfamiliar environments. The current study could heighten teachers' awareness of the role that self-efficacy plays, with the goal of avoiding career dissatisfaction, burnout, and increased teacher turnover.

## **Personal Justification**

I have taught music for the better part of a decade in a culturally diverse environment where the dominant Western culture does not reflect the home culture of my students, and where Western art music reflects the music of “others.” I have experienced the challenge of trying to achieve balance in the music classroom by striving to acquire some level of cultural competence and demonstrating respect for a multiplicity of cultures outside my own, while simultaneously avoiding the appearance of inauthenticity when teaching music not of the dominant, Western culture. My personal lived experience does not include the popular or vernacular music of many of my students' home cultures, and I am challenged by teaching popular or vernacular music to students who connect and identify with a musical culture that is outside my experience. I compensate for this cultural gap by learning as much as possible about the music in order to project authenticity in my teaching, and I am aware that I appear to many of my students as the “other” in the music classroom. Although I was unable to accurately articulate all of my thoughts and feelings about my teaching practice when I first began working in a socioeconomically depressed inner-city school district, I realize now that the negative situations I encountered negatively influenced my sense of teacher self-efficacy. Many of these new inner-city experiences were shocking to me, and my current research has led me to understand this phenomenon as praxis shock. These early teaching experiences, however challenging, helped shape my approach to education and I believe that I am a better, stronger teacher for having had these experiences.

## **Chapter Summary**

Culture functions as a unifying theme throughout the current study and was introduced in this chapter in a way that revealed the many aspects of teaching and learning that are influenced by culture. This chapter also explored the relationship between sociocultural environment, cultural background, and teacher self-efficacy and presented Bandura's self-efficacy theory as the theoretical framework. The connection between teacher self-efficacy and educational psychology was introduced and the concept of perceived competence versus actual competence was defined. Issues related to self-efficacy were introduced including the phenomenon of teacher burnout, attrition rates, and the effect these concerns have on teacher self-efficacy. I have also provided data in this chapter that reveals sociocultural disparities between suburban and urban school districts and the correlation of these disparities to teacher self-efficacy. This chapter included the rationale for the study and outlined the study's purpose and research questions.

## CHAPTER 2

### REVIEW OF THE LITERATURE

The purpose of this literature review is to demonstrate a need for the present study by exploring and sharing the information gathered from previous research regarding teaching in unfamiliar environments and the influence these experiences might have on teacher self-efficacy. This literature review includes previous studies concerning culture, the relationship between culture and praxis shock, the multicultural classroom, and a discussion of changes to music teacher self-efficacy. This literature review incorporates findings from peer-reviewed scholarly books, journal articles, and dissertations and describes two distinct areas of study:

1. The role that culture plays in influencing teachers' sense of self-efficacy.
2. The significance of self-efficacy in the development of overall teacher success in the classroom.

#### Culture

Educational scholars and other theorists have defined *culture* in different ways, and most have offered a variation on the theme that culture is difficult to define (Eagleton, 2016; Minkov et al., 2012; Widdess, 2012). Bloch (1998) provided one definition of culture from an anthropological perspective: "Cultural anthropologists study culture. This can be defined as that which needs to be known in order to operate reasonably effectively in a specific human environment" (p. 4). Appiah (2005) asserted that the multifarious ruminations of the term *culture* have created more questions than answers: "It has reached the point that when you hear the word 'culture,' you reach for

your dictionary” (p. 114).

The indistinct nature of the definition of culture does not, however, diminish the significant role that culture plays in the lives of humans. Schein (1990) offered a generalized and transferable definition of the term *culture* that revealed the significance of culture as an imperative for human survival: “Culture is what a group learns over a period of time as that group solves its problems of survival in an external environment and its problems of internal integration” (p. 111). The multiple manifestations of culture and the various perspectives on what defines culture, contribute to understanding the influence of culture on music teachers’ sense of self-efficacy and featured prominently in the present study.

Although a precise definition of culture appears somewhat elusive, even nebulous, a general understanding of culture reveals that culture has less to do with the obvious characteristics and traits of race, religion, and ethnicity, and more to do with a person or group’s worldview, values, and priorities. Bettini and Park (2017) discovered that racial, ethnic, linguistic, and socioeconomic similarities between students and teachers did not assist with mitigating the effects of a perceived cultural mismatch between teachers and students. Rather, the researchers found that teachers needed to build social capital (Bourdieu, 1986) with their students in order to understand and gain access to the cultural norms and expectations of their student groups. Social capital, then, serves to build bridges between seemingly disparate cultures. Teachers working in communities outside of their own sociocultural background, training, and experience might not possess the social capital necessary to build rapport with students and effectuate student engagement,

resulting in a less-effective educational experience and a lowered sense of teacher self-efficacy.

### **Culture, Identity, and Authenticity**

The pluralistic nature of the United States, with its multiplicity of cultures and subcultures, can prompt music teachers to consider the concepts of musical identity and authenticity. Crawford (2001) asserted that cultural shifts, particularly those that occurred in the 1960's, made music in general a more global experience, including music education that now includes many non-Western European folksong traditions. This global experience might act as a vehicle for understanding musical cultures outside one's personal experience, but might also generate tension for "culturally insulated" music teachers who gain employment in culturally unfamiliar environments.

Schmidt (2007) discussed the concept of *cultural insularity* regarding preservice teacher preparation:

The cultural insularity of teacher educators, and the consequent usage of adjunct faculty or lack of authority and/or authenticity, presents a serious obstacle to the goal of preparing teachers who are able to be successful with a full range of students, in particular with students in urban schools. (p. 46)

The inability to be successful with a full range of students would likely result in diminished feelings of teacher self-efficacy and further supports the importance of teacher mastery experiences, musical identity, and authenticity.

Music teacher education programs throughout the United States have traditionally instituted a curriculum that prepares teachers to teach from a Western Eurocentric

perspective and identity, often inadequately addressing the multicultural nature of the modern-day classroom (Bradley, 2012; Nelson & Guerra, 2014). Additionally, music teachers who have not been adequately prepared to teach music from a multiculturally authentic perspective might appear inauthentic, thus less effective when teaching in a multicultural environment (Mansfield, 2002). Kindall-Smith (2012) discussed the lack of teacher education programs that include a component for teaching in diverse communities. The author also focused on the integration of social justice principles with music education in an effort to bring awareness of societal inequities and improve the conditions of urban music students who did not have access to “certified, qualified music teachers; music teachers who taught multicultural music but did not address diversity issues; practicing and future music teachers who avoided teaching positions in urban schools; and startling demographics” (p. 35). The author’s reference to “startling demographics” described the high rates of poverty in areas like Milwaukee, Wisconsin and other inner-city urban communities, and Kindall-Smith made the observation that an overwhelming majority of music education students at the University of Milwaukee came from suburban, small town, or rural schools and knew little about living or working in urban communities. The author stated that this imbalance was consistent with national demographics, and further asserted that the mismatch between urban demographics and music teacher candidates’ backgrounds created a “national urgency to prepare future music educators to teach diverse students” (p. 35). Kindall-Smith's (2012) assertion that a national urgency exists with regard to multicultural music education underscores the need for teacher education programs to consider the ways in which music teachers understand

and transmit music outside of the dominant culture.

The transmission of music refers to how music is taught and learned. Much of the music that falls outside the dominant paradigm originated from oral traditions, for example, or from non-Western tonal systems, and music teacher preparation programs generally do not teach music from these perspectives. Most students carry with them a shared, inherited musical culture that might not align precisely with Western ideals of music education, but has value nonetheless. According to Abril (2013), “The vast majority of children arrive in the music classroom with rich musical experiences, although in many cases, these experiences might be incompatible with certain approaches and aims of music education” (p. 8). The lack of teacher preparation to engage with this “other” music might result in missed opportunities to make connections through the presentation of music that is meaningful and valued by students.

Campbell (2001) discussed the transmission of music and whether it is an innate, human function understood across cultures or a local experience only understood in a complete sense by those who are of the local culture and have a deep connection to the music through its meaning and uses. The author suggested that music teachers could benefit from studying other cultures’ methods of music transmission and improve their own practice by gaining a better understanding of how teaching and learning takes place in other cultures. Campbell (2001) further suggested that examining the pedagogical approaches of music teachers from other cultures might bring awareness of new or forgotten techniques and provide strategies for working with students who learn differently than those who identify with the dominant culture. Issues of comfortability



with regard to teaching a music tradition that is not a part of music teachers' cultural background as well as issues concerning identity and authenticity are common concerns for music educators (Johnson, 2000; Mansfield, 2002; Weiss, 2014).

The way that music outside the dominant culture is introduced can make the difference between a successful music education experience and one that is less than successful due to the appearance of inauthenticity. Henninger (2018) asserted that world music should be introduced from a sociocultural perspective in order for students to gain a more thorough understanding and appreciation of the cultural origin of the music. The author asserted that this approach leads to the likelihood of better retention of knowledge of the music and its cultural significance. Henninger (2018) aligned with other scholars (Campbell, 2001; Abril, 2006; Dekaney et al., 2011) in promoting the importance of teaching about music from different cultures and cited musical and extra-musical justification for integrating world music into the curriculum. Henninger (2018) posited that learning about music outside the dominant paradigm could increase students' understanding and appreciation for diverse repertoire while simultaneously increasing students' levels of awareness and acceptance of those who may be members of different racial or ethnic groups. The author contended that this approach provides an opportunity for music educators to acknowledge the continuously changing demographics of our multicultural society.

Music scholars have examined the inter-connectivity of culture, identity, authenticity, and music transmission in an effort to illustrate a more inclusive model for music education in an increasingly multicultural society. Some scholars have posited that

music originated from outside the Western tradition and then reproduced through a Western music education framework loses its intent and meaning and can no longer be termed “authentic” (Jones, 2007; Norman, 1999). Notwithstanding this point, music teacher education programs could still present a multicultural view of music that educates and creates connections with students from varied backgrounds with the goal of enhancing the music education experience. Deschênes (2005) discussed the growing interest by Westerners in non-Western music and explored the “otherness” of non-Western music through a Western lens. The author described the process of non-Western societies losing aspects of their culture by modifying their indigenous music to fit a Western model. The author also referred to the globalization of modern society and the ways in which this has influenced Western music and musicians. Deschênes asserted that Western society had reached a “point of no return” with regard to cultural inter-influence and that “Western society is being changed by these exotic ‘others’” (p. 7). The author suggested that Western musicians who seek to learn the music of a different culture do so out of a search for authenticity, which cannot be found in Western music.

Deschênes (2005) concluded by asserting that there must be a re-negotiation of identity with regard to Westerners learning non-Western music. This re-negotiation of identity is facilitated through Westerners’ ability “to relate with the teachers of this other culture, interpret it in order to make sense of it, and then reflect on it in order to grasp it and learn and perform appropriately the music being taught” (p. 11). In order to accomplish this, the author asserted that a “de-identification” and “re-identification” process must take place in which one must partially eschew aspects of one's main cultural

background in order to integrate aspects of a different culture. Issues of cultural identity and authenticity relate to the current study's focus on culture and the experiences of music teachers working in unfamiliar cultural environments.

### **Cultural Mismatch Theory**

According to Stephens and Townsend (2015), cultural mismatch theory refers to the inequality that is produced when the "cultural norms in mainstream institutions do not match the norms prevalent among social groups which are underrepresented in those institutions" (p. 1304). The authors argued that mainstream norms create a disadvantage for groups who adhere to different norms and that the negative consequences of cultural mismatch are exacerbated when individuals or peer groups adhere to their own norms rather than the mainstream norms of the institution. Stephens and Townsend acknowledged that adherence to a peer group's norms could create a sense of solidarity within the group, but result in reduced opportunities to assume new social roles and increased status within the institution. In contrast to this scenario, individuals who adopt mainstream norms might experience a gain in their status and success within the institution, but find that the abandonment or repositioning of peer group's norms in favor of mainstream norms could lead to conflict with family and friends.

Teachers working in environments outside their own background, training, and experience with students who are culturally disparate from them raises the possibility of cultural mismatch between the two groups. Teachers typically represent mainstream norms with regard to the formalized nature of public-school education, and this might conflict with the personal or peer group norms of students. For example, Hale (2016)

discussed Bowman's (2002) research, which concluded that African American children enter preschool with a vocabulary that is significantly lower than White students, and that this disparity remained throughout elementary school. This disparity might be viewed through the paradigm of mainstream versus peer group norms, and teachers could benefit from understanding that students from diverse cultures might require different educational approaches. Teachers could also benefit from teacher education programs that provide information on the potential complications of working in environments where a cultural mismatch exists between teacher and students. Front-loading this knowledge could make the transition less shocking for those teachers from high socioeconomically suburban backgrounds who then gain employment in lower socioeconomic, inner-city urban communities. Socioeconomic differences between a suburban and an urban community can be substantial and affect many aspects of a community including the effectiveness of education.

Doyle (2012) examined the state of education in suburban and urban communities in the United States and found striking differences between the two in terms of academic programs, physical safety concerns, and preparation for college—urban communities fell behind suburban areas in these categories. Other differences included a greater number of ethnic minority students and higher rates of poverty in the urban communities as contrasted with suburban communities. Doyle's (2012) conclusions regarding the educational disparities between urban and suburban communities supported Hale's (2016) data that addressed educational disparities between African American and White children. Doyle also noted that most teachers entering the profession had not lived in

high-poverty environments and had a different ethnic background than their urban students, and that this was cause for concern. According to Doyle (2012), “Teachers who were raised in different environments than those of their students may have very different cultural, racial or socioeconomic backgrounds and can often have a difficult time relating to their students” (p. 33). The ability of teachers to relate to their students affects engagement and academic performance, and ultimately affects teachers’ sense of self-efficacy. Doyle (2012) acknowledged that despite the difficulties that result from a cultural mismatch between teachers and students, it would be neither possible nor ethical to attempt match teachers with culturally similar students. However, the author concluded that teacher preparation programs could influence the attitudes of teacher candidates by addressing cultural mismatch concerns, bringing these concerns to teacher candidates’ conscious awareness, and providing information pertaining to cultural relevance within teacher education literature.

The restructuring of teacher education programs could also include a component for post-graduate, in-service teachers to collaborate and discuss important issues such as music program advocacy and securing additional funding sources. Abril (2015) suggested that music teacher education programs could provide this *meso-level* space for local music teachers to collaborate and discuss strategies for connecting with community organizations, associations, and district leadership. This collaborative space could also be used to support teachers with effective approaches for working in culturally dissimilar environments. Baker (2012) recognized the need to improve teacher education programs with regard to teaching in urban communities and sought to provide strategies to

university programs in order to assist in the development of teachers to teach in these communities. The author conducted a study that examined experienced urban teachers who were effective in their pedagogy teaching urban student populations and found factors that contributed to teacher success included “loving the students, attending urban schools, coping with racial tensions, overcoming language barriers, and communicating with parents” (p. 45). The author further explained that urban music teachers who excelled in urban environments set high standards and displayed sensitivity to students’ lives outside of the classroom. Baker (2012) also acknowledged that the need for the study was based on the paucity of research available for preparing preservice teachers to teach music in urban schools.

Baker (2012) examined urban music teachers’ educational backgrounds, teacher program preparation for teaching in urban schools, and the reasons teachers chose to teach in an urban district. Study results revealed that teachers who had attended urban schools as youths had the longest tenure teaching in urban schools, whereas teachers who attended suburban schools had the shortest tenure in their urban teaching positions. The study also revealed that a high percentage of study participants felt unprepared for the realities of teaching in an urban environment and that their teacher preparation programs should be restructured to address issues “unique to urban students’ backgrounds, home situations, and culture” (p. 49). Problems associated with the cultural disparity frequently found in inner-city urban communities between teachers and students could be made less problematic with informed teachers who have a more in-depth understanding of the population they serve.

## **Culture Shock and Praxis Shock**

The common phenomenon of culture shock, which often occurs when a person shifts from a familiar cultural environment to a foreign cultural environment, reveals the significance of culture and the influence that culture has on people's lives (Harushimana, 2010). The very idea that experiencing a different culture could produce a shocking effect reveals the extraordinary influence of culture on people's lives. Ballantyne (2007) asserted that praxis shock relates to culture shock but affects teachers specifically. Praxis shock is not domain-specific and teachers of all disciplines have the potential to experience praxis shock, but music teachers might be particularly susceptible to praxis shock due to the specialized nature of the profession, which often includes "physical and professional isolation within the school; and high workload and multiple responsibilities associated with the extra-curricular music programme" (p. 182).

Ballantyne (2007) also discussed the phenomenon of praxis shock among music teachers who felt thrust into a work environment for which they had little preparation. The author conducted a survey of music teachers who revealed feeling overwhelmed and isolated in their music teaching positions, with most reporting a sense of feeling unprepared for the extra-musical components that accompany the music education profession. Working in unfamiliar cultural environments without adequate preparation or knowledge of the community might exacerbate diminished feelings of self-efficacy among music teachers who experience the phenomenon of praxis shock, leading to teacher burnout.

### *Praxis Shock in Perspective*

Prior research on praxis shock has focused mainly on urban teachers who entered into their teaching assignment with little or no urban teaching experience. Shaw (2018), for example, discussed the realities of teaching music in inner-city urban areas and the possibility of experiencing praxis shock, particularly for new music teachers. The author referenced several studies that indicated that a more comprehensive preservice program including an urban teaching component could be useful. Shaw also focused on the notion of music teachers developing cultural understandings of the communities they will serve in order to address the strengths and needs of their students. Scholars have written much about issues related to urban teaching (Doyle, 2012; Fitzpatrick, 2011; Rushton, 2000), however, there exists a paucity of research into praxis shock experienced by suburban or rural teachers from urban backgrounds. The current study focuses on all aspects of praxis shock including the experience of urban and suburban teachers from varied backgrounds who do not necessarily identify with the dominant workplace culture.

The context in which teaching occurs influences teachers' sense of self-efficacy. Bandura (1977) explained that contextual factors such as social, situational, and temporal circumstances might influence the manner in which individuals consider their sense of efficacy, ultimately affecting behavior. Bandura provided an example of the influence of context on self-efficacy by asserting that, "individuals may behave boldly in situations signifying safety, but retain unchanged their self-doubts under less secure conditions" (p. 200). Teachers working in unfamiliar environments who feel insecure in these environments might experience self-doubt about their teaching effectiveness resulting in



a diminished sense of self-efficacy.

### ***Music and Multiculturalism***

Music teachers who conceptualize their pedagogy using a relational and connective paradigm, integrating music outside the dominant culture and emphasizing cross-cultural similarities rather than differences, might discover an increased sense of self-efficacy when teaching in the multicultural environment. Weidknecht (2009) discussed potential benefits to music teachers' sense of self-efficacy when integrating cross-cultural musical traditions into the music classroom and suggested that, "teachers may become more cognizant of the cultural needs and musical tastes of students, and thus able to develop a more effective multicultural music education program" (p. 13).

Preservice programs that include courses in teaching in communities outside teachers' background, training, and experience might also influence teacher self-efficacy. Siwatu (2011a) supported this preservice model and posited the following:

In light of the growing research documenting the influential nature of self-efficacy beliefs [...] teacher educators should attempt to foster the development of teachers who are competent and confident in their ability to execute the practices associated with culturally responsive teaching. (p. 368)

With regard to music education and culturally responsive teaching, Cohen and Lahor (1997) expounded on the importance of knowing specific rules of a musical culture to more clearly understand and engage with the music:

A music education program is superficial if it merely exposes children to many musical cultures without enabling them to acquire the mental schemes by which

they can enter into the music they hear. Indeed, there may be some deep structures in music that apply to all musical styles, just as Chomsky hypothesizes that there may be universal linguistic structures. However, even if this is the case, we still need to know the specific rules of a given language in order to understand it. (p. 13)

Many scholars agree that presenting a multicultural music curriculum provides a more balanced and inclusive musical education for students (Abril, 2013; Joseph & Southcott, 2009; Hess, 2015). However, some scholars have raised authenticity concerns when presenting music outside the dominant culture (Schippers, 2006; Mansfield, 2002; Kang, 2016). Kang (2016), for example, discussed the historical origins of the teaching of multicultural music in the United States, authenticity concerns in the teaching of multicultural music, and changes that have occurred to music education over time. The author explored the evolution of multicultural music education, and contrasted the controversial position that music is a universal language with the more recent position that music is not a universal language. Kang (2016) discussed the “Westernization” of music and provided the example of world music that is often rearranged to include the addition of “piano accompaniments, Western-style harmonies, inappropriate translations of text, and the modification of rhythm and pitch patterns that did not fit neatly within the structures of familiar musical styles” (p. 24). The author's conclusions are consistent with Drummond (2010) who also suggested that music teachers who teach strictly from a Western paradigm experience challenges when attempting to integrate music of other cultures. The unique characteristics of the original music are what gives the music its

authenticity, and authenticity is diminished when these characteristics are modified or omitted. Although steps can be taken to mitigate the appearance of inauthenticity, Kang (2016) acknowledged that complete authenticity is not possible for music teachers who teach music from a culture that is essentially foreign to them. The author's perspective on multicultural music education connects with the current study as music teachers used the music of "other" cultures in order to establish rapport with students through the valuing of cultures outside the dominant culture.

The inclusion of multicultural music has gained acceptance in many music classrooms within the United States and abroad, but some scholars have suggested that music educators adopt a cautious approach when programming multicultural or vernacular music in order to prevent the elevation of one musical tradition over another. Jorgensen (2003) suggested that Western classical music might be in danger of becoming marginalized because it has acquired a "negative connotation as a bastion of elitism and privilege" and further asserted that instead of advancing an appreciation of Western art music, "popular musics (with a nod to musics of other cultures) have pride of place in much elementary and secondary music education" (p. 130). Similarly, Scruton (1997) observed that, "A teacher who criticizes the music of his pupils, or who tries to cultivate, in the place of it, a love for the classics, will be attacked as 'judgemental'" (p. 47). The positions of Jorgensen (2003) and Scruton (1997) notwithstanding, a multicultural approach to music education has steadily gained favor and popularity consistent with the demographic shifts in the modern-day classroom. Reyes (2012) acknowledged these shifts and asserted that multicultural music education proponents generally agree that

music students should be exposed to music outside of the mainstream, Western paradigm. However, little consensus exists with regard to which music should be studied, how much emphasis should be placed on non-Western music, the purpose of studying music of dissimilar cultures, and how to teach music outside the traditional canon. The author included a discussion of the history of multicultural music education in North America and addressed successful implementations of a multicultural music education curriculum as well as controversies that have arisen which include teachers not feeling comfortable teaching music outside their training, and a lack of confidence to teach music outside the Western canon effectively. Reyes (2012) suggested that multicultural music education could be improved by following the example of multicultural general education, which tends to focus on the whole needs of the student rather than being strictly content-specific.

### **Music, Meaning, and Culture**

The meaning in and of music is culturally determined (Widdess, 2012), and persons outside the cultural context in which a particular piece of music exists might experience challenges in interpreting the music's intent and purpose. The meaning in the music might be expressed in the way that it is performed, the instrumentation used, or the cultural, political, or religious significance the music holds for its audience. Green (2006) discussed the meaning found in music and the disconnection that might occur when experiencing music without understanding the delineated meaning within the music. The author asserted the idea that the music of "others" might elicit negative responses from those whose musical culture differs from this "other" music because the delineated

meanings are outside the realm of listeners' understanding. Music teachers might feel alienated and experience a diminished sense of self-efficacy if unable to access the cultural meaning in the music with which their students identify.

An interconnection exists between meaning and understanding, and understanding the meaning in music of a different culture correlates to the context surrounding the musical experience. Whale (2015) used the music of Beethoven as an example of music that contained radically different meanings for each of its recipient audiences. The author noted a 2012 performance of Beethoven's Ninth Symphony by an orchestra comprised mainly of young Israeli and Palestinian students promoting peace at the Summer London Proms concerts, and a performance of this same music by a German orchestra seventy years earlier in celebration of Adolph Hitler's 53<sup>rd</sup> birthday. The use and purpose of the music likely held very different meanings and understandings for performers and attendees at each of these events due to the unique cultural and historical contexts of the performances.

The meaning of and within music has often been considered through the lens of either its utilitarian or aesthetic role and, like Whale (2015), London (2008) discussed the notion of music, meaning, and context and the various uses of music outside its original intent. London described "third-party uses" of music and the manner in which music assumes a utilitarian rather than an aesthetic role, and cited performances of music in historically non-normative ways, settings, and circumstances (p. 253). One example includes Isaac Stern's performance of a Bach violin piece performed in Israel during a missile attack in the Gulf War. London also cited a Los Angeles Times article by author

Scott Timberg who discussed the use of classical music to “repel hooligans” loitering in parking lots in what London described as “Mozart in the Parking Lot” (p. 254). It is clear in both of these examples that the uses of these pieces of music did not align with the composer's original intent. Culture and context, then, assume a unique role in how music is perceived and understood.

Notwithstanding the perhaps overly simplistic view that music can have “third-party uses” as London (2008) explained, the complexity of understanding the meaning in and of music relates to how culture itself might be understood. Widdess (2012), in alignment with Green (2006), discussed the meaning in music as it relates to cultural context: “Cultural factors can be seen to interact in complex ways with the structural and stylistic features of music, to endow music’s floating intentionality (to borrow Ian Cross’s term) with specific, but often multi-layered and fluctuating meanings” (p. 89). Widdess expounded on the influence of cultural context on the meaning within music and concluded that musical meaning describes a variegated and multi-layered phenomenon. Music teachers with an understanding that music might be perceived and understood differently in different cultural contexts position themselves to connect with all learners with a resultant enhancement to teacher self-efficacy.

Culture and music are inextricably bound (see Barton, 2018; Hallam et al., 2016) and as a result, music educators assume the unique role of determining how music is transmitted through education and what best practices might be implemented in order to engage a multicultural student population. Culturally responsive teaching as promoted by Gay (2002), aimed to improve the academic success of students across a broad spectrum

of ethnic and cultural identities, and this concept has a specific application in the field of music education. Abril (2013) also discussed the notion of music and cultural context with regard to culturally responsive teaching asserting that, “One of the principles of culturally responsive teaching is clarifying for students that there are multiple viewpoints and perspectives on the world and music” (p. 8). Abril’s inclusion of multiple viewpoints and perspectives as a principle of culturally responsive teaching communicated the significance of understanding the meaning that particular pieces of music might hold for individuals or groups of people outside of a music teacher’s own background, training, and experience.

Understanding the meaning within the music of a different culture could initiate music teachers to consider using music as a bridge between themselves and those they teach. Pavlicevic (2013) discussed the social function of music as “enabling us to experience a sense of shared belonging to the present time and place, and of ‘doing culture’ collectively. Such powerful and memorable experiences help to build shared memories of social-cultural belonging and identity” (p. 74). Shaw (2015) used the following example from a previous study involving choral ensembles to illustrate the importance of validating students’ cultural identity and developing positive relationships between music teacher and student: “Specifically, the teacher’s cultural competence, high expectations for student achievement, and ability to develop caring relationships were foundational to students’ deep engagement in their choral experiences” (pp. 201–202). Music teachers’ sense of self-efficacy might be positively influenced as a result of bridging cultural gaps coupled with increased student engagement in school music

experiences.

### **Self-Efficacy**

Many factors can influence an individual's sense of self-efficacy, including past experiences with a particular task, comparison and contrast with the achievements of others, external criticism, and perceived skill level. Bandura (1994) defined self-efficacy as "people's beliefs about their capabilities to produce designated levels of performance that exercise influence over events that affect their lives" (p. 2). The perception of self-efficacy might contrast with actual self-efficacy levels, but perceptions of capabilities bolstered by a high level of self-efficacy sustains motivation and determination even when confronted with setbacks or failure. People with a high sense of self-efficacy attribute unsuccessful attempts at a task or activity to a lack of knowledge, effort, or skill which can be acquired, and approach threatening situations with assurance that they can exercise control over them. Bandura's (1997) Social Cognitive Theory and the subset theory of self-efficacy has served as the theoretical framework for a multitude of scholarly research projects throughout academia and continues to inform scholars and other researchers regarding the nature of self-efficacy and its relevance to people's personal and professional lives. The author described efficacy beliefs as determinants of perceived ability levels and cited "their causal contribution to human well-being and accomplishments" (p. 36). Bandura also defined efficacy as a generative capability that is not fixed, but serves multitudinous purposes related to cognitive, social, emotional, and behavioral subskills.

Although not everyone possesses the same number of subskills, people's sense of



self-efficacy corresponds to their ability to apply the subskills they possess in a variety of situations and under different conditions. Bandura (1997) asserted that people's performance of a given task or activity depends on their sense of self-efficacy, which explains why different people with similar skills will experience different outcomes when attempting identical tasks. Bandura explained that this phenomenon also applies to the performance of a task or activity by the same person, but under different circumstances. Self-doubt can easily supplant skill, and individuals who have previously demonstrated capability to perform a particular task or activity might experience setback or failure under circumstances that challenge feelings of self-efficacy. In contrast, a strong sense of self-efficacy can empower an individual to use their skills to achieve remarkable things even under difficult circumstances that present formidable challenges.

Bandura (1997) asserted that perceived self-efficacy contributes significantly to effective functioning and does not require a particular number or set of subskills in order to achieve desired goals, however, strong efficacy beliefs are required in order to effectively implement whatever subskills an individual possesses. The continuous honing of these subskills is necessary in order to facilitate the management of varying situations and circumstances in which feelings of uncertainty, stress, or anxiety might be experienced. Bandura (1997) summarized the interplay between an individual's perceived sense of self-efficacy and actual skill level: "Perceived self-efficacy is not a measure of the skills one has but a belief about what one can do under different sets of conditions with whatever skills one possess" (p. 37). Bandura's summation explained the relationship between perceived self-efficacy and actual skill level and how these two elements

combine to create effective functioning and contribute to the achievement of desired goals.

### **Sources of Self-Efficacy**

Bandura (1997) posited that people's beliefs regarding their sense of self-efficacy largely contributes to an understanding of themselves, their motives, and capabilities. Self-efficacy beliefs are formed from sources of information that are hierarchal in nature and ranked according to their level of influence as follows: (1) mastery experience, (2) vicarious experience, (3) verbal persuasion, and (4) physiological arousal. One or more of these sources may be influenced by events or experiences that convey efficacy information that is then evaluated through cognitive processing and reflective thought. Bandura asserted that two forms of information exist that operate through self-efficacy sources and influence feelings of self-efficacy and include information gathered through experienced events, and information that a person chooses, evaluates, and integrates into judgements regarding self-efficacy. The cognitive processing of experienced events is subject to the types of information selected and serves as an indicator of self-efficacy. The information that a person chooses corresponds to the heuristic nature of discovery and self-motivated learning and is subject to the rules used to evaluate and integrate information which forms the base of self-efficacy beliefs.

According to Bandura (1997), mastery experiences function as the most influential source of self-efficacy because these experiences provide “the most authentic evidence of whether one can muster whatever it takes to succeed” (p. 80). Successes or failures appear at first to be simple binary experiences that contribute to feelings of self-

efficacy, but Bandura explained that the manner in which success or failure is experienced determines how self-efficacy is influenced. A success that is achieved easily, for example, provides an expectation of straightforward, uncomplicated success in future endeavors. However, easy success might condition a person to expect future success with minimal effort and become easily discouraged when eventual setback or failure occurs. Bandura (1997) discussed the value of developing resilient sense of efficacy that emerges from the experience of overcoming obstacles through perseverance. The development of this resilience manifests from overcoming difficulties and learning from failure in order to achieve future success. Learning how to exercise better control over events allows the process of converting failure into success to take place, and a person's belief in their ability to achieve success results in perseverance when faced with adversity and a faster recovery from disappointment or failure. Mastery experiences serve to convince people that they have what it takes to succeed and results in an enhanced sense of self-efficacy whether success is achieved initially or following failure or setbacks.

Vicarious experience is second in the hierarchal order of the sources of self-efficacy and refers to self-efficacy appraisals attained from the modeled behavior of others. Bandura (1997) discussed the differences between individual pursuits requiring no input of modeled behavior, and those activities dependent on observing others' achievements. Bandura stated that for most activities, people "must appraise their capabilities in relation to the attainments of others" (p. 86). Social comparison functions as a vehicle to assess one's performance of a given task and becomes necessary when no standard or baseline of achievement exists. Bandura provided the example of a student

who takes an examination and receives a score, but is unclear as to the level of achievement without knowledge of how other students performed. Predictably, self-efficacy beliefs are raised when outperforming a colleague or competitor, and diminished when outperformed by others.

Bandura asserted that the effect of modeled behavior on self-efficacy beliefs depends on the social comparison of the observer with the model being observed. An observer who is similar to the individual being observed, believes the achievements of the model are indicative of the observers own capabilities and this tends to increase self-efficacy beliefs. Conversely, the failure of a person similar to oneself despite high effort tends to lower the observer's sense of self-efficacy. The persuasiveness of the model's successes and failures depends on the degree to which an observer perceives similarity to the model, and the influence on self-efficacy is not significant if the model is perceived to be very different from the observer.

Vicarious experience becomes more heavily relied upon when one is unsure of their own capabilities, but even those with a high sense of self-efficacy can benefit from observing others with whom the observer identifies. In this case, the model might demonstrate a better, more efficient and profitable way of doing things, present a successful demonstration of coping skills, or exhibit some other behavior deemed valuable by the observer. Bandura (1997) also discussed self-modeling in which people observe themselves under specialized conditions. Examples of self-modeling include reviewing a video replay of a successful activity such as an athletic event or musical performance then striving to imitate the success. Vicarious experience lacks the same

level of influence as mastery experience, but can significantly enhance feelings of self-efficacy when the model being observed is similar to the observer and possesses qualifications or credentials considered beneficial to the observer.

Verbal persuasion follows vicarious experience in the hierarchal order of self-efficacy sources and can influence feelings of self-efficacy, but has limited capacity to enhance self-efficacy unaccompanied by other sources. Bandura (1977) explained that efficacy expectations related to verbal persuasion are “likely to be weaker than those arising from one's own accomplishments because they do not provide an authentic experiential base for them” (p. 198). Although enactive mastery experience and vicarious experience generally outperform verbal persuasion with regard to influence on one’s sense of self-efficacy, verbal persuasion serves to strengthen people’s belief in their capabilities to achieve desired goals. Significant others have the most influence on an individual’s sense of self-efficacy and the sustainment of feelings of self-efficacy, particularly when the significant other expresses faith in another’s capabilities rather than communicating doubt. The level of confidence placed in someone who provides praise, constructive criticism, or some other form of verbal persuasion affects the potency of source of self-efficacy and Bandura (1997) stated that the influence of persuasory remarks on feelings of self-efficacy is “only as strong as the recipient's confidence in the person who issues them” (p. 105).

The effectiveness of verbal persuasion also corresponds to the type verbal persuasion offered and Bandura (1997) discussed evaluative feedback as an effective form of this self-efficacy source. Assessment of one’s progress as evidence of ability to

achieve a particular goal has a significant influence on perceived capabilities, and this type of evaluative feedback contrasts with simply advising someone that hard work will result in a positive outcome. Self-efficacy might be maintained initially after advisement that hard work produced the outcome, but self-efficacy tends to diminish due to perceptions that the individual does not possess any particular capability, and succeeds only due to constant hard work.

Bandura (1997) expanded on the notion of the effectiveness of verbal persuasion and addressed the effect of low expectations on feelings of self-efficacy. Filtering evaluative feedback in a manner that discourages voicing devaluation of an individual's performance can lead to a lessened sense of self-efficacy due to lowered expectations that are "masked in disingenuous comments or in social practices that convey the message that one does not expect much of the recipients" (p. 102). Examples of the way in which low expectations might be communicated include excessive praise for mediocre performance, demonstrating indifference to substandard work, or the assignment of tasks requiring little effort and typically result in a lowered self-appraisal of one's capabilities. Bandura clarified the difference between disparaging criticism which lowers perceived self-efficacy and constructive criticism which supports ambition and enhances feelings of self-efficacy. In summary, verbal persuasion involves much more than a pep talk and is most effective when provided by a credible source and combined with other self-efficacy sources such as mastery and vicarious experience.

Physiological arousal ranks fourth in the sources of self-efficacy hierarchy and involves physiological and affective states that influence feelings of self-efficacy.

Physical conditions including fatigue, strength, and aches and pains are often interpreted as indicators of one's physical efficacy, whereas mood states including tension, agitation, or other stressors serve as indicators of one's personal efficacy. According to Bandura (1997), physiological arousal has the power to "enhance physical status and reduce stress levels and negative emotional proclivities and correct bodily misinterpretations of bodily states" (p. 106), thus altering feelings of self-efficacy.

Bandura (1997) qualified the effectiveness of physiological arousal as a source of self-efficacy by noting that the level of attention paid toward external versus internal factors determines a person's proneness to focusing on physiological states and reactions. People cannot maintain an internal and external focus simultaneously, and those who are less occupied with external events and activities become more inwardly aware of their somatic states and reactions to difficult circumstances. Bandura discussed people's self-perceptions regarding levels of vulnerability to psychological stressors and asserted that a self-perception of high vulnerability increases the level of influence of physiological stressors. Bandura (1997) also asserted that the cause of physiological reactions varies depending on situational factors and provided the example of a person who begins to sweat when delivering a speech and attributes the response to a physically uncomfortable room, versus a person who believes the physiological response of sweating is due to personal failings as an effective communicator.

According to Bandura (1997), people tend to judge their personal capabilities on the level of physiological arousal rather than the arousal itself and stated that "moderate levels of arousal heighten attentiveness and facilitate deployment of skills, whereas high

arousal disrupts the quality of functioning” (p. 108). The activation of arousal levels depends on the complexity level of an activity and simple activities or tasks are less susceptible to heightened levels of arousal leading to disruption or dysfunctionality than are complex activities or tasks, which are more prone to poor outcomes by interference from disruptive factors that attend high emotional involvement. The effect of physiological arousal on an individual’s sense of self-efficacy largely depends on what Bandura (1997) described as “preexisting cognitive biases” (p. 109) and stated that a low level of self-efficacy tends to heighten sensitivity to somatic states of arousal contributing to a preexisting lack of confidence in coping skills. Physiological arousal is subject to the manner in which somatic or emotional states are interpreted such as a racing heartbeat or heightened anxiety levels which might indicate joyful anticipation of an upcoming event, or dread at the very thought of engaging in the activity. Physiological arousal, the least influential source of self-efficacy, can serve as an indicator of the level of a person’s self-efficacy most effectively when combined with other self-efficacy sources.

### **Teacher Self-Efficacy**

Bandura (1997) discussed the significance of self-efficacy from many different perspectives. The author revealed the influence that a high or low sense of self-efficacy might have on motivation and self-worth, in a variety of professions. In reference to the teaching profession, Bandura advanced the notion that structuring academic activities as an outgrowth of teacher self-efficacy ultimately influences students’ self-perceptions of intellectual capabilities. Bandura (1997) also posited that, “teachers with a high sense of instructional efficacy operate on the belief that difficult students are teachable through



extra effort and appropriate instructional techniques and that they can enlist family supports and overcome negating community influences through effective teaching” (p. 240). Teachers’ perceptions of self-efficacy levels often function as a measurement of teacher success in the classroom, and the concept of efficacious teachers believing they have the power to help students and families overcome negating community influences illustrates the significance and potential life-affecting role of teacher self-efficacy in the lives of teachers and students.

Woolfolk Hoy and Spero (2005) defined teacher self-efficacy as “teachers’ judgments about their abilities to promote students’ learning” and emphasized that teachers’ perceptions of their levels of competence represent “future-oriented judgement” rather than actual competence levels (pp. 343-344). Self-efficacy plays a vital role with regard to teachers and their sense of confidence and competence, but self-efficacy plays an important role in other endeavors as well. In keeping with occupations within the field of music, these endeavors might include music performance or composition and are subject to the same four sources of self-efficacy as individuals pursuing a teaching career, but teacher self-efficacy emerges as a unique self-efficacy category. Individual musicians can achieve success in music performance or composition without direct dependence on another individual or group for success, but as Woolfolk Hoy and Spero (2005) asserted, teachers rely on student achievement as a determinant of teacher success.

The multidimensional nature of teacher self-efficacy which relies on student achievement as a determinant of teacher success also contains a cyclical component that influences student achievement. Woolfolk Hoy and Spero (2005) cited Ross (1998) who

suggested that teachers with higher levels of efficacy are more likely to:

(1) learn and use new approaches and strategies for teaching, (2) use management techniques that enhance student autonomy and diminish student control, (3) provide special assistance to low achieving students, (4) build students' self-perceptions of their academic skills, (5) set attainable goals, and (6) persist in the face of student failure. (p. 345)

Teacher self-efficacy, then, extends beyond the sense of feeling personally successful, but influences feelings of student self-efficacy as well.

Although a high sense of teacher self-efficacy often results from successful mastery experience, teachers who doubt their level of efficacy might become more skilled due to reflection resulting from this self-doubt. According to Wheatley (2002), the experience of not feeling efficacious with a particular task can lead to individual teacher reforms and improved confidence and competence. Wheatley also asserted that a feeling of guilt might be experienced by teachers who do not perceive themselves as effective, and this feeling of guilt "may foster the motivation to learn and improve" (p. 10).

Wheatley described the need to resolve this psychological disequilibrium as a driving force that draws teachers into learning and improving their teaching practice. Successful outcomes and non-successful outcomes resulting in similarly enhanced levels of self-efficacy might seem contradictory at first glance. However, non-successful outcomes that result in a desire to change and improve emerge from self-reflection; an important part of teacher development and growth. Wheatley (2002) referenced the "crucial role of reflection in teaching and teacher learning" (p. 9), but the act of reflection leading to self-

improvement can apply to endeavors within and outside the teaching profession.

Burnout is commonly understood as the feeling of emotional and professional exhaustion, depersonalization, and diminished sense of personal accomplishment. Teacher burnout has been attributed to high stress levels among teachers, low coping skills, and ineffective classroom management often resulting in negative student behaviors. The condition of teacher burnout has been studied by several researchers (Abel & Sewell, 1999; Herman et al., 2009; Vitale, 2012) and unsurprisingly, self-efficacy has been shown to play an influential role. Pas et al. (2012) examined the relationship between teacher self-efficacy and burnout through a longitudinal study and discovered that years of teaching experience had minimal influence on the incidence of burnout, but did positively influence feelings of teacher self-efficacy. The authors found that teacher burnout was related to the level of preparation preservice teachers received, and that teachers who felt well-prepared to enter the teaching field experienced burnout less frequently than those who reported inadequate preservice preparation to teach. The authors also described contributing factors to burnout, which included a lack of administrative support and sufficient resources, school environments with a level of demand, and ineffective principal leadership.

Pas et al. (2012) discussed burnout in a general way among teachers with no specific content or subject area specified. However, other studies have revealed that music teachers in particular might be predisposed to the effects of burnout. Vitale (2012) reported on burnout among secondary school music teachers and, similar to Pas et al. (2012), found that a lack of administrative support contributed to feelings of isolation and

teacher burnout. Carson (2006) also asserted that “music educators have shown some vulnerability to burnout” (p. 47). The author listed insufficient resources, budget issues, heavy workload, lack of administrative support, and extreme class sizes as contributing factors to music teacher burnout. Carson also made the connection between teacher self-efficacy and burnout and reinforced the notion that lower perceptions of teacher efficacy are associated with higher levels of burnout.

Traditional in-person music teaching presents significant challenges to music teacher self-efficacy, but the experience of teaching music during the COVID lockdowns and restrictions of 2020 added an extra level of challenge to music teachers’ feelings of self-efficacy. Shaw & Mayo (2021) discussed the common themes of stress due to an overloaded work schedule and lack of administrative support, but also reported that music teachers did not feel meaningfully included in their districts’ plan for distance learning. The authors also asserted that their districts did not consider music a priority during the COVID-19 crisis and that the music teachers had been relegated to “second class status in the spring 2020 move to distance learning” (p. 6). Other challenges to music teacher self-efficacy during the COVID-19 lockdowns and restrictions included relational and engagement issues between teachers and students. de Bruin (2021) discussed the impact of COVID-19 lockdowns and restrictions on the lives of music teachers and students and noted that teaching music online “challenged teacher pedagogy, goal setting, and maintaining of teacher-student connectivity throughout the year” (p. 2). The current study examined the experiences of music teachers in the COVID-19 lockdown environment, and like participants in the de Bruin (2021) study, current study

participants suffered from the same struggle to establish rapport and connection with students through a virtual platform.

### **Sources Affecting Teacher Self-Efficacy**

Bandura (1997) discussed Self-Efficacy Theory as a universal concept that extends to all human endeavors including teaching. The four sources of self-efficacy apply to teaching as with other endeavors and follow the same hierarchal order. However, the interdependency on external factors such as evidence of student achievement poses a unique challenge to teachers, particularly with regard to mastery experience. Descriptions of the following sources of self-efficacy unique to teaching serves to support Bandura's (1997) theory of self-efficacy by exploring experiences specific to teaching that contribute to feelings of teacher self-efficacy.

#### ***Mastery Experiences***

The significance of mastery experience as a self-efficacy influence and predeterminant for success in most endeavors has been supported by ample research (Bandura, 1997; Pajares, 2003; Schunk, 2012). However, other research has suggested that self-efficacy acquired through mastery experience might be uniquely critical to success within the teaching profession. Grenville-Cleave and Boniwell (2012) conducted a study that measured feelings of perceived control and well-being among teachers and non-teachers and examined personal attributes such as assertiveness and confidence. Teachers in the study rated their perceived control and sense of well-being (in essence their sense of self-efficacy), significantly lower than non-teachers. This is particularly problematic considering the high stakes nature of teaching with regard to burnout,

attrition, quitting intentions, and the effect these issues have on the educational process.

Woolfolk Hoy and Spero (2005) applied Bandura's theory to the teaching profession and posited that mastery experience creates the expectation that success will continue based on previous experience. This mastery experience might include the perception of a successful lesson, evidence of student achievement, or other accomplishment that a teacher might experience leading to an expectation of continued success. The authors emphasized Bandura's assertion that mastery experience serves as the "most powerful source of efficacy information" and self-efficacy levels tend to increase after achieving success (p. 345). However, expectations of continued success might not be experienced if the challenge of a task is perceived to be too great or requires an unsustainable amount of effort. Predictably, negative experiences such as the belief that a teacher has failed at a particular task tend to lower feelings of self-efficacy. However, the negative aspect of the perceived failure might be reversed if the teacher discovers clues within the negative experience that might lead to future strategies that result in success.

Mastery experience involves much more than simply succeeding at a particular task. Mastery can also be experienced in stages in which failures are followed by incremental successes. These seemingly contradictory experiences tend to build resilience in an individual and function as a schema for continued effort and achievement (Bandura, 1997). Individuals with an impaired sense of self-efficacy benefit from coping skills built through mastery experience and these coping skills include breaking down tasks into smaller, easily mastered subtasks in an effort to reduce anxiety and avoidant behavior.

Tschannen-Moran and McMaster (2009) described the cyclical nature of mastery experience and its relationship to self-efficacy: “As a motivational construct, self-efficacy influences teachers’ effort and persistence that then affects performance, in turn becoming a new source of efficacy information” (p. 229). The cycle of mastery experience forms teachers’ perceptions of their level of ability to accomplish a task and creates an expectation of continued success. However, Bandura (1994) also asserted that mastery experiences are structured in ways to create coping skills for individuals with an impaired sense of self-efficacy and “instill beliefs that one can exercise control over potential threats” (p. 6). Individuals who have not had the benefit of mastery experiences and the development of coping skills, might not feel efficacious when confronted with a challenging task, leading to a continued decline of feelings of self-efficacy.

Personality traits have been examined in relation to self-efficacy and have resulted in some controversy. Personality theorists MacCrae and Costa (1996) made a distinct connection between personality and behavior. However, Bandura (2012) explained that individuals display different personality traits based on specific conditions and situations and that, “All too often, weak trait predictiveness gets misconstrued as inherent limitations of intrapersonal contributors to causal processes” (p. 35).

Notwithstanding this controversy, Jamil et al. (2012) discussed the connection between personality and mastery experience and discovered that preservice teachers with an extroverted personality reported a higher sense of self-efficacy than those with a more introverted personality. The researchers reported higher levels of self-efficacy among preservice teachers who were more social, outgoing, and less anxious and asserted that

personality traits might function as “important predictors of teacher self-efficacy even when accounting for mastery teaching experiences” (p. 131). Jamil et al. (2012) also discussed career choice and suggested that extroverted individuals who are outwardly social, have a generally positive disposition, and enjoy interacting with others might be better prepared to enter the teaching profession than those who do not possess these characteristics. The researchers also suggested that teachers with adequate coping skills tend to manage the stresses of teaching well and feel confident in their abilities to succeed.

### ***Vicarious Experiences***

Vicarious experiences involve observing others with the desire of emulating the successful performance of a task. Vicarious experiences also influence feelings of self-efficacy, but less so than mastery experiences and have the potential to produce negative or positive feelings of self-efficacy (Bandura, 1997). According to Tschannen-Moran and McMaster (2009), “When an observer watches a successful teaching exchange, he or she is more likely to see the teaching task as manageable. Likewise, when the teaching model fails despite strong efforts, the observer may judge the teaching task to be out of reach” (p. 230). Vicarious experiences result from observers attempting to achieve something of value through the process of observation, and observing other teachers is a common practice during student teacher rotations as well as professional development activities for experienced teachers.

Garvis (2012) discussed deficits in teachers’ access to multiple sources of self-efficacy and asserted that vicarious experience and verbal persuasion in particular were



aspects of mentorship that study participants could benefit from, but was often not available. The author also suggested that schools generally provided more support for general education courses than music courses, and that future research should include exploring the kind of supports that are available to teachers in schools. The current study relates to Garvis (2012) with regard to the minimal number of opportunities that music teachers have to benefit from vicarious experience due to the solitary nature of music teacher positions and the few observation opportunities that exist.

According to Woolfolk Hoy and Spero (2005), the effectiveness of vicarious influence on feelings of self-efficacy is determined by how strongly the observer identifies with the model. In teaching, observers' feelings of efficacy expectations are enhanced when a credible model teaches well. Conversely, the efficacy expectations of the observer decrease when the teaching model performs poorly. Teacher observations function as a developmental tool and can be useful in teacher training and professional development strategies, however, Bandura (1997) noted that teachers' instructional efficacy is influenced more through beliefs of what they can accomplish than by observing the success of other teachers.

### ***Verbal Persuasion***

Verbal persuasion also influences feelings of self-efficacy, has a unique application in the field of education, and consists of verbal comments that influence an individual's sense of competence or confidence to perform a task. Teacher collaborations, observations, and professional development workshops provide opportunities to receive verbal feedback from colleagues and supervisors. Tschannen-Moran and McMaster

(2009) also noted that verbal persuasion, although limited in its power, can lead to greater teacher effort in developing particular skills resulting in a stronger sense of self-efficacy. Bandura (1997) acknowledged that verbal persuasion has some influence on feelings of self-efficacy, but also asserted that this source of self-efficacy alone does not carry as much power as a combination of self-efficacy sources. The author further suggested that feelings of self-efficacy are easier to sustain and that verbal persuasion is most effective when significant others express faith in the individual's capabilities.

Verbal persuasion follows vicarious experience in the sources of self-efficacy and might be experienced as an inspirational speech or words of encouragement from a respected colleague, supervisor, or mentor. Performance evaluations from supervisors, student enthusiasm, excitement, or engagement from students might also contribute to enhanced feelings of self-efficacy for teachers. Woolfolk Hoy and Spero (2005) asserted that encouragement and advice from credible and trustworthy sources had the most influence on feelings of self-efficacy for experienced teachers, and student feedback was more influential on novice teachers' feelings of self-efficacy.

### ***Physiological Arousal***

Physiological arousal refers to an affective state in which an individual's sense of self-efficacy becomes altered in some way by physiological conditions such as elevated heart rate, increased respiratory rate, or emotional state. The level of arousal determines whether a situation is perceived as a challenge or a threat. Tschannen-Moran and McMaster (2009) noted that:

Moderate levels of arousal when perceived as a challenge can improve performance by focusing attention and energy on the task, whereas high levels of arousal perceived as a threat might interfere with making the best use of one's skills and capabilities. (p. 231)

The physiological arousal source of self-efficacy conveys information to individuals who judge their own capabilities in relation to a performance task and can produce positive excitement or nervous anxiety (Bandura, 1997). Physiological arousal serves as the least influential source of self-efficacy and can be considered as an influence on feelings of confidence or competence. According to Woolfolk Hoy and Spero (2005), "The level of arousal, either of anxiety or excitement, adds to the feeling of mastery or incompetence, depending on how the arousal is interpreted." With regard to teachers and physiological arousal, the authors provide the example that tension can be interpreted as "anxiety and fear that failure is immanent or as excitement—being 'psyched' for a good class" (p. 345).

Jamil et al. (2012) discussed personality traits including high extraversion and low neuroticism as connected to positive physiological and emotional arousal and asserted that teachers who exhibit these personality traits tend to report higher levels of teacher self-efficacy. The researchers also suggested that teachers who do not possess inherent personality traits related to extraversion and social engagement could benefit from programs that assist with acquiring certain personality-related social skills and behaviors including coping strategies and defense mechanisms. The Jamil et al. (2012) study considered the influence of personality on physiological arousal on preservice teachers,

but a study conducted by Regier (2019) revealed that physiological arousal influenced feelings of music teacher self-efficacy in mid-career teachers only. In the Regier study, preservice and late-career music teachers reported no significant influence on self-efficacy beliefs as a result of physiological arousal, and the researcher concluded that the influence of physiological arousal diminished as music teachers transitioned from mid-career into late-career teachers. Regier suggested this was due to declining motivation or enthusiasm which evolved into feelings of serenity followed by disengagement at the end of music teachers' careers.

### **Classroom Management and Self-Efficacy**

Bandura (1997) discussed teacher self-efficacy as a determinant of the effectiveness of classroom management and asserted that teachers with a low sense of self-efficacy implement classroom management through punitive and restrictive measures and generally do not trust their ability to manage the classroom. On the contrary, teachers with a high sense of self-efficacy tend to use persuasion and appeal to students' "intrinsic interests and academic self-directedness" (p. 241). Bandura asserted that good classroom management represents one of several core components of teaching that contribute to feelings of teacher self-efficacy, but poor classroom management can lead to a sense of inefficacy that often results in teacher burnout.

Teacher self-efficacy was originally considered a single construct, but Aloe et al. (2014) discussed the multidimensional nature of teacher self-efficacy which includes instructional efficacy, engagement efficacy, and classroom management efficacy. The authors described classroom management efficacy as "the extent to which a teacher feels

competent in organizing a classroom, maintaining order, and gaining the participation and attention of all students” (Aloe et al., 2014, p. 105). An effective learning environment requires good classroom management, and other researchers have revealed that the level of skill in this area influences teachers’ sense of self-efficacy. Emmer and Stough (2001) supported this idea as it pertains to learning environments in their discussion of educational psychology: “Good classroom management, then, functions as a condition for student learning, by allowing teachers to accomplish other important instructional goals” (p. 104). The connection between classroom management and student achievement and the resultant sense of teacher self-efficacy, reveals the determinant nature of these multidimensional aspects of teacher self-efficacy.

Bandura (1997) discussed teacher self-efficacy and classroom management within inner-city urban communities and emphasized the need for “radical restructuring of the school environment” (p. 251). The author also asserted that schools in the United States do not serve disadvantaged children well, and that most inner-city school children exhibit serious deficits in their educational development. Bandura's conclusions illustrate the need for highly efficacious teachers in inner-city schools and highlights the importance of school setting and the influence of environment on teacher self-efficacy. The overall school environment consists of individual classroom environments, and other researchers have explored classroom environment as a product of the nexus between classroom management and teacher self-efficacy.

Knoblauch and Chase (2015) discussed the influence that school setting has on teacher self-efficacy and the connection between teacher self-efficacy and classroom

management. The researchers conducted a study with participants from urban, suburban, and rural school districts that revealed urban and rural schoolteachers had a significantly lower sense of self-efficacy with regard to perceptions of their ability to manage the classroom and engage students than teachers in suburban districts. Knoblauch and Chase suggested that suburban teachers' familiarity with the suburban school culture in which they teach results in positive self-perceptions of teachers' classroom management ability. However, a potential cultural mismatch between teachers from suburban backgrounds and students in urban or rural communities might correlate to negative self-perceptions of teachers' classroom management ability, resulting in a diminished sense of self-efficacy.

The consideration of the school setting as a factor that might affect classroom management and therefore influence teacher self-efficacy extends into the realm of online learning. Performance-based music classes in particular present unique challenges for various technological reasons, but the fundamental ideas of human connection, responsiveness, and engagement with students are difficult to emulate through an online platform. de Bruin (2021) discussed the significance of interpersonal connections between teachers and instrumental music students and acknowledged that the COVID-19 lockdowns and restrictions had a negative influence on music teachers' abilities to connect with these students: "The online habits cultivated in a class of 25 plus can be damaging to the high-level engagement and interaction that occurs within the instrumental music lesson." de Bruin further commented that, "face to face interaction offers the most social and interactive of human qualities and needs" (p. 9). The absence of face-to-face interactions between students and teachers diminishes teachers' ability to

manage the classroom effectively and this is particularly true for a performance-based instrumental music class with a multitude of diverse needs.

Bandura (1997) advanced the notion that good classroom management was often achieved through a learner-centered approach, and reflected the level of teachers' sense of self-efficacy. Emery et al. (2021) integrated the theory of self-efficacy with a learner-centered approach to teaching and concluded that teachers with a high degree of perceived self-efficacy tend to assume a more supervisory role with regard to teaching, and allow students greater latitude and responsibility for their own learning. This approach to teaching breaks from the traditional top-down method of teaching in which students function solely as receivers of information from their teacher. Emery et al. reinforced the idea that teachers with a strong sense of self-efficacy benefit themselves and their students and could result in "positive impacts on students and student learning outcomes" (p. 2). The researchers also posited that professional development opportunities for teachers conjoined with high levels of teacher self-efficacy were the most important determinants in achieving a learner-centered classroom. The researchers further asserted that professional development and self-efficacy are interrelated and are "inherently interacting with one another, for example, professional development can affect self-efficacy in teaching" (p. 19). Emery et al. (2021) also reinforced the idea that individual characteristics, experiences, and beliefs affect teachers' approach to education, and that teacher-centered perspectives and approaches impede the adoption and implementation of learner-centered pedagogical practices.

Emery et al. (2021) discussed two separate categories that work in tandem to

determine teaching practices and contribute to teachers' pedagogical approaches: individual characteristics and environmental factors. Individual characteristics include self-efficacy, professional development, and teaching beliefs and intentions, whereas environmental factors include departmental climate, faculty time allocation, and course constraints. The individual characteristics of self-efficacy and teaching beliefs and intentions relate most closely to the current study's purpose and Emery et al. (2021) described teaching beliefs and intentions as the way that teachers transmit knowledge through either passing information to students through direct instruction or lecturing, or through a more constructivist approach which enables students to construct their own knowledge. The teacher-centered approach aligns with the model of students as passive receivers of information, whereas the learner-centered approach emphasizes the constructivist stance.

### **Teacher Self-Efficacy and Health**

Bandura (1997) discussed health functioning in relation to self-efficacy and asserted that an individual's sense of self-efficacy can activate biological processes over a broad spectrum that impact human health and disease. Bandura noted that the stressors encountered in everyday life often result in biological effects correlated to an individual's level of self-efficacy and explained that the emotional state of stress has been shown to contribute to many physical dysfunctions, largely due to people's inability to control stressors. According to Bandura (1997), individuals who possess the ability control stressors experience no adverse physical health effects, but individuals lacking the ability to control stressors results in an activation of "neuroendocrine, catecholamine, and opioid



systems and impairs the functioning of the immune system” (p. 262).

Teacher self-efficacy correlates with teachers’ psychological and physical health and Schwerdtfeger et al. (2008) discussed psychological considerations, including emotional exhaustion and low job satisfaction resulting from stressors that form the basis for teachers experiencing burnout, which results in increased teacher attrition rates. These stressors include a noisy classroom, managing relationships with difficult parents and students, and administrative demands leading to substantial chronic stress. The authors also discussed physical illness symptoms including cardiovascular disease that manifests itself as a partial result of these unique stressors. This study, and others, further support the power of self-efficacy and the influence that self-efficacy has on teachers’ lives and careers.

Muenchhausen et al. (2021) conducted a study to understand the relationship between teacher self-efficacy and mental health and discovered a “significant, moderate correlation” between teacher self-efficacy and mental health (p. 1). The researchers asserted that destructive student behavior is “one of the most important determinants of teacher health” (p. 2) and that support from students, parents, and colleagues in the form of positive feedback can help mitigate the effects of mental and physical strain. The researchers discussed the various roles that teachers assume in the classroom including teacher, mediator, and manager and posited that the multiple demands placed on teachers often leads to high psycho-emotional stress; and chronic work-related stress may result in burnout.

The term *burnout* entered the lexicon of social and psychological researchers

initially through theoreticians such as Freudenberger (1975), and it has become commonly understood as the negative effect resulting from overwork, physical exhaustion, and professional frustration. Contributing factors to teacher burnout include problems with student behavior, teaching loads, stress, and inadequate resources (Pembroke & Craig, 2002). Skaalvik and Skaalvik (2007) conducted a study that revealed a “particularly strong correlation between teacher self-efficacy and teacher burnout [and found that] the relation between teacher self-efficacy and teacher burnout is stronger than has been found in previous research” (p. 620). The common perceptions of teacher burnout notwithstanding, more recent research has revealed a more nuanced understanding of the psychosocial challenges often faced by teachers. Smith (2022) discussed the various challenges faced by music teachers who might experience secondary traumatic stress (STS), often erroneously labeled *burnout*. Burnout, the author argued, is a label that often places responsibility for the feelings of depersonalization and emotional exhaustion on the teacher; a form of victim-blaming. Smith (2022) further asserted that the term *compassion fatigue* frequently serves as a catch-all phrase to describe what is actually STS. Music teachers typically work with students spanning several years, develop trusting relationships, and are thus positioned to be trusted with sensitive details that might involve past or present trauma in the lives of their students. These teachers might experience STS and possible burnout, two components that contribute to compassion fatigue. Smith (2022) suggested that ignoring or denying the existence of these issue could partially explain high attrition rates among the teaching community.

Bandura (1997) addressed the issue of teacher burnout and its relationship to self-efficacy and posited that teachers with a high sense of self-efficacy tend to focus on problem resolution when faced with academic stressors, but teachers who distrust their efficacy tend to avoid confronting problems and withdraw from difficult situations. According to Bandura, this method of coping with problems by withdrawal “heightens emotional exhaustion, depersonalization, and a growing sense of futility” (p. 242). Muenchhausen et al. (2021) asserted that the teaching profession places unique demands on teachers and concluded that indicators of burnout including resignation and exhaustion are higher among teachers compared with other highly psycho-socially demanding professions, frequently resulting in increased rates of teacher attrition.

### **Teacher Self-Efficacy and Attrition**

Bandura (1997) discussed the eventuality of teacher attrition when burnout is not addressed and stressors leading to burnout go unresolved. The author summed up teacher attrition rates plainly: “Attrition rates are high for teachers” (p. 243). The author also affirmed that teacher self-efficacy plays a significant role in determining whether a teacher remains or leaves their position, and teachers with a lowered sense of self-efficacy are most likely to leave the teaching profession. Bandura (1997) noted that teachers’ perceptions of self-efficacy are more influential on instructional efforts than their perceptions of other teachers’ abilities to overcome challenges through effective teaching, which supports the significance of self-efficacy and its influence on teachers’ staying or quitting intentions.

Although teacher attrition evokes an image of teachers leaving the teaching

profession entirely, attrition also refers to teachers who leave their current position and obtain employment in a different school or school district. This type of attrition can have a destabilizing effect on the school community and Yost (2006) asserted that a mismatch between teachers and the school community encourages teachers with a high sense of self-efficacy to transfer to other schools but not necessarily leave the profession. The author also asserted that teachers with a high sense of self-efficacy tend to be persistent and are willing to take risks, characteristic of teachers who “think deeply, problem-solve, and feel confident in their ability to meet the needs of their students” (p. 74).

Teacher attrition among public school teachers has been a growing source of concern within the United States for several years. According to a report provided by the Learning Policy Institute (2018), California teacher shortages, for example, continue to increase and are driven largely (88%) by teacher attrition with approximately two-thirds of attrition occurring during pre-retirement years. In a survey of twenty-five California school districts that included mostly urban and suburban communities with a smaller sampling of rural districts, Learning Policy Institute (LPI) researchers discovered that 80% of district respondents reported experiencing a shortage of qualified teachers for the 2017–18 school year.

The state of Texas also reported concerns about teacher attrition. In a report issued by the National Center for Educational Evaluation and Regional Assistance and in collaboration with the Regional Educational Laboratory Southwest Educator Effectiveness Research Alliance (2017), researchers reported that during the 2011-2012 school year, approximately 19% of Texas teachers moved between schools within a

district, moved between school districts, or left teaching in public schools and this number had increased to 22% in the 2015-2016 school year.

General teacher attrition rates present a definite concern, but music teacher attrition rates continue to be a serious concern as well and are on par with general teacher attrition rates. Hancock (2009) described the teacher turnover rate in the United States as a “consequential and disconcerting phenomenon” (p. 92) and discussed the idea of incentivizing former music teachers to return to the profession, citing teachers’ level of efficacy as one of the factors that influenced the likelihood of teacher turnover. Hancock (2009) conducted a longitudinal study to measure retention, attrition, and migration rates among music teachers and non-music teachers and noted that teacher efficacy played a role in decisions to remain in the profession for both music teachers and non-music teachers. Wagoner (2015) reaffirmed the high-stakes nature of self-efficacy and the influence this has on teachers’ ability and willingness to continue in the education profession. The author emphasized the relationship between self-efficacy and teacher burnout as a pressing concern related to teachers’ sense of identity and the pervasive conditions of teacher turnover and attrition.

The importance of teacher self-efficacy and its relationship to teacher attrition becomes clear as the need for teachers continues to grow whereas the number of qualified teachers diminishes. Previous and extant research has explored the influence of school climate and culture on teacher self-efficacy and the relationship between teacher self-efficacy and teacher attrition rates. According to Coladarci (1992), school organizations that promote a teachers’ sense of efficacy might also promote teachers’ commitment to

the organization and, therefore, to teaching. Coladarci focused on teacher self-efficacy and the way that personal and general self-efficacy influenced teachers' willingness to continue in the profession and the psychological attachment that teachers have to teaching as an indicator of their commitment to teaching.

Self-perceptions of efficacy have a significant influence on music teachers' career decisions and Hancock (2008) reached the following conclusion after conducting a study that examined the influence of teacher self-efficacy on music teachers' career decisions: "Music teachers who reported greater efficacy in their classrooms and in their schools were less likely to be at high risk for attrition/migration" (p. 141). Symptomatic of teachers' diminished self-efficacy levels, teacher attrition and migration might indicate the need for teachers to reflect on previous mastery experiences and general career satisfaction before reaching the point of developing quitting intentions.

### **Music Performance Efficacy**

Bandura's (1997) theory of self-efficacy explored the manner in which feelings of self-efficacy relate to expectations of success or failure, and this highly adaptable theory has been applied to a multitude of different fields and endeavors. Music performance represents an area in which Bandura's theory of self-efficacy plays a significant role, and Zarza-Alzugaray et al. (2020) discussed Music Performance Anxiety (MPA) as a concern for many performing musicians. The researchers explored the concept of musical self-efficacy and defined musical efficacy as "the perception of one's own competence to perform in front of an audience or to prepare such a performance via a learning process" (p. 2). The researchers applied Bandura's framework of self-efficacy to the music

performance model and examined the manner in which the sources of self-efficacy influenced feelings of self-efficacy among performing musicians. Zarza-Alzugaray et al. (2020) discussed the need to establish a balance between an individual's actual capacity or ability and "metacognitive processes that underpin one's beliefs" (p. 3). These metacognitive processes support personal perceptions of skill and ability levels that tie in with Bandura's (1997) discussion of self-efficacy and the sources of self-efficacy.

Zarza-Alzugaray et al. (2020) reinforced Bandura's (1997) theory and discussed the way in which mastery experience influenced feelings of self-efficacy with regard to music performance and asserted that actual music performance achievement rather than perceived beliefs in music performance positively or negatively affected self-efficacy beliefs. Physiological arousal played a unique role in the Zarza-Alzugaray et al. (2020) study because of the direct connection this source of self-efficacy has to music performance in the form of Music Performance Anxiety (MPA). The researchers also posited that vicarious experience presents as a source of musical efficacy when performers participate as equals in varied musical activities, and verbal persuasion, which encourages and improves motivation.

McPherson and McCormick (2006) addressed the relationship between self-efficacy and music performance and used this correlation to explore the difference between self-concept and self-efficacy as applied to performing musicians. The authors explained that self-concept refers to the general perception of one's skill or ability levels and might include regarding oneself as a good musician, but the more specific considerations of being a performing musician, such as a violinist evaluating the skill

required to perform a difficult bowing or a trumpeter having enough stamina to execute high notes at the end of a lengthy composition relate more closely to considerations of self-efficacy. McPherson and McCormick (2006) paraphrased Bandura's (1997) theory of self-efficacy as follows: "self-efficacy thoughts refer to a person's beliefs about the extent to which she or he can do a task in a particular situation" (p. 323), and situation-specific judgements of musical performance align with this theory. Bandura (1997) described self-efficacy as a capability that must serve "innumerable purposes" and that perceived efficacy is concerned with "what you believe you can do with what you have under a variety of circumstances" (p. 37). McPherson and McCormick (2006) expressed that a person's belief in their ability to perform a certain task or activity supersedes other predictors of achievement including social support, academic knowledge, or physical skills.

Hendricks (2014) supported McPherson's and McCormick's position that self-efficacy functions as a higher predictor of achievement than self-concept and reinforced the notion that perceived self-efficacy aligns with task-specific judgements rather than generalized perceptions of ability. Hendricks also cited Pajares (1996) who asserted that self-efficacy cannot be effectively measured by assessing general self-efficacy or confidence, and that this generalization measures characteristics of personality rather than specific skills. Hendricks (2014) and Pajares (1996) concurred with Bandura's (1997) view that, "It is unrealistic to expect personality measures cast in generalities to shed much light on the contribution of personal factors to psychosocial functioning in different task domains and contexts and under diverse circumstances" (p. 40).



Bandura (2012) criticized the view that personality serves as a major determinant of one's skill and ability levels and labeled personality theories as "armchair theories" (p. 33) not tied to a theoretical framework. Bandura discounted the influence of The Big Five model of personality traits developed by McCrae and Costa (1987) which include conscientiousness, agreeableness, extraversion, openness to experience, and emotional stability. Although these personality traits correlate to self-concept, Bandura (2012) argued that personality theories promote an erroneous "one-size-fits-all" approach to understanding behavior and ignore the contextualized nature of ever-changing events and circumstances that influence self-efficacy.

With regard to musical efficacy and notwithstanding Bandura's (2012) criticism, Swaminathan and Schellenberg (2018) referenced The Big Five model of personality traits and asserted that learning music is specifically related to *openness to experience* and with musical expertise. The authors cited aesthetic sensitivity and intellectual engagement as indicators of openness to experience which may increase the likelihood of enrollment in music lessons, promote the development of listening skills, and enhance performance on tests of musical competence by increasing interest and motivation. Swaminathan and Schellenberg (2018) concluded that "the role of personality should be considered whenever researchers ask whether individual difference in music training or musical competence are associated with other variables" (p. 4), and suggested that future studies could benefit from personality measurements which could reveal openness to experience as an indicator of music lesson effectiveness.

Other researchers have provided studies on teacher personality traits that contrast

with Bandura's (2012) position. Hamann et al. (1998), for example, conducted a study that measured the influence of preservice teachers' social skills on teacher effectiveness and revealed "a significant relationship between teaching effectiveness scores on the Survey of Teaching Effectiveness (STE) and certain social skills scores on the Social Skills Inventory (SSI)" (p. 96). The social skills measured in the Hamann et al. (1998) study included emotional expressivity, emotional sensitivity, and social control scores and were positively associated with the total scores on the Survey of Teaching Effectiveness. In addition to the Hamann et al. (1998) study, Biasutti and Cocina (2017) posited that music teacher self-efficacy could be predicted using a multidimensional model consisting of variables including personality traits. The researchers discovered that certain personality traits that reflected high social competence correlated to high levels of self-efficacy among music teachers and that music teachers tended to be evaluated as more effective than their colleagues who did not express similar interpersonal abilities.

### **Music Teacher Experience and Self-Efficacy**

Years of teaching experience correlates to perceptions of self-efficacy, and music teachers' sense of self-efficacy typically increases with experience. Biasutti and Cocina (2017) explored the relationship between music teacher self-efficacy and the degree of experience teaching music. The researchers discovered that the level of teaching expertise affected several dimensions of teaching effectiveness including beliefs about music teaching and learning. The researchers conducted a study that revealed statistically significant values for music teacher self-efficacy and experience and concluded that more experienced music teachers develop higher levels of music teacher self-efficacy. Biasutti

and Cocina (2017) also posited that the development of a positive professional self-assessment among music teachers resulted from a combination of personal beliefs and level of expertise leading to enhanced feelings of self-efficacy.

West and Frey-Clark (2019) also found that music teacher self-efficacy was influenced by years of teaching experience and that music teachers with ten or fewer years of experience reported a lower sense of self-efficacy than teachers with more than ten years' experience. The researchers postulated that the variance in the numbers of teachers in the low efficacy, below ten-year group versus the high efficacy, greater than ten-year group occurred because (1) teachers with more than ten years' experience had become more efficacious with experience and (2) teachers with lower levels of self-efficacy had simply left the profession within the first ten years. Wagoner (2011) also found that music teacher self-efficacy increased with years of teaching experience and this finding is consistent with other researchers' conclusions including Tschannen-Moran and Woolfolk Hoy (2007) who found that experienced teachers had higher self-efficacy beliefs than novice teachers. Klassen and Chiu (2010) also found that years of experience and job-related stress were related to teachers' self-efficacy and that teachers' self-efficacy was influenced by years of experience.

Pfzner-Eden (2016) provided a contrasting perspective on the relationship between years of teaching experience and self-efficacy. The researcher referred to proxy indicators of self-efficacy that some researchers have used in place of actual sources of self-efficacy including participants ratings of how satisfied they were with their professional performance, participants' ratings of own success compared to peers, and

teaching experience in years. The researcher explained that participants' ratings of own success compared to peers confounded mastery and vicarious experiences and that participants' satisfaction with their own performance was significantly related to teacher self-efficacy. Pfitzner-Eden also asserted that teaching experience in years in particular is not an effective indicator of self-efficacy and is not congruent with Bandura's conception of self-efficacy because it is "an objective indicator that lacks an evaluative component and thus does not reflect the interpretation that takes place at the cognitive processing stage" (p. 4). Pfitzner-Eden suggested that study findings confirm the incongruence of proxy indicators with Bandura's conception.

### **Music Teacher Gender and Self-Efficacy**

Women in the United States have traditionally gravitated toward professions that are congruent with family needs, whereas men have sought positions that offer the greatest financial and personal incentives (Rice & Barth, 2017). Traditional women's occupational roles have included careers in, for example, nursing, child development, and education, whereas men's occupational roles have often included finance, engineering, and computer programming positions. Although these gender-based stereotypes continue to be challenged, the majority of teachers in elementary and secondary schools in the United States are women (National Center for Education Statistics (2020). The role that gender plays in music teacher self-efficacy was investigated by Biasutti and Cocina (2017) who concluded that female music teachers generally expressed a higher level of self-efficacy in teaching activity than their male colleagues. The researchers found that gender emerged as a predictor of music teacher self-efficacy in addition to other

predictors including social skills, beliefs about musical ability, and teaching experience. Biasutti (2012) also discovered that preservice female teachers viewed teamwork with colleagues to be of more importance than male preservice teachers. Traits typically aligned with feminine gender roles include sensitivity, warmth, and a nurturing quality (Weisgram et al., 2011), which might partially explain the general perception of women as collaborative team members who emphasize relationship-building. Zhukov (2012) found that females adopted a more collaborative relationship with their pupils than male teachers and tended to answer students' questions more frequently and spent more time in discussion with students than male teachers. Gender research by Biasutti (2012) and Zhukov (2012) suggest that, generally, male teachers assume a more authoritarian role and female teachers a more cooperative role.

The relationship between music teacher gender and self-efficacy is of particular interest because of the inherent inequity found within the music education field when viewed through the lens of gender equity. The most obvious aspect of this inequity is the challenge that many women face in maintaining a balance between work and family. Bennett (2008) discussed the difficulty of maintaining a work and family balance and found that female musicians often assume careers in teaching rather than performance careers due to the challenges associated with traditional gender roles. These challenges include raising a family while attempting to maintain an uninterrupted music performance career. The researcher found that performance was the primary role of 35% percent of the females and 55% of males studied, whereas teaching was the primary role of 58% of females and 41% of males. Bennett asserted that musicians changed from a

performance role to a teaching role or another career path due to the desire for increased job satisfaction, stable employment, and a higher salary.

### **Chapter Summary**

In this chapter, various facets of culture were presented in the form of a literature review in order to explore some of the challenges to teacher self-efficacy that might affect teachers working outside their background, training, and experience. Multiple definitions of the term *culture* were presented in an effort to demonstrate the complicated nature of the term and how culture integrates specific ideas about race religion, and ethnicity, but also an individual's general worldview. Cultural identity, authenticity, and transmission as related to music and music education was also examined in this chapter as well as the meaning in and of music outside an individual's personal cultural experience. Culture-related phenomena such as culture shock and praxis shock were also discussed and the potential for these concerns to affect teachers' sense of self-efficacy. Definitions of the four sources of self-efficacy were provided and multiple scholars' writings were accessed to support the self-efficacy theoretical framework and the potential influences on teacher self-efficacy. Additionally, the multidimensional aspects of teacher self-efficacy were explored and included classroom management efficacy, the effects of teacher self-efficacy on teachers' health, the influence of years of teaching experience, teachers' gender, and factors leading to increased rates of teacher attrition.

## **CHAPTER 3**

### **METHOD**

The current study aimed to understand the influence on music teachers' sense of self-efficacy when teaching in unfamiliar environments through participant testimonies and discussions of key episodes in music teachers' career experiences. Case study methodology provides an appropriate framework for this type of qualitative research and examines participant experiences, integrates narratives and storytelling, and other information in order to bring an understanding of participants' lived experiences to the reader. Stake (1995) discussed the importance of qualitative research that uses narratives and storytelling as a vehicle to bring understanding to the reader:

To sharpen the search for understanding, qualitative researchers perceive what is happening in key episodes or testimonies, represent happenings with their own direct interpretation and stories (i.e., narratives). Qualitative research uses these narratives to optimize the opportunity of the reader to gain an experiential understanding of the case. (p. 40)

The current study maintained a semi-structured framework throughout the interview process and allowed for participant story-telling and interpretation in alignment with Stake's (1995) perspective on qualitative case study research.

#### **Study Design**

The qualitative methodology of case study was employed to explore how working in communities outside of their own sociocultural background, training, and experience influences music teachers' feelings of self-efficacy. According to Feagin et al. (1991), the

use of case study allows researchers to “see human beings up close, get a sense of what drives them, and develop claims of how their personal as well as collective lives have been created” (p. 11). The current study included participant narratives, interviews, and journal entries seeking to understand how participants’ sense of self-efficacy is influenced when teaching music in unfamiliar sociocultural environments, and the construction of the current study’s research questions supported the use of the case study approach. Each question required the participant to consider issues of self-efficacy when teaching in unfamiliar environments and reflect on past and present teaching experiences. Interview question design supports the core research questions with the intent of extracting stories of lived experiences and perceptions of the influence these experiences had on participants’ self-efficacy. The case study approach emerged as the most appropriate methodology for the current study, as it aligns more with the current study’s purpose when compared with other qualitative methodologies such as grounded theory, phenomenology, ethnography, or narrative research.

The emphasis on understanding the phenomenon of changes to teacher self-efficacy when working in environments outside teachers’ background, training, and experience as understood through participants’ testimonies made a compelling argument for the appropriateness of the case study approach in the current study. I employed a modified multi-case or collective case study method in order to gather data from a number of divergent and unique music teacher participants who shared a common experience. Most of the research focused on participants’ individual stories and did not include, for example, detailed descriptions of school sites, administrators, or university



credential programs attended by participants. My use of the term *modified* was intended to qualify the research with this understanding. Stake (2006) addressed the need for similarities between cases in a multi-case study: “For multicase research, the cases need to be similar in some ways—perhaps a set of teachers, staff development sessions, clinics, or airport security stations” (p. 1). Each participant represented a case with multiple cases studied in an effort to gain insight into similarities and differences between cases, and a cross case analysis explored these similarities and differences.

A bounded system determines the focus and extent of the research in an effort to ensure that the study remains reasonable in scope. Each participant served as a case bounded by place and setting, overall teaching experience, and experience teaching in cultural environments outside of the participant's prior background and training. Selected urban, and suburban schools in northern California during the first semester of the 2020 school year defined the boundary for time and place. In order to provide a comprehensive view of each case, the current study included five participants. Participants selected included music teachers with current or prior experience teaching in environments dissimilar from the participants' background and culture.

The limited number of participants supports the focus of the current study, which does not seek to provide a broad generalization of information obtained through research, but rather to understand a particular phenomenon well. Stake (1995) discussed the case study as a method concerned with the uniqueness of each case: “The real business of case study is particularization, not generalization. We take a particular case and come to know it well, not primarily as to how it is different from others, but what it is, what it does” (p.

8). The study included participants who have experienced the phenomenon of teaching music in communities outside of their own sociocultural background, training, and experience, with the goal of the study to provide a rich and comprehensive portrait of the phenomenon as understood through participants' experiences.

Eros (2009) conducted a case study similar to the design of the current study, adding further support for the use of this methodology. Eros discussed urban teachers in the second stage of their teaching careers and conducted a multi-case study that explored the experiences of three urban music teachers through interviews, a background survey, an email journal, and focus group input. Eros' study provided a rich and thick description of participants to include background, teaching experience, perceptions of teaching in urban areas, and general worldview. Although the current study seeks to explore a different phenomenon, Eros' overall design, organization, and thoroughness provided a model for the current study, which the current study attempted to emulate.

### **Participants**

Participants for this study included five music teachers who currently experience or have experienced the phenomenon of teaching music in communities outside of their own sociocultural background, training, and experience. Purposive sampling was used as a recruiting method, with the objective of including participants from a diverse cross section of teachers including gender, race, ethnicity, age, and years of teaching experience. Participants' years of experience was divided into two categories:

1. Early-career teachers (less than five years teaching experience)
2. Experienced teachers (five years or more teaching experience)

The five study participants included:

1. Angela (Early-career teacher)
2. Brittany (Early-career teacher)
3. Carl (Experienced teacher)
4. Denise (Experienced teacher)
5. Erica (Experienced teacher)

Participants were selected based on experience working in sociocultural environments outside of their background, training, and experience and included teachers from inner-city urban areas and suburban communities. Rural school district participants were not available for the study; however, one participant did teach at a rural school for one year before taking a position in a suburban environment. As mentioned, the selection of participants for the current study used purposive sampling in an effort to most genuinely explore self-efficacy challenges for music teachers working outside of their personal backgrounds and experience. I approached each participant with the explanation that the study involved examining their experiences teaching in environments culturally dissimilar from their own. Participants acknowledged understanding this premise and, throughout the interviews, referenced racial, ethnic, and socioeconomic differences between themselves and the communities they served. Participants did not question the reasons they were selected for the study, and I interpreted this as an implicit understanding on their part that they were selected to participate based on their cultural differences from the communities in which they served. Current study participants included music teachers currently enrolled in a music teaching credential program with

field experience requirements, and those currently credentialed and active in a K-12 public school music classroom. Pseudonyms were used in place of actual participant names in order to maintain confidentiality and any identifying information has been omitted from the original transcribed data. Introductory information was gathered from each participant in an effort to understand their backgrounds, upbringing, and views held before teaching and after teaching in the public school system. Most of the collected data was obtained from interviews, which began with participant biographical information, reasons for entering the education field, preparation for teaching in unfamiliar sociocultural environments, and reported issues of self-efficacy when working in these environments.

### **Participant Profiles**

Angela was born to a middle-class family and was raised in a suburb in northern Taiwan prior to immigrating to the United States. Angela immigrated as a fourth-grade elementary school student and her family settled in an area in California comparable to the suburban community from which she had known in her previous home country. Like many newcomers, Angela faced the challenge of learning English in an immersion model setting with no one to translate; a more or less “sink or swim” situation. In addition to this challenge, learning the traditions, holidays, and cultural norms in her new setting proved to be formidable, but her determination to succeed and overcome these challenges resulted in a successful transition to her new, adopted culture. Angela speaks fluent Mandarin and became fully fluent in English. She graduated from high school, eventually

earning a bachelor's degree in music, a master's degree in music performance, and a music teaching credential.

Brittany's background, like all participants, is unique and provided an interesting contrast to the experiences she had as a student teacher in an inner-city urban community and in her current teaching position at two school sites that she described as culturally dissimilar from one another. Brittany is a Caucasian female born and raised in an affluent suburban community in northern California, but attended school in a lower socioeconomic part of the city that resembled the demographics of families in one of two school sites in which she is currently employed as a music teacher. She described the two sites as being very different from one another, one being located in an affluent neighborhood with a majority of Asian students enrolled, and the other a school located in a less affluent neighborhood with a majority of Caucasian and Hispanic students.

Carl is Caucasian, raised in a suburban neighborhood, and comes from a family that placed great emphasis on higher education. This description might seem common, even stereotypical, but Carl's background is unique in several ways. A product of the public-school education system in the state of New York, Carl's parents insisted that he attend culturally diverse public schools rather than the more affluent, private schools available to him in the area. Carl's parents were both teachers in the public school system and were committed to serving where the need was greatest. Carl grew up with a multicultural perspective on society and a belief that equal opportunity should exist for all people regardless of race, ethnicity, or socioeconomic status. Ironically, Carl's background included being witness to what he described as "White flight" in the area in

which he grew up. Carl identifies with the dominant White culture but attended a school as a child in which he was not part of the overall ethnic or racial majority.

Denise is an Asian female who taught music in a school district comprised of predominantly Caucasian students and their families and had taught in the same school site her entire teaching career. Denise was raised in a suburban environment and found her first teaching job in an even more affluent suburban environment in northern California. Although the community in which Denise worked experienced some growth in terms of the representation of diverse cultures, the city maintained a dominant, mostly White, cultural identity. Denise entered the music teaching profession at a time when there were few female high school band directors in California and possessed a distinctive perspective as an experienced teacher who had taught music for thirty-nine years and was nearing retirement.

Erica is an African American female born and raised in a low income, high poverty inner- city and was bussed across town as a child to attend school in a predominantly White community. The early experience of attending school in a completely different sociocultural environment from where she lived foreshadowed much of the way in which Erica's teaching career evolved. Erica worked for one school year in a rural school district after receiving a teaching credential, but found the district to be a poor fit. Erica's current school district is located within an affluent, mostly White suburb, and although different from the rural community school district, it is still in direct contrast with the community in which she was raised. Table 1 provides basic demographic information for participants:

**Table 1***Participant Demographics*

<b>Participant</b>	<b>Race/Ethnicity</b>	<b>Teaching Experience</b>	<b>Background</b>
Angela	Asian	Early-career 3 years	Suburban, middle class
Brittany	Caucasian	Early-career 3 years	Suburban, middle class
Carl	Caucasian	Experienced 20 years	Suburban, middle class
Denise	Asian American	Experienced 39 years	Suburban, middle class
Erica	African American	Experienced 20 years	Urban, low-income

**Research Procedures**

The research procedures included contacting participants via email to request their participation in the current study and obtaining informed consent. An initial Self-Efficacy Rating Scale (SERS) was sent to each participant via email after receiving agreement to participate in the study. Participants were asked to rate their preservice level of self-efficacy and their level of self-efficacy at the beginning, middle, and end of the study. Participants were also asked to keep a journal of thoughts, feelings, or experiences related to the study's purpose and submit on a weekly basis via email throughout the duration of the study. Three separate interviews were conducted with participants during the fall semester of 2020 which extended from September to December. The first set of interviews were conducted at the beginning of the semester, the second during the middle of the semester, and the final interviews at the end of the semester. Participants were contacted via email and interview times and dates were scheduled.

## **Data Collection**

Data collection utilized traditional methods including participants' journal entries in which participants were asked to respond to prompts (see Appendix A), Self-Efficacy Rating Scales (SERS) in the form of a modified Likert scale (see Appendix B), and semi-structured interviews developed from pre-designed interview questions (see Appendix C). Interviews were conducted via the *Zoom* digital platform, modified Likert Self-Efficacy Rating Scales (SERS) were conducted through Google Forms, and participant journal entries were received via email. All participant data were collected during the fall semester of 2020, from September through December over a twelve-week period, and stored on a secure, external, password-encrypted hard drive at my home office.

Participants were asked to complete the SERS at the beginning, middle, and end of the study as well as a preservice self-efficacy rating. The preservice SERS was used to evaluate participants' recollection of their feelings of self-efficacy and to measure those responses against feelings of self-efficacy at the beginning, middle, and end of the current study. The SERS administered during the current study was intended to track participants' sense of self-efficacy throughout the study and determine any changes to perceptions of self-efficacy that might be related to thoughts or questions generated through interviews.

Semi-structured interviews served as the main source of data collection for the current study and provided a framework for discussion. Interview questions were posed to participants in a way that addressed the study's purpose and guided the discussion, but also allowed participants to express ideas or thoughts that were directly or indirectly



related to interview questions. Participant interviews served to gather generalized and specific ideas of participants' self-assessment of efficacy levels when teaching music in communities outside their sociocultural background, training, and experience. The timing of the interviews was coordinated to explore participants' feelings of self-efficacy during specific periods of the semester as music teachers often experience varying amounts of workload stress in a one-semester period. Vitale (2012) discussed the anxiety and stress music teachers experience in a single semester as they help students of varied skill levels prepare for performances, conduct before and after school rehearsals, contend with phone calls, meetings, and other duties and obligations, and end the semester with a musical performance. These were common experiences for the current study's participants as well and three separate interviews were conducted for each participant in order to evaluate feelings of self-efficacy throughout the fall semester and determine any changes to feelings of self-efficacy.

The SERS were utilized to capture any changes to feelings of self-efficacy that might have emerged from the different periods of the semester in a way that was readily observable. The SERS asked participants to rate their feelings of self-efficacy at the beginning, middle, and end of the current study on a scale from one to ten and this information was used in conjunction with participant interviews and journal entries to triangulate the data and form a clearer picture of participants' sense of self-efficacy when teaching in environments outside of their won background, training, and experience. Participants were also asked to rate their sense of self-efficacy prior to becoming teachers with regard to teaching in environments outside of their won background, training, and

experience. The initial, mid-study, and final SERS were given to participants to complete after each interview beginning in October, 2020 and ending in December, 2020.

Participants were asked to keep an electronic journal and submit journal entries on a weekly basis via email. Participants were given prompts to address their feelings about their cultural identity in relation to their students and thoughts or feelings related to teaching in a sociocultural environment outside of their own background, training, and experience. The journal prompts were designed to guide participants in considering self-efficacy issues related to the study's purpose, but also encouraged participants to add any thoughts or feelings, past or present, that occurred to them even if not directly related to the current study. This open-ended prompt design was intended to draw from participant experiences of which participants might not have been consciously aware, but activated a memory of an experience that contributed to current feelings of self-efficacy. Journal entries were received from September, 2020 through December, 2020.

### **Data Analysis**

A system of concept coding was used to facilitate analysis of interviews and journal writings to discover common themes and highlight information related to the study's purpose. The coding system was intended to reveal emergent themes in order to form a comprehensive picture of participants' experiences and the manner in which these experiences influenced participants' sense of self-efficacy when working in culturally unfamiliar environments. *The Coding Manual for Qualitative Researchers, 3rd edition* by Johnny Saldaña (2016) served as a data coding resource and the creation of a master code list emerged from participants' answers to interview questions, surveys (SERS), and

journal entries.

According to Saldaña (2016), descriptive coding is an appropriate coding method for virtually all qualitative studies and uses a word or short phrase to summarize the basic passage of a topic. Descriptive coding was used to create a master coding form (see Appendix D) and integrate issues or emergent themes in order to discern influences on music teachers' sense of self-efficacy when working in unfamiliar environments. Issues and emergent themes included generational or other demographic characteristics of participants, amount of support received from administrators and colleagues, sociological perspectives, and participants' general perceptions of feeling valued in their positions. Data collected from participant interviews was also used to create a self-efficacy coding form (see Appendix E) that specifically addressed feelings of self-efficacy and any changes to self-efficacy. The data measured frequency of occurrence for participants' discussion of self-efficacy and how participants were influenced by the various self-efficacy sources.

The qualitative nature of the current study relied mostly on data received from participant interviews and journal entries. The Self-Efficacy Rating Scales (SERS) were introduced in order to observe possible trends or changes and overall stability in teachers' sense of self-efficacy, and not for the purpose of conducting inferential statistics. Participants responded to the SERS by rating their sense of self-efficacy to teach in a culturally dissimilar environment on a scale from zero to ten following each of the three interviews. Participants were also asked to recollect their sense of self-efficacy to teach in a culturally dissimilar environment prior to becoming teachers using the same rating

mechanism. In addition to the SERS, participants were asked to rate the source of self-efficacy that had the most influence on their sense of self-efficacy from 1 to 4; one being the most influential and four the least influential.

Participants' journal entries were analyzed by extracting data relevant to the study's purpose and evaluating it within the context of cultural dissimilarities between teacher, student, and other stakeholders. The data analyzed included participant recollections of issues related to culture and these data were triangulated with interview question responses and SERS data to form a more complete picture of participants' sense of self-efficacy when teaching in a culturally dissimilar environment. The open-ended nature of the journal prompts allowed participants to discuss issues directly related to the current study's purpose, but also allowed freedom to explore feelings, past experiences, or situations that might not be directly related to the study prompts. The open-ended structure of the prompts was intended to provide participants an opportunity to communicate a broader conception and perspective on culture related to working in culturally dissimilar environments.

### **Trustworthiness and Reliability**

Member checks with participants were conducted with participants in order to acknowledge the accuracy of interview data. Participants completed member checks by reviewing transcribed data from interviews and approving the information contained within the study. The process of procuring data sources included interviews with participants, collecting participant journal entries, and Self-Efficacy Rating Scales (SERS). Similarities or differences between participants' account of experiences, journal

entries, and SERS formed the basis for triangulating information received from interviews, which served as the main data collection method. Discussions with participants regarding their university credential program served to triangulate relationships between participants' perspectives of teaching in unfamiliar environments, and the amount of preparation provided by the university credential program for teaching in varied sociocultural environments. Bowen (2005) discussed triangulation as a means of corroboration, which allows the researcher to be more confident of the study conclusions. Trustworthiness and reliability guidelines similar to those suggested by Bowden (2005) were utilized, and included the intake of raw data, the search for emergent themes, and a rigorous reexamination of the data for similarities and differences between cases.

### **Ethics**

The current study received approval from the Institutional Review Board (IRB) at Boston University, Boston, Massachusetts through a rigorous process in which the study design, method of data collection, and other relevant aspects of the study were reviewed and eventually received approval. An amended approval was required due to the restrictions and lockdowns related to the COVID-19 pandemic which prevented in-person interviews and observations, and this had a significant impact on the way in which the research was conducted (see Appendix F). The use of human subjects in the current study necessitated additional review from the IRB to address issues such as participant privacy and anonymity, handling and storage of data, and informed consent. In addition to these security and privacy measures, interview questions and digital platforms used to conduct interviews were disclosed, reviewed, and approved. Participants were notified that they

could decline to participate in the current study at any time during the study with no negative consequences and that they could refuse to answer any questions at their sole discretion.

### **Chapter Summary**

In this chapter, the method used in the study was described, parameters for selecting participants were addressed, and the process of data collection and analysis was outlined. Stake's multi-case study examples informed the current study, and participants were selected through the process of purposive sampling in order to represent a varied cross-section of demographic characteristics including race, ethnicity, and gender. Participant profiles were described and included background information such as the environments in which participants were raised, neighborhoods lived in, and years of experience teaching music. Trustworthiness and reliability measures were described and ethics considerations were addressed, which included the process of receiving Institutional Review Board (IRB) approval from Boston University.

## **CHAPTER 4**

### **FINDINGS**

This chapter is organized into two sections. The first section introduces the five study participants and examines their personal background, preparation to teach in environments outside their personal background, and experience teaching in dissimilar sociocultural environments. This initial section of the chapter is structured in a way that introduces each participant and contributes background information relevant to the study's purpose with a particular focus on culture. The second section of the chapter examines participants' experiences through a cross case analysis model and reveals similar and contrasting perspectives related to the study's purpose of understanding how working in dissimilar cultural environments affects music teachers' sense of self-efficacy.

#### **Participants' Background**

##### **Angela**

I first met Angela when she was in the music teacher-credentialing program at a university in Northern California. Angela had been placed as a student teacher during the spring semester at the middle school in which I taught band, orchestra, and choir and she had also student-taught the previous semester at an elementary school. Angela's background is unique from the other study participants in the sense that she is an immigrant from Asia, is bilingual, and had the benefit of teaching privately for several years before becoming a public-school music teacher. I got to know Angela as an accomplished musician in vocal as well as instrumental technique and mentored her during her final rotation as a student teacher.

Angela comes from a musical family and was influenced by her mother who is a music teacher, singer, and pianist. Angela had also studied with notable mentors from the professional performance world and I was impressed with her overall music content knowledge, skills, and abilities. During her time as a student teacher at the middle school, I had the opportunity to observe her over the period of a school semester and her growth and development as a music teacher was notable. Angela always offered to be of assistance with classroom details, concert preparation, or small group instruction and she did not hesitate to assist me when asked to participate in this study. While working with Angela, I discovered that she was also well traveled, and had performed internationally with her high school music ensemble.

Angela's background made her uniquely suited for this study because of the differences between her cultural background and the dominant culture to which she immigrated, and the reality that her initial public school teaching experience began with student teaching in a lower-income, inner-city urban area. This experience was far-removed from the suburban affluence to which she was accustomed and we had several conversations about the challenges facing inner-city urban music teachers.

### ***Cultural Identity***

As an immigrant to the United States, culture played a significant role in Angela's personal and professional life. Angela had an interesting perspective on her cultural identity as a hybrid of two disparate cultures that blend together to form a new, third culture:



I actually learned a term, I don't know if you've heard of it, it's called *third culture kid*, and I was like, "Oh, so there's a term for people like me!" We're a third culture because we are kind of blended from both cultures in terms of the way we speak, or the way we were raised. So that really makes us, I guess, unique, but also, sometimes hard to fit in completely because we are so different in certain ways, and so sometimes it feels like we're not quite of one culture or the other.

Angela's acknowledgement that it's "sometimes hard to fit in completely" raised a tangential but relevant question with regard to the current study: *Who is doing the teaching in these culturally diverse environments?* A great deal of literature has been presented that explores the multicultural classroom from the presumption that the teacher is of the dominant culture, whereas students are the multicultural part of the multicultural classroom. However, teachers such as Angela are themselves representative of the multicultural classroom and might experience challenges in a different way than that of a teacher from the dominant culture. These challenges might include language issues, as well as perceptions and prejudgments from students and staff. These ideas warrant further research and could form the basis for an extended study on the cultural implications of teacher and student connectedness.

### ***Preconceptions***

Angela expressed her preservice feelings about public school teaching and revealed a reluctance to pursue classroom education as a profession:

I didn't want to be a teacher for the longest time. Like, I've been a private lesson teacher for a long time, but I didn't even consider being a classroom teacher for

the longest time. Yeah, I just didn't think I could handle that many kids at once and all that, and I still think that I'm not very good at it, to be honest.

I asked Angela about her current feelings about teaching specifically in a culturally dissimilar environment:

I will say it can definitely be difficult at times, because I don't quite relate to what they're used to, and so maybe some of the teaching methods I teach them is very foreign and takes them awhile to understand. Or, that they just don't have as much of a general interest because it's not what, where they came from, but I don't know. I try to embrace and try to get to know them more and try to figure out, okay I see a trend, you know.

Angela's admission that she still feels like she's "not very good" at teaching was difficult to quantify because her feelings might be related to several factors such as the cultural environment in which works, general suitability for teaching or working with youth, personality, or some other circumstances that influenced her feelings of inadequacy.

### ***Culture Shock***

Transitioning from a familiar cultural environment to a foreign cultural environment can result in culture shock, and Angela experienced this phenomenon more than once in her life. Her first experience with culture shock occurred in the traditional way when she immigrated to the United States as young elementary school child. The immediate immersion into a foreign culture was a solitary and lonely experience, but Angela would experience a form of culture shock again as well as praxis shock as a student teacher when she was placed in a middle school in an inner-city urban school

district as a part of her student teaching requirements. Angela's middle school student teaching experience was challenging for a variety of reasons. Located in a lower-income, very diverse, inner-city urban neighborhood, the school enrolled students from a variety of living situations including those experiencing homelessness, some in foster care, and many raised in homes well below the poverty line. Coming from a more affluent, middle-class background, Angela acknowledged having difficulty connecting with some students: "That was definitely something. I really felt disconnected because I never experienced it and was trying really hard to understand where they're coming from, be sympathetic."

*(Angela) Illustrative Vignette 1: My first day on the job in the inner-city was memorable. I pulled up to the middle school in a neighborhood that could only be described as a ghetto and was immediately taken aback by the graffiti and obvious signs of neglect of the school grounds and surrounding houses. Why was there a liquor store near the school, and shouldn't those teenagers hanging around be in school? I'm not ashamed to say I was a bit afraid to even get out of my car. I thought to myself, 'Oh man, we are definitely not in Kansas anymore. I can't believe I signed up for this.' The school itself was a large concrete structure that looked more like a prison than a school and on one exterior wall, the peeling and faded paint gave way to a mural depicting a local resident who had lost his life on the city streets. I sent my supervising teacher a text message letting him know I had arrived and was relieved when he met me and took me inside the band room.*

Angela's prior experience as a private lesson music teacher was quite different from the new public-school experience, and she acknowledged that she was not prepared for the extra challenges often found in public schools. Angela's description of the experience of working in a high-needs community outside of her background, training, and experience as taking "a toll on teacher and students," guided my questioning related to the study's purpose. Angela's initial encounter with inner-city, urban students revealed how different her background had been from the students she was now teaching:

I was surprised because I had a kid who was like, "Why are you so nice?" or "You're really nice." Like, they were actually taken aback, and I was surprised, actually, when I first heard it because I thought that was just like, a norm, but then I realized maybe that's not a norm they grew up in.

Angela revealed that many of the students' needs in the inner-city, urban environment exceeded her training as a music teacher and she often felt exhausted at the end of the school day. Much scholarly research has discussed the effects of prolonged occupational stressors that lead to burnout among teachers including physical and emotional exhaustion, and Angela communicated that these were issues she had experienced.

Angela also acknowledged that her conception of a teacher and student relationship had changed and that the extra demands of "being their friend... their confidant" was something that students wanted from her, but were physically and mentally draining.

### ***Connection and Disconnection***

The central theme of culture was prevalent throughout the study and Angela's unique perspective on culture provided an "other" type of richness to the discussion.

Despite her otherwise shy nature, Angela expressed a sense of confidence and competence when working with English language learners due to her own experiences as a child:

I definitely do relate to some, I wouldn't say all, students especially immigrants because I am an immigrant, or, I came from an immigrant family. So, to understand, adapting to American culture and language, speaking English is a struggle and it takes time.

I asked Angela to define the word *culture* and her answer contained many common descriptors of this very broad term:

I feel like culture is such a big word because it defines a person, not completely, but it's a big part of who they are identity-wise, what people identify as and also what they like, their interests, and what they're into. And it goes with family, too, you know, backgrounds, and also childhood, where they grew up, and their experiences. You know, it could be like the language, the religion, that could be part of the culture, your values, the things you grew up with.

Angela acknowledged respect for cultures outside her own and found the differences in people interesting and encouraged students to share cultural aspects of their background with her and the class, particularly with regard to musical traditions. Angela's perspective on culture was interesting because students' family background, childhood, and life experiences did not always align with her own, but she believed that music functioned to bridge cultural gaps between her and her students.

Despite Angela's perspective of music as a unifying element among disparate

cultures, she described feeling disconnected from students from different socioeconomic backgrounds:

Well, definitely, like I've mentioned earlier, there are definitely a lot of challenges, especially trying to relate to kids who are very different from you. Like, different background or different in terms of like, culture or even their socioeconomic status, all of that.

Angela's discussion of connections she made with students coupled with the sense of disconnection she experienced represents the bifurcation of Angela's public school teaching experience. This mixed experience relates to her "third culture" reference in which she did not feel connected to any particular culture represented in her classroom and strived to engage students through music. Angela's admission that she felt challenged when trying to connect with students from a different socioeconomic status relates to research question number two of the current study, which referenced changes to perceived self-efficacy when engaging with students from a dissimilar cultural background. I interpreted Angela's acknowledgement of feeling disconnected from her students as a likely contributor to feeling a diminished sense of self-efficacy.

### ***Connections Through Music***

Angela now works in an affluent, suburban school district and continues to work with a student population that speaks multiple languages, comes from a variety of different cultures and backgrounds, and consists of several students new to the country. According to Angela, her students' general love of music allows her to connect with students whose background and experience are different from hers including those from

lower-income, inner-city urban districts or even more affluent suburban districts:

I feel like what's great though, is that regardless of their situation, I still see a genuine love for music from a lot of the students and how much they want to learn, even if they don't have the instrument or as much background in terms of the lessons and other trainings. They just generally find it fun and they love to learn about the music.

### **Brittany**

Like Angela, I first met Brittany when she was in the music teacher-credentialing program at a university in Northern California. Brittany had been placed as a student teacher during the fall semester at the middle school in which I taught band, orchestra, and choir. Brittany is also an early-career teacher, having taught for three years in the public school system with no previous music teaching experience. I got to know Brittany as a committed student teacher who was able to persevere under very challenging circumstances, including challenges to her classroom management style and the disconnect she felt in her efforts to relate to students outside her cultural background. I had the benefit of watching Brittany develop as a teacher and was impressed by her ability to stay organized and focused in what was sometimes a complicated situation involving student discipline and upholding classroom expectations. Brittany was helpful in the classroom, assisted with concert preparation, and cheerfully agreed to assist me by participating in the current study.

### ***Cultural Identity***

Brittany is a Caucasian female, born and raised in a suburb, who had always lived in a modest, middle-class home and neighborhood. She grew up in what she described as a “lower SES [socioeconomic status] neighborhood” with a demographic makeup of majority White and Latino families and felt privileged because of her racial identity. Brittany acknowledged that the community in which she was raised is similar to the surrounding neighborhood at one of the schools in which she currently teaches. Brittany had some facility with the Spanish language and sometimes communicated in Spanish with students that were not English proficient.

### ***Preconceptions***

Brittany discussed her views regarding teaching in a culturally dissimilar environment prior to becoming a teacher and after having gained employment as a music teacher:

I kind of went in thinking, okay, I could handle it just about... because they preach about equity, and we learned about that really early on and I'm like: Oh yeah, no that's not really fair, I agree. So, it was like, yeah, I mean, if I'm given the right tools, I'll teach any kids, you know, it doesn't matter. And then being in the inner-city, kind of experiencing that firsthand, it was just like, this is so different from everything I've known, and it was really put into practice, so to speak. And I remember having a lot of, just feelings of: Okay, I can't. I don't want to do this. It definitely can be more difficult, especially if it's not something you were familiar with before. When I think about my first year at this school, I was



like in over my head. I was like, these kids are nuts. They talk back, there's all these behavior problems, and it felt like a cultural thing at the school.

The contrast between Brittany's pre- and in-service perspectives revealed the incongruity between the theoretical concept of teaching in a culturally dissimilar environment and the reality that often accompanies a new teacher in an unfamiliar cultural environment.

Brittany believed that she could teach "any kids... it doesn't matter," but encountered formidable challenges when confronted with the stark differences between her upbringing and the inner-city culture in which she had gained employment.

*(Brittany) Illustrative Vignette 2: I'm embarrassed to admit it, but when I worked in the inner-city, I was actually afraid of the kids I was supposed to teach. Many of them were bigger than me, used really profane language, and were always hanging out in the hallways during class time. The administrators didn't seem to know what to do or have much control over anything, either. I mean, is it normal for the police to show up at the school and arrest a twelve-year-old kid for selling drugs or for assaulting a teacher? I don't know, the school itself was a rundown mess with a leaking roof in two of the classrooms and toilets that always seemed out of order. Thinking back, crying on the job in the first few weeks was a pretty clear sign that this school site was not going to be a great fit for me.*

### **Culture Shock**

Like Angela, Brittany experienced a form of culture shock and praxis shock when assigned to work as a student teacher in an inner-city urban middle school. I asked Brittany about her relationship and rapport with students who are culturally dissimilar

from her and she recounted the feelings she had as a student teacher in the inner-city urban school:

I was not from the inner-city and that particular area. I remember it being kind of shocking to me at first, just how different it was from what I grew up with and being a little more well-off and privileged, sure. And I just couldn't relate to them, you know, I couldn't relate to what they must have gone through every day. And it frustrated me because I just thought they were being annoying and talking and wouldn't shut up and whatever, and being a nuisance. And I'm just like, "Why the hell aren't you paying attention?" and it was hard for me to connect with them.

Brittany now teaches at two schools in a suburban community; however, each school is located in very different socioeconomic areas of the city. Brittany expressed that her upbringing and understanding of cultural norms were at times out of sync with those of her current students:

I've noticed the demographics at the less-affluent school seem to be White, Hispanic, and a little bit of other races. It's really kind of half-and-half, and I've noticed that the Hispanic kids... sometimes they just talk out of turn, they'll blurt out things. I don't want to make assumptions necessarily so I try to be careful but, it comes across as disrespectful even though they don't mean to be necessarily. I don't know, it's just something, there's a disconnect there, you know?

Brittany was quick to distance herself from any notion of harboring discriminatory feelings toward Hispanic students and mentioned difficulties with White students as well: "And so, White kids are like that too, sometimes they're very entitled and they're like,

‘Well I don't need to listen to you,’ or, ‘I don't care.’ So, at this particular school site, I definitely struggle.” I interpreted Brittany’s struggle as the conflict between her understanding of cultural norms with regard to student behavior, and her students’ understanding of these same ideas. The racial or ethnic identifiers that Brittany used did not come across as discriminatory, but were used to identify the groups with which she experienced the most difficulty. Brittany also discussed the other school in which she teaches that has a large Asian population and reported that most of these students’ home cultures had similar understandings of conventional school protocols, procedures, and expectations and posed fewer classroom management difficulties.

### ***Connection and Disconnection***

Brittany’s sense of feeling disconnected from the lower-income school site in which she teaches was interesting because she grew up in a similar neighborhood and school demographic. Like the current school in which she teaches, Brittany’s childhood elementary school had a dual immersion program in which Spanish-speaking children were taught in English and Spanish simultaneously. Despite her background, Brittany acknowledged that she felt more connected to the other, more affluent school in which she teaches and disclosed feeling privileged because of her race. Brittany described the student population at this other school and her feelings of connectedness:

I know that they’re very well off, I wouldn't say rich, but well-off middle-class, upper-middle-class neighborhood, and they’re definitely more privileged, a lot more privileged. And it's just because I know I’m pretty privileged as a White person that I can kind of relate to that environment, having that sheltered,

privileged kind of lifestyle as a kid.

The amalgamation of socioeconomic status and race was an intriguing part of Brittany's testimony because the majority of students in the affluent school in which she teaches are non-White, mostly Asian from immigrant Indian families. Brittany is a White person from a fairly modest background and socioeconomic status, but feels more connected to students from families with a higher socioeconomic status, irrespective of these others' race. When asked to define the word *culture*, Brittany defaulted to defining the school culture at each of the schools in which she teaches:

Like, at the lower socioeconomic school, I know there are all these external factors a lot of the time, and sometimes behavior problems, so they're really big. I learned this my first year, with PBIS [Positive Behavior Interventions and Supports]. It's a different culture in that it's very high-spirited, high-energy.

While at the more affluent school site, it's very calm.

The conversation regarding culture was interesting because the concepts of race and privilege seemed to be the determinants for Brittany feeling more connected to the more affluent school and community, yet the more affluent school comprised mostly students and families who, unlike Brittany, are non-White. According to Brittany, the less affluent school setting and demographics resembled more closely her environment growing up, yet she felt disconnected to that school, culture, and community. While recognizing race as one aspect of culture, this study also attempted to understand culture from a more universal perspective and the influence of dissimilar sociocultural environments on teachers' feelings of self-efficacy.

Brittany's perception of the struggles she experienced being connected to her race and perceived privilege seemed to conflict with the demographic realities of the communities in which she worked. I asked Brittany how prepared she felt to teach in a culturally dissimilar environment and she responded by offering a rating on a scale of one to ten; one being absolutely unprepared and ten being extremely well-prepared: "Maybe like, six or seven, because when I actually had to go and do it at the more affluent school, it was very calm and easy, and they follow directions." The often-debated concept of *nature versus nurture* entered my thinking and I concluded that Brittany tied her feelings of disconnect with the less-affluent school community based on her upbringing, values, and belief systems (nurture) rather than a taxonomic classification of race tied to biological research (nature).

### ***Connections Through Music***

Brittany described the ways in which she used music and movement to engage students using popular classical themes which are familiar to students from many cultures: In October, I do *William Tell Overture*, then we do *Syncopated Clock*, and then we do the *Russian Dance* from *Nutcracker* with the scarves and the parachute and it's tons of fun, and they love it." Brittany did not mention integrating aspects of music into her classroom that might be more culturally relevant to her students outside the dominant culture, but did acknowledge participating in an annual, multicultural music presentation:

In December they usually do a world music kind of show with the first grade. And their teachers kind of take the lead on it in that they tell the parents when to show up and they schedule the rehearsals. They're like: 'Just teach them the songs.'

Brittany seemed to represent the oft-cited maxim of “teachers teach as they were taught” and although considered in some circles to be a parochial concept, Brittany came across as authentic using repertoire that she felt confident to teach. Brittany acknowledged that her sense of self-efficacy was positively influenced through enactive mastery experience when students enjoyed music that she identified with and that was a part of her musical training, background, and cultural identity. Research question number one referenced ideas of self-efficacy sources and the connection to participants’ background, and Brittany’s experience demonstrated how this connection might be facilitated.

### **Carl**

I first met Carl when I accepted a middle school teaching position in an inner-city urban school district. Carl taught band and general music at another middle school in the district and had been a teacher at the middle school level for fourteen years. Carl had a total of twenty years teaching experience making him a veteran, experienced teacher and I came to know Carl as a helpful resource within the school district, an excellent educator, and a gifted musician.

### ***Cultural Identity***

Carl acknowledged an interest in understanding diverse cultures and his role as a music teacher within diverse school communities and I asked him about the origins of his perspective on culture. He began by telling me that as a White person, he was a racial minority as a student in high school. However, he was placed in an Honors College Bound program that was comprised mostly of White students and he wondered how this could be in a predominantly Black and Latino school: “It struck me as absurd, then, as a

teenager. I was not so naïve that I didn't notice that happening.” This early realization of social stratification influenced Carl’s perspective on equity and equality and guided his pursuit of a music education in which he concentrated his efforts on jazz and ethnomusicology, eventually earning a bachelor's degree in ethnomusicology. Carl chose to work in an environment that was at once disparate to his own ethnic and racial heritage, but also consistent with the sociocultural environment in which he attended school:

I was immediately attracted to teaching then in an urban setting, something that looked like where I came from, with all its inequities and all of its inherent problems in the system. I knew that’s what I wanted to go after rather than a high-polished, perfectly performing, accolade-receiving, well-funded program. I think with privilege comes responsibility and it is my duty to work in a place that needs me.

Carl’s feeling that it is his duty to work in a place based on need caught my attention due the unique nature of this statement. Teachers’ employment decisions are typically guided by more practical considerations such as salary and benefits, distance from home, and general feelings of compatibility with the school culture and community. Carl acknowledged that he had other opportunities to work in less challenging environments, but chose an inner-city, urban community. Carl felt needed and valued as a music teacher in the under-served community in which he had worked for fourteen years and these feelings contributed to his sense of professional fulfillment and self-efficacy.

### *Preconceptions*

Carl grew up in a home in which the teaching profession was highly regarded. His father was a public-school teacher and there were teachers in the family on his mother's side as well. When asked about his views on teaching, Carl responded with by stating that he was motivated to not only teach, but to teach in an urban community: "I was immediately attracted to teaching then in an urban setting, something that looked like where I came from, with all its inequities and all of its inherent problems in the system." Carl's predilection toward teaching in an urban setting had not waned over the years, and although he had several opportunities to teach in less challenging environments, he related mostly to the urban community:

I would go to CMEA (California Music Educators Association) and I would watch these well-funded programs and, you know, predominately White or Asian high-performing academic kids and the music was gorgeous, in a way, in a technically advanced kind of way. But I would always see through like, that's not the community I want to work for. There have been times when I have been seen by the community that I serve as an ally, as a person who might be culturally dissimilar to them, but as somebody who really sees them and gets them. And that makes me feel good.

Carl's perspective on teaching in an inner-city urban community was distinct from all other participants in the current study, and the symbiotic relationship he enjoyed with the community revealed the importance of connectedness, relatedness, and rapport with students, families, and other stakeholders.



### ***Culture Shock***

Carl did not experience any particular form of culture shock when he began teaching in an inner-city urban community because his background had prepared him for the experience:

I don't know, that felt natural; that piece felt natural. It didn't feel like, I'm a White person walking into a Black space, I better be careful. Or, how do I do this? I bring a set of privileges, I bring a set of biases, but if I'm open and comfortable about them, I can kind of disarm the racism that other people could bring in or perceive that might be something that I'm bringing in.

Although Carl felt prepared to teach in diverse communities, he also expressed that being prepared did not insulate him from making errors and that he learned from collaboration with other teachers of varied cultural backgrounds. I asked Carl what he had done to help build cultural bridges between himself and his students:

I think allying myself with colleagues who are either Black or of a different race in general, or just have different tools and different understanding of like, this would be a good way for you to approach this kind of cultural issue in your class. I feel like as a White person, that I'm aware that I need to understand how different people of different cultures, of different colors, of different backgrounds, see certain interactions. How do they view figures of authority at school? I feel like cultural competency has something to do with understanding that you're not the only car on the road, and other people are going to behave differently.

Carl integrated himself into a diverse community by bringing prior knowledge and

experience and a willingness to listen to other community members and apply his understandings of people and communities to his teaching practice. Carl's parents' decision to have him attend school in a culturally diverse school district in order to "experience what it's like to be in the minority" and to "understand that there's a multitude of flavors and cultures and that's what makes this society tick" contributed greatly to Carl's sense of preparedness to teach in a culturally diverse environment.

### ***Connection and Disconnection***

The concepts of connectedness, relatedness, and rapport feature prominently in the current study and Carl's case is unique in the sense that he is a White person from a moderately affluent suburban community who attended schools in a less affluent district in which he was the minority. Carl's understanding of bias and privilege was a recurring theme in our conversations and he emphasized the importance of relationship building with students and others in the community: "I feel like part of my relationship with my students at this inner-city urban school has a lot to do with the program that I've developed and the relationship with the school and the community." I was compelled to ask more about Carl's views on relationships and making connections with culturally dissimilar students, and he offered the introspective viewpoint that he is more keenly aware of the cultural distance and disconnection between his students and him when students display negative behaviors: "I often think: Oh, maybe we're not on the same wavelength in terms of my teacher expectations of what I want you to do as a student because I'm White and your X, you're not White." Carl's acknowledgement that his approach to classroom management and response to student behavior might be influenced

by the culture disparity between him and his students was interesting because of his personal background and experience as a White student in a largely Black and Latino school.

Carl experienced many successes in the diverse community in which he taught, but also revealed that he had moments that did not feel like success. Carl described in a journal entry a situation in which he made assumptions about a student he had never met. Carl offered to drop off classroom materials to a student's home who he had only known through an Internet connection during the COVID-19 closure of schools in 2020 and subsequent move to distance learning via digital platform:

Honestly, I did not know the cultural identity of this student and family until meeting them. She never turned on her camera, so I wouldn't see her in class. But I made assumptions based on the lack of response and engagement with the student and family. I'm aware of my own biases to say that I was not surprised to find a Black family.

Carl's candid approach to our conversations created a sense of genuineness and I appreciated his willingness to acknowledge triumphs as well as non-successes during the course of our interviews. In a very balanced way, Carl was able to recognize that cultural disparities between him and his students might also be viewed as opportunities for making connections:

There might be somebody who's really turned on by what I would think of as my cultural sensitivity or cultural relevance by the fact that we're celebrating music from the African diaspora, and they're like: 'Cool, I'm recognized in this class.'

And then there's a kid who's completely turned off of assumptions that I make, or assertions that I make by being the White paradigm, top-down teacher, and they feel like I'm talking down to them.

The common thread throughout my interview with Carl was his emphasis on the importance of relationships, understanding others, making connections, and developing rapport within the community.

*(Carl) Illustrative Vignette 3: I'm not originally from California, so I was pretty amazed when I got here and saw this huge place with mountains, beaches, Disneyland, Silicon Valley, and everything else. California has some of the most beautiful redwood forests, and every year I take kids to a music camp in this forest setting surrounded by these huge trees. It's really amazing. Some of these kids have never left the city and are pretty awed by the experience. The weird thing is, this state has pockets of extreme affluence and equally extreme areas of absolute poverty. I mean, in literally forty minutes you can drive from a dilapidated urban ghetto and find yourself in one of the wealthiest communities in the entire state. I chose to teach in this lower income community out of a need to help kids achieve a sense of hope and understand that there is a much bigger world out there and that they have possibilities.*

### ***Connections Through Music***

Carl reflected on music-related experiences in which positive connections were made with culturally diverse students: "Other times, when I feel like it's going well, I can see, you know, a Black kid really excited about playing his horn because I talked about

Coltrane, because I'm celebrating people that look like them." Carl also explained that his perspectives on relationships and relationship building were also promoted through the repertoire he included in his program:

I will say this, my whole decision making in terms of repertoire lately has been thinking about what *not* to program. I mean, my undergraduate degree is in ethnomusicology, and so there's something about my desire to have the connectedness of music from the culture that it's from and the people that wrote it.

Carl consistently added a sense of balance to our conversations and did not hesitate to describe the highs and the lows with regard to the issue of relating to students from disparate cultures and the influence of cultural dissimilarities on teacher self-efficacy. Carl's perspectives were at once edifying, inspiring, and rich in substance that connected directly to the current study's purpose. Carl's candor and willingness to share his experiences as a teacher in a diverse community provided a unique perspective that revealed the significance of relationship building and making connections for teachers in any community, but certainly for those working in diverse communities. Research question number one referenced the cultural identity, background, and training of music teachers and the connection to sources of self-efficacy. Although culturally different from many of his students, Carl's introduction of famous jazz musicians who share similar ethnic and racial identities with his students resulted in a positive enactive mastery experience and helped him engage with students outside of his cultural background.

## **Denise**

I first met Denise fourteen years ago as a student teacher in a music teacher-credentialing program in which Denise served as my supervisory or master teacher. I spent one semester with Denise at the high school where she taught band and orchestra before I moved on to teach in a different school district as an intern teacher. I reached out to Denise after these several years in hopes that she would remember me and be willing to participate in this study. I was delighted that she not only remembered me from that one semester long ago, but was also happily willing to participate in this study. As a student teacher, I observed Denise as she dealt with classroom management, relationships with students, and overall connections with others through music and was pleased to be able to include her perspective in the current study.

### ***Cultural Identity***

Denise is an Asian American female whose cultural identity is represented in only fractional terms in comparison to other teachers within her school district: “I was always the .97 percent of teachers of ‘Other Ethnicity’ other than White Caucasian.” Denise described early personal experiences with racism and even physical assault because of her racial identity: “I mean, I was beaten up in the fifth grade for being Chinese, and I grew up twelve miles from here. This is in the 1960’s, almost 1970’s, and I thought we got past all that.” It was difficult to hear Denise’s experience with this overt form of racism, and it was humbling to think that she overcame these types of battles and was able to maintain a general sense of respect and acceptance of others.

### *Preconceptions*

Denise teaches in the same affluent, suburban community that she joined nearly forty years ago and revealed that she held assumptions about the community that she later discovered were not necessarily accurate:

I have some young Hispanic kids and they're driven to not only complete high school, but go on to college because their generation will be the first generation to complete college because not all their parents were able to do that. And, you know, we're in this great community here and I keep thinking: Wow, so many people. I would think that everyone's gone to college. And then I realize not everybody has.

Denise also made assumptions about the level of community understanding with regard to music and the value of arts education:

I would have thought that coming to this mid upper class... I would think they would be more open about realizing that arts and the study of music, the impact on their lives, I thought they'd be a little more knowledgeable on it. And I'm finding that people don't realize the impact that arts and music has had on our cultural history.

Denise's preconceptions of teaching in her community essentially described assumptions she made based on the level of affluence that the community represents. However, these assumptions did not take into account underlying conditions of the community that fall outside her image of what an affluent, well-funded school district would resemble.

### ***Culture Shock***

As a potential new music teacher to the district, Denise described a series of unsettling statements made by her assistant principal during the initial hiring interview. The administrator addressed several concerns that he believed might impede Denise's success as a music teacher in the district including being a female in a male-dominated profession, being a younger adult recently out of college, and being somewhat small in physical height. Denise then revealed the final reason the administrator believed she would face challenges to success within the district: 'Because you're an Asian teaching in a White community.' Denise expressed that she was literally rendered speechless at that moment. I was shocked to hear her experience with what appeared to be an overt admission from an administration official that the school district to which she was applying was likely to discriminate against her because of her gender, physical stature, age, and most impactful to Denise, her racial identity. It was also interesting that, although Denise denied the incident ever bothered her, she mentioned it in two separate interviews, and I concluded that the incident might have bothered Denise more than she cared to acknowledge.

Denise described how she "learned to deal" with comments regarding her race, culture, and ethnicity in relation to the larger dominant culture. She discussed remarks made by other staff members about her and a close music teacher colleague who is also of Chinese heritage including: "Yeah, we always thought you two would end up together because you're the only Asians teaching music in this site." Denise believed the individuals were just trying to be humorous, but then realized: "No, they were kind of



serious.” Denise dealt with these types of remarks by simply ignoring them “because it has nothing to do with what I’m doing or how we’re teaching.” These negative experiences took place mostly in the 1980’s when there was less awareness of micro aggressions, cultural insensitivity, and fewer avenues for redress of these types of grievances. Denise went on to describe the marginal growth of culturally diverse music teachers within the school district: “Then we had African American, and then, finally, we now have a couple of other Asian American, a little more diversity.”

### ***Connection and Disconnection***

Denise described the difficulty in achieving buy-in or acceptance of cultural ideas outside the main paradigm as one of the more challenging aspects of working in a largely homogeneous community. She told a story that expressed the difficulty some community members had in accepting cultural presentations outside of the dominant culture:

I played a piece one time, it was *African Ceremony and Song*, and it was telling different stories of growing up, obviously in Africa, and what you would hear.

And one parent took the time to leave me a voicemail at the school basically saying: ‘Why would you play all this African music in a White community?’ She missed the whole point of it. It was exposing the kids to musical cultures other than theirs.

I was curious to understand how Denise handled these types of comments and how these moments might have shaped her perspective of the community and her sense of self-efficacy over time: “You know, you don’t expect them, and for me, it was learning to grow through that. At first, you nervously laugh it off, and then, you know, you get a

little hostile.” The influence of verbal persuasion on Denise’s sense of self-efficacy was evident after she heard the parent’s remark regarding African music and the White community. In reference to research question number three, Denise acknowledged feeling disappointed at the lack of understanding on the part of the parent, but believed that continuing to educate, communicate, and cultivate relationships within the community would eventually achieve the goal of greater cultural inclusion and acceptance. The significance of each source of self-efficacy on Denise’s sense of teacher self-efficacy varied based on the particular scenario, but mastery experience and verbal persuasion were clearly most influential.

The issues Denise confronted regarding culture, race, and ethnicity revealed unique challenges within the community in which she served for nearly four decades. Denise had produced award-winning ensembles and been a contributor to many local and state events. She held the position of president of the local chapter of the California Music Educators Association (CMEA) and is highly regarded by many in and out of the music community. Her ability to persevere and thrive over the years is laudable, and I wondered if Denise’s tenacity, genuineness, and dedication might have helped to change the hearts and minds of the larger community.

Despite the difficulties she encountered as a person outside of the dominant culture, Denise described a way in which she would make cross-cultural connections with students and staff from other departments:

I would bring all my classes over and we would do a cultural exchange and I would cook for the kids. I would do wontons for all the kids. We tied it in with

Lunar New Year, Chinese New Year and then it became a real exchange between her two programs and my program, and all the kids got something, and it was worth it.

A recurring theme in my conversations with Denise involved the importance of making cultural connections with students who do not share her cultural background, and Denise reflected on the ways in which she managed her classroom with students of diverse cultural backgrounds and perspectives. One of the issues regarding cultural diversity involves perspectives on gender equality, and Denise discussed some of her students' cultural perspectives on the matter: "Some of the backgrounds, I know the men are considered much more important than the females, and you can see a few of the kids from different backgrounds will repel just a little bit at the idea." I asked Denise how she coped with these types of issues in the classroom and she remarked that one way she teaches about equality and acceptance is by referencing the often-equal portrayal of characters of different origin in popular science fiction films such as *Star Trek* or *Star Wars*. Denise further remarked: "Now we don't really bring that up as much, other than saying: It's an equal opportunity."

I asked Denise about the current school culture and climate where she teaches and she described it as a safe environment, but also noted negative behaviors among students, which she referred to as "incidentals." Denise listed a few of these incidentals:

There will be the kid who provokes a fight; there will be the kid who will make the racial slur. I had one student who was walking behind another student and kept calling him *communist* because they were Asian. So, you have a lot of that

going on.

Denise described her role as being more than a teacher, but also a surrogate parent, guidance counselor, cheerleader, a defender, and an equalizer. Many teachers can relate to the reality of having to fulfill other roles in addition to teaching their subject matter, but teaching acceptance and respect of others has particular importance in the multicultural classroom.

### ***Connections Through Music***

One of the highlights of my interview with Denise was hearing her recall the international trips she and her students had taken and the influence of cultural exchange and understanding between her students and students from the host country. Denise took her ensembles to China, Japan, and Spain and revealed that her students were excited and pleased to have had the opportunity to experience a culture outside of their own and in an authentic setting:

In 2019 we went to Japan, so we were able to exchange music. When we brought them our gift, we brought them music from the United States and they were like, 'Oh, wow. This is a great piece of music,' you know. That's how we shared our gifts with each other, because it's very common to exchange gifts. And when we went to Spain, the same thing. We met wonderful Spanish composers and we shared music, and we shared a concert.

Denise used the international trips to broaden students' perspectives on cultures and the contributions of people outside the dominant culture and I took note of the fact these trips required parental approval. I considered the possibility that these trips might have served

as a form of cultural acceptance by proxy for Denise after having experienced years of subtle and not-so-subtle messages from some community members expressing resistance to cultures outside of their own.

*(Denise) Illustrative Vignette 4: Our school received funding a few years ago for a brand-new performing arts center complete with a theater, sound and light system, and new band and choir rooms. It's truly wonderful. The school itself was built in the early 1900's, so this is an amazing upgrade. The community itself is pretty affluent and I never thought I would be able to afford to live here; but here I am. I didn't grow up in this type of community and I really do appreciate the clean streets, low-to-no crime, decent restaurants, and walking trails. When I think of our students, many of them are probably more privileged than a lot of kids in other districts. I mean, we have a Starbucks across the street from the school! I try to impress upon them how fortunate they are to go to school in such a well-funded district. I periodically host county-wide band and orchestra festivals, and some of these other districts just don't have the funding we do. I usually set aside funds to help pay for buses for those kids to come to the festival.*

My interviews with Denise were enlightening and revealed a great deal about the community in which she works and the ways in which she dealt with cultural disconnections, misunderstandings, or sometimes outright animus directed toward her or the objective she was trying to accomplish. Despite these concerns, Denise built a career within the community and managed to overcome many of these difficulties by sheer perseverance and a desire to succeed.

## **Erica**

I had not met Erica prior to beginning research for the current study and I was delighted that she was willing to participate and add her experiences and perspective regarding music teachers working in communities outside of their background, training, and experience. Erica is an experienced teacher and had taught for fifteen years in the same affluent, suburban school district as Denise. Erica teaches middle school band and orchestra and, like all participants in this study, presented a unique background and perspective on culture and teaching. Erica also held positions at the district and state levels that serve to advocate for music in all schools, with particular focus on under-served, inner-city communities.

### ***Cultural Identity***

Erica is an African American female who was raised in a lower income, inner-city urban community, but attended school as a child in an affluent community in a mostly White neighborhood. Erica expressed wanting to act as an agent of change with regard to perceptions of race and ethnicity:

I mean it doesn't escape me that I'm, for a lot of my students, I'm the only Black person they come in contact with on a regular basis. So, I feel a certain amount of responsibility, right or wrong, to represent African American culture in a positive light. Because if all they're seeing from the Black community is what they see on TV, it's probably not in a good light overall.

Erica's admission that she feels a sense of responsibility to serve as a representative of African American people in order to alter negative media perceptions revealed an

important, albeit tangential, aspect of our conversation. The current study centers upon cultural similarities and dissimilarities, and Erica's comment brought to mind an immediate awareness that no other participant expressed the need to offset negative media perceptions of their racial or ethnic community. The responsibility that Erica feels in this regard extends well beyond music education and addresses a sociological issue worthy of further study.

### ***Preconceptions***

Erica shared with me her preservice perception of the affluent community in which she works and the how that perception changed after securing a position as a music teacher within the community:

Yeah, I would say that the visual perception doesn't always match what's actually going on at home with the students. So, when I first got the job in this affluent, suburban community, I thought: Oh, all these fancy houses, everybody's rich, they all come from these mom-and-dad-together families, and, you know, live behind these beautiful gates and everything is fine. But I know far better than that now. We have families, multiple families living in one home to be able to pay that mortgage. You have multi-generational people living on credit, so the facade is there.

The contrast between Erica's preservice perception of the community in which she works and the reality she came to understand revealed similarities rather than differences between her previous experience in a lower-income community and her current experience in an affluent community. Erica's use of the term *façade* was interesting and

served to underscore my perception of her as a very down-to-earth and genuine person with the ability to understand that people from all walks of life can have common issues and concerns regardless of outward appearances.

### ***Culture Shock***

Erica attended a private, well-funded university in an urban community not unlike the community in which she attended elementary and secondary schools, and discussed the striking difference between the communities in which she had been raised and educated, and her first teaching assignment:

Yeah, my first year out of school I taught in a rural city; and talk about a rural school. The school was on a farm, no joke. Everyone was bussed in because it was such a rural place, so it was great because school didn't start until nine o'clock, and we got to sleep in. It was a K-8 school, and I taught fourth through eighth grade classroom music and choir and it just wasn't a good fit, and I left after that first year to go to my current school district.

Although Erica no longer works in a rural school district, a contrast still exists between the background in which she was raised and her current position as a music teacher in an affluent suburb. I asked Erica about her rapport and relationship with students who do not share her cultural background:

I would say that's the majority of my students. I don't have very many African American students, so I would say that my rapport with them is the same as students who present as African American. So, the answer is, yeah, it's still the same.



The disparate nature of Erica's cultural background with that of the school district in which she works prompted me to ask about experiences, positive or negative, related to those experiences. Erica acknowledged that she had not experienced any overt, negative concerns with regard to the cultural differences between her and her students, but did recall an uncomfortable moment on the day she was hired:

When I got my first job in this affluent, suburban community, we finished the interview and the principal walked in and she showed me this picture of the staff and she says: 'As you can see, we need someone like you.' So, while it didn't make me feel the most comfortable, I didn't feel a sense of discrimination or anything. I knew exactly what she was saying.

Erica's description of feeling uncomfortable but not discriminated against as a result of the principal's remark created a peculiar tension during the interview. I understood what Erica was telling me, but I could not truly understand what it must have felt like to be evaluated based on racial or ethnic identity rather than skill, ability, professionalism, and experience. I felt that Erica held back certain thoughts or feelings throughout our conversations, and I considered the possibility that she might have been more forthcoming in the interview with a person with whom she more culturally identifies, or with someone who had similar experiences.

### ***Connection and Disconnection***

Erica discussed the cultural representation of the music teaching staff in the school district and expressed that there are very few teachers in the school district who share her cultural background:

So again, I am sort of the odd ball out. There are a total of three Black teachers in our schools, on the music staff, and we all feed each other, ironically. So, those students see a Black teacher for their music classes from K through twelfth grade. Erica's feeling of being the "odd ball out" ties in directly to the current study's purpose in striving to understand how teaching in dissimilar culture environments influences music teachers' sense of self-efficacy. Throughout our conversations, Erica focused on music as the vehicle that connects her to the community regardless of culture differences. She had an interesting perspective on culture as it relates to homogenous and heterogeneous groupings of people and acknowledged that being the "other" student or teacher in the community had been a normal circumstance throughout her student and teaching life. This norm had become so expected that she actually felt uncomfortable when not presenting as the culture minority in a social or professional setting. Erica described this feeling when she attended a national music educator's conference and went to a breakout session that was "full of Black teachers." Erica further commented that the experience "felt really weird" and "extremely uncomfortable." During this experience, Erica acknowledged wondering about the backgrounds of her Black colleagues:

Are you just like me and you were the only Black kid in your band? How many of us have the same background growing up, especially in classical music? I can just remember being overwhelmed in that experience because it hadn't happened before.

Erica's acknowledgement of feeling "uncomfortable" and "overwhelmed" raised other questions worthy of further investigation, but beyond the scope of the current study. I was

compelled to ask about Erica's overall sense of connectedness to the school community in view of her sense of discomfort around members of her own racial and ethnic community:

I come, I do my job, and then I go back home and I don't feel like I've ever felt any ill feelings towards the parent community. In fact, I felt a lot of support particularly when they find out how challenging my background has been because I'll get comments like: 'Oh, my son should hear your story. You know, how you could be successful coming from nothing,' At that point you become sort of a token, right? You don't want to head down that road. So yeah, I would say that's sort of the divide between the community.

Erica's description of a "divide between the community" and that she is "certainly a visitor" highlights the incongruence of her personal background with that of the community in which she currently works. Despite this incongruence, Erica did not acknowledge any particular challenge working in her present school district and revealed that her norm had always been to present as the "other" as a student and teacher:

It wasn't a challenge because that had always been my training. I mean my formal education, I was bussed across town to a rich, White neighborhood out of my community. So, that part wasn't new, at all. I am different. I mean, it's hard; everything I do is different. I don't look like my students, I don't come from the same financial background that they come from, so it's tough to separate those two because that's my total being. I've always been like, the only Black kid in the class, right? It's just the way everything's been.

### *Connections Through Music*

Erica does not culturally identify with most of her students with regard to race, ethnicity, and socioeconomic status, but uses music to form connections and develop rapport between herself and her students. Erica makes an effort to integrate music of other cultures into the curriculum and chooses repertoire that helps to make a cultural connection between her and her students. One example of this is the introduction of the string orchestra arrangement of *Korean Folk Rhapsody*:

We sing the words; we talk about the mountainous regions; we've watched authentic Korean performances. I had a lot of students who could relate to that because they are Korean. So, I really do try to make sure that all of the literature that I choose has some more meaningful purpose and then I always will share that with my students.

Erica mentioned that she knew immediately that she had tapped into something very familiar and significant to her students with the Korean music and culture presentation, and several students even offered to teach a few Korean phrases to the class. Erica's sense of self-efficacy was clearly enhanced by this positive response and her willingness to integrate a multicultural approach to her teaching helped create an environment that emphasized inclusion and connectedness rather than cultural differences between her and her students.

*(Erica) Illustrative Vignette 5: I work in a school district that I cannot afford to live in. I don't really mind because my kids go to school here and I want them to have a good education in a good school district. Demographically, we represent*

*just a fraction of families that have their kids enrolled here. The community is mostly White, but I think there's enough diversity where we don't feel unwelcome or anything. There are plenty of nice parks, a library, and community events pretty much year-round. The manicured lawns and tree-lined streets make this place look like a postcard or something. Anyway, I'll probably never live in one of these gated communities, but I do enjoy working here.*

Erica's acknowledgement that her current working environment is very different from the environment in which she was raised prompted me to want to understand her motivation to seek employment in this culturally disparate work environment:

I grew up in the inner-city, I grew up in a Black, low-income community and my big thing coming out of school: I'm going to go back, teach in the same community and give back to my people. And when you are in school and trying to look for a job, you realize: Oh, they might not have a music program, there might not be these positions because they are more focused on traditional academic subjects. So, I felt like my bubble had kind of burst a little bit coming out of school. Then you realize, at this point I just need a job, right? And so, the fairytale of what you really want to do and hope to do, really just comes down to necessity, right?

Despite the economic necessity of teaching music where jobs are available, Erica stated that she felt the need to contribute in some way to the needs of inner-city children growing up in neighborhoods similar to her own. Erica left her inner-city urban community and found employment in an affluent, suburban community, but did not

abandon her desire to make a positive change in the lives of inner-city urban youth. Erica communicated that teaching in the inner-city might have allowed her to be a positive influence for a small group of students, but also expressed that the larger platforms at state and local levels might be more impactful in terms of advocating for funding inner-city music programs and promoting access to music education for all students.

My idea of growing up and going back to teaching in the inner-city, making sure that little Black girls who look like me have someone to look up to... I just haven't been able to make that happen, so I had to find other ways to make it happen. So, I found opportunities to get my voice and my opinions heard, and that's through those local and state organizations. So, I have a voice, I can represent the inner-city upbringing at a state level now. And so, while I'm not face-to-face in class everyday with students, I'm comfortable with the amount of influence I have been able to have at the local and state levels.

Erica's voice and viewpoints were unique throughout the current study and revealed a nexus between the individual, psychological implications of teaching in culturally dissimilar environments, and the sociological issues of race, class, status, self-image, and group identification. This nexus between psychological and sociological perspectives related directly and indirectly to the study's research questions, which involved cultural background, cultural dissimilarities between teachers and students, and the ways in these concerns relate to teachers' feelings of self-efficacy.

### **Cross-Case Analysis**

This study began in an effort to understand how music teachers' sense of self-efficacy might be influenced when working in environments outside of their own background, training, and experience. The study included profiles of two Caucasian teachers working in a predominantly non-White, multicultural community, an African American teacher working in a school district with very few Black teachers or students, and two teachers of Asian descent working in communities comprised of majority Asian or Caucasian students. Three sets of interviews were conducted with each participant and the questions asked were designed to further an understanding of the influence that self-efficacy sources had on these music teachers' sense of self-efficacy, and how this influence connects with the musical training, background, and cultural identity of participants. The idea for conducting three sets of interviews was generated by the common understanding that music teachers often experience greater workload stress and anxiety at different points in the semester, typically as performance dates draw near and when concert preparation assumes priority. Assessing participants' feelings of self-efficacy at various points in the semester provided a more comprehensive view of changes to self-efficacy.

The interview questions were also designed to elicit responses from participants that revealed enhancements or contractions to music teachers' sense of self-efficacy when teaching music in environments outside of their own sociocultural background, training, and experience, and which source of self-efficacy had the greatest influence on music teachers' feelings of self-efficacy. The inclusion of culturally diverse participants

provided a rich portrait of their experiences and revealed some obvious as well as nuanced themes, some of which were expected, and others somewhat surprising. This cross-case analysis revealed similarities and differences between participants which are not necessarily generalizable, but provided some level of relational connection in certain cases.

### **Culture, Race, and Ethnicity**

Angela's previous reference to her cultural background and finding it "sometimes hard to fit in completely" relates to the core of the research questions which seek to understand the influence of unfamiliar sociocultural environments on music teacher self-efficacy. Angela's ability to relate to students who experience the struggle of learning a new language, culture, school system, and way of life added a dimension of authenticity to our discussions and her participation in this study proved to be a uniquely serendipitous experience. Angela's cultural perspective painted a richer portrait of teacher self-efficacy concerns when working outside teachers' background, training, and experience. Angela described herself as a basically shy person, even introverted, and acknowledged that her level of confidence was not particularly high when encountering new situations or large groups of people. The terms *confidence* and *competence* were used consistently throughout the interviews in order to provide participants a more scaffolded understanding of the term *self-efficacy* (Angela expressed a diminished sense of confidence and competence more so than other participants), and Angela's responses to questions regarding feelings of self-efficacy revealed her demure nature which I attributed to her upbringing and cultural influence.



Angela's sense of teacher self-efficacy was challenged from her first assignment as a student teacher, but found that making cultural connections with students through music improved the overall experience and helped to enhance her feelings of self-efficacy:

I do feel connected with EL students and... I feel like being a music teacher, you know, music is the thing that connects us to each other. But, yeah, I don't know how to respond when students tell me: 'My dad is in jail.' Like, having students coming to class and say: 'I can't focus in class because I'm hungry. Do you have food?' and I'm just like, *whoa*, like that was my first encounter. It does take a toll on teacher and students.

Angela acknowledged that the cultural dissimilarity between her and students had less influence on her sense of self-efficacy than did dissimilar socioeconomic status:

I think there are overlaps with the culture part, but also more concern actually of the socioeconomic status of the students more than their culture. Because I think that's actually the bigger rift, the bigger struggle I have reaching and connecting with students based on different socioeconomic status than race. I'm not sure how to teach them in the best way that they feel, not just, only loved and supported, but that they are able to connect, and grow, and find meaning in my teaching.

Angela's admission that she was unsure how to teach students from different socioeconomic backgrounds connected to the current study's purpose of understanding teachers' sense of self-efficacy when teaching in dissimilar cultural environments.

Angela acknowledged that her sense of confidence and competence was diminished as a

result of not being able to connect with students outside of her own background and experience.

Brittany shared a similar perspective with regard to feeling disconnected from her students:

Yeah, my first year I definitely didn't have very much [confidence]. Especially going to the less-affluent school, I was like, 'These kids drive me insane; I feel like I'm making things up every day.' In the first year, I just had no clue what to do because it was so broad, but I needed some structure to it.

Brittany and Angela described themselves as basically shy individuals, but Brittany asserted that experience in the classroom helped her develop confidence and build relationships with students:

My one school where it's a lot more dissimilar to my upbringing, but at the same time not, it definitely has taken some time and some relationship-building with some of these kids. Then the second year, I'm like: *Well, I'm going to build off that*, and it went well for the most part. Having had them a couple, three years straight, they know me, and they know how I work, and so we kind of understand each other, I think.

Angela and Brittany revealed characteristics of being early-career teachers and their responses were similar in terms of the difficulty each experienced when trying to connect with students outside of their cultural backgrounds, but Brittany expressed more success generally in this regard than did Angela.

Other interesting comparisons and contrasts include Carl and Brittany, who are

both Caucasian, but have very different perspectives with regard to their race or ethnicity in relation to their students. Carl acknowledged throughout the interviews his concern about the way in which his racial identity might be viewed by students outside the dominant culture. Conversely, Brittany placed an emphasis on others' racial or ethnic identity and acknowledged that she believed her students' cultural identity was tied to behavior and might have influenced the way she viewed them. Although Carl and Brittany share a common racial identity, they come from different perspectives with regard to their race and their relationship with students, and both participants offered the introspective viewpoint that they are more keenly aware of the cultural distance and disconnection between them and their students when students display negative behaviors.

Denise felt connected to her students regardless of any racial or ethnic differences, but acknowledged feeling a cultural disconnection between herself and the larger community: "I used to feel discriminated against not only because of the person who I was, and culturally who I was representing, but because also the subject area I was teaching. I wasn't important." Rather than feel diminished and defeated by negative experiences, Denise took a pro-active stance, emphasizing connecting with others: "I feel like the branching out has helped me grow immensely. So that's why I turned it around into building community." Denise described the larger culture of the school community as being very academically driven and felt she could relate because of her own experiences growing up with a "tiger mom" who set high expectations.

Like Denise, Erica did not experience any particular sense of disconnection with students, but more so with the community in general:

I don't live in that community, I can't afford to live in that community, so there is definitely this disconnect that when I'm driving to work, I am entering the community. Not that I don't belong there, but I certainly am the visitor.

Interestingly, although Erica works in the same school district as Denise, Erica acknowledged that she could not recall a time when she felt overtly discriminated against due to her racial or ethnic identity. I asked Erica how she felt teaching a student population that largely did not share her cultural background:

I'm very aware that a lot of my students, I'm probably the only Black woman they'll come in contact with on a daily basis, so that's always at the front of everything I do. I mean that's something that I can't hide. I haven't outright experienced any negative situations regarding the difference between me and the students I serve.

Erica acknowledged that she wants the focus in her classroom to be on music and developing student musicians, and she does not typically discuss issues of race or ethnicity unless the subject comes up due to a current event or specific questions from students.

Erica and Denise work in the same school district and although their cultural background is very different, Erica's views on their school district's culture and community were interestingly similar to Denise's perspective. Both participants emphasized a culture and academic community driven to succeed, rather than a culture defined by race, ethnicity, religion, or other demographic markers. Erica recalled a tragic event within the community and associated this tragedy with the high stakes, high-

pressure nature of the culture and community:

So, I would say as a teacher, and put it in a suburban community, I say this culture of high achievement is one that really stands out. Several years ago, I had a student commit suicide over a poor grade in math class. An eighth-grade student, she played violin in my orchestra and piano in my jazz band, so I saw her the first class of the day and the last class of the day. I would say that's probably the biggest, I guess, statement or feelings that I've had to deal with culturally, and again, that's the culture of a high-performing school district.

Erica was understandably impacted by the tragic loss of this young student's life and commented that mental health concerns are not restricted to any particular culture or community. The tragic event changed the way in which she perceived affluent, White communities and brought a realization that the students she teaches might be living an entirely different reality than what they outwardly reveal. All participants described the meaning of culture somewhat differently, but Erica's perspective on culture was unique as she referenced the culture of teaching, education, ethnicity, technology, and other cultural categories. The similarities between the five participants mostly included feeling some form of culturally-based disconnection between themselves and their respective students or communities, but also a sense of connectedness achieved through music.

### **Cultural Comparison and Contrast**

Angela and Brittany come from very different cultural backgrounds, but they student-taught in the same school and in the same inner-city urban district, and their perspectives on the experience were very similar. Angela is an Asian immigrant whose

first language is not English, and Brittany is Caucasian, born and raised in the United States, yet each of these participants reported feeling disconnected from students due to the inability to relate to their students' lives and experiences. The term *cultural mismatch* is often used to describe the incongruence that exists between students and teachers of different racial and ethnic makeup. However, contrary to this premise, Angela and Brittany felt disconnected from inner-city students due to differences in upbringing and sociocultural circumstances between themselves and their students, and not necessarily based on racial or ethnic differences.

Brittany provided journal entries for the current study and recalled an incident at the inner-city urban middle school in which the effects of praxis shock became evident:

I remember when working with the choir having a hard time getting the students to pay attention. I had to go to my master teacher and interrupt his sectional because I could not manage the group I was working with. I remember being very frustrated that day and went home feeling like a failure.

Self-efficacy in the context of positive and negative experiences has been discussed by other scholars, and Brittany's feelings of failure exemplified the influence that negative experiences can have on feelings self-efficacy. The diminished feelings of teacher self-efficacy that Brittany experienced while working in the inner-city urban environment resulted from a combination of culture shock and praxis shock, and Brittany expressed that her teacher credential classwork could not have prepared her for the realities of working in this very different, urban environment. Although outside her personal background and experience, it was clear that teaching at the more affluent school

positively influenced Brittany's feelings of self-efficacy due to successful mastery experiences in that environment.

Carl, Denise, and Erica are experienced veteran teachers, each from different racial, ethnic, and cultural backgrounds (Denise is Asian, Carl is Caucasian, and Erica is African American). Although their individual stories are unique, they have the shared experience of using music as a vehicle to connect with culturally diverse students. The veteran teachers shared triumphs as well as non-successes over their collective years of teaching experience, and each of these teachers experienced the effects of a cultural mismatch between themselves and their respective students and communities. The facts and feelings shared by participants contributed to the overall project and made it an engaging experience that extended beyond an academic or theoretical exercise.

### **Teaching Credential Preparation**

Many teacher-credentialing programs consist of an academic classroom type of education conjoined with a field rotation in which student teachers work in a school district under the supervision of an experienced teacher. Angela's experiences were compelling and led me to ask questions regarding preparation to teach in dissimilar sociocultural environments. Angela communicated that she had received some training, but most of her instruction came from on-the-job field experiences in which she observed how supervising teachers interacted with students. I asked Angela how prepared she felt to teach in a sociocultural environment different from her background, training, and experience:

Well, I do feel like, in a way, I have a little advantage in terms of me being raised in Taiwan and then U.S. and experiencing a little bit of both growing up. It does help me kind of understand a little bit more about struggles of EL's (English Language Learners), but unprepared in terms of cultures that I'm less familiar with. I don't know as much of how to help them out or how to find songs that are more related to their culture.

Angela's default response to the question about preparedness to teach in dissimilar sociocultural environments contained few references to the struggles typically associated with teaching in inner-city communities such as classroom management concerns due to the impact of poverty and violence and the impact these issues have on home environments. This was particularly interesting since working in the inner-city presented significant challenges to Angela's sense of self-efficacy, but her answers were exclusively directed toward language issues and struggles related to connecting with immigrant students from unfamiliar cultures.

When asked about changes she might want to see in teacher credentialing programs with regard to teaching in dissimilar sociocultural environments, Angela mentioned that preparation to teach music tied to specific cultural traditions would be helpful and gave the example of a musical unit on African American music timed to coincide with the Martin Luther King, Jr. holiday. In general, Angela described the teaching credential program as being "very open-ended, and so it wasn't so clear-cut." Angela highlighted the notion that some music teaching credential programs might not be aligned with demographic changes that many communities have experienced, and that



these programs present a method of teaching music that might not take into account the multicultural makeup of the modern classroom.

Brittany attended the same teacher-credentialing program as Angela and went through the program at the same time and in the same cohort. I was interested to know if there were any differences in their perceptions of their preparation to teach in sociocultural environments outside their background, training, and experience. Brittany felt that her university credentialing program did an adequate job preparing her to work in diverse sociocultural environments and that no change was necessary. She reported going on field trips with her cohort to various schools in different socioeconomic neighborhoods in order to observe teachers in these different environments. Brittany noted that students in the state of California come from very diverse backgrounds and her program emphasized the importance of amplifying disparate student voices in order to give them a sense of belonging.

The uniqueness of Carl's history and background provided a richness to our interview that led me to try to understand what other influences might have shaped his perspective regarding preparation to teach in a culturally disparate environment. As with the other participants, I asked Carl about his teaching credential preparation program:

I felt like the program was a lot of hoop-jumping and it didn't inform me as much as just being on the ground and doing the work and being in the classroom. I can't remember where that training came from other than the school of hard knocks and real life.

Despite receiving little preparation from his teacher credential program to teach in a

culturally diverse environment, Carl felt well prepared and attributed this sense of preparedness to his upbringing and early school experiences.

Like Carl, Denise acknowledged that she felt prepared to teach in cultural environments outside of her own background, training, but attributed this sense of preparation to her upbringing and not necessarily her teacher credential program. She referenced her father as an instrumental force in her understanding that she could achieve whatever she put her mind to, and that race, ethnicity, or skin color were not barriers to achievement. Unfortunately, the teacher credential program focused mainly on mundane administrative obligations and compliance with district policies and did little to prepare Denise for teaching in dissimilar cultural environments. Denise faced other difficulties as well as a new teacher including being one of only a few female high school band teachers in an otherwise male-dominated field. Despite inadequate preparation from her teacher credential program and these other challenges, Denise forged ahead and developed a successful career spanning nearly forty years.

Erica teaches in a community that is very different from her own background, and her preparation to teach in this community assumed a particularly important role. I asked her about the teaching credential program that she attended and how the program might have prepared her to teach in a dissimilar sociocultural environment: “I think the fact that I went to school at a private university, I was already being taught in that environment, and I don’t recall any specific training on that. I’ve just always lived that.” Erica acknowledged that the university credential program in which she was enrolled did a good job with teacher candidate placements and that the university teacher preparation

program was adequate.

Erica now serves as a supervising teacher for teaching credential candidates and had an interesting perspective with regard to the teaching credential program's motive for sending student teachers to observe her particular teaching practice: "Just recently, I had two students observing me for their senior and junior year in college, and I know that they were sent to observe a Black, female teacher." Erica's assertion brought several questions to the forefront and I wondered if the teaching credential program's efforts to promote equity and inclusion might appear instead to patronize or exploit certain individuals, bordering on tokenism. Erica continued and actually verbalized my thoughts: "Did the supervising teachers want them to see what it looks like to have someone who doesn't look like the students, running the band program?" Erica did not ask this question of the administrators of the teacher credentialing program, but the question seemed important to Erica and exposed the need for a future study to examine these types of issues.

The five participants had different perspectives with regard to the quality of their individual teaching credential programs. All participants attended teacher credentialing programs in the state of California, but experienced the programs differently. Erica and Brittany felt the program preparation was adequate, whereas Angela, Carl, and Denise felt the programs in which they were enrolled did not prepare them particularly well. Angela, Carl, and Denise gave a negative rating to their teaching credential program for teaching in general, but emphasized that this was particularly true for preparation to teach in culturally dissimilar environments.

### **Influence of Self-Efficacy Sources**

Each participant experienced many of the same challenges and successes in their roles as music teachers in the public-school system, and the influence of the four sources of self-efficacy on participants' sense of confidence and competence was examined and used as a means of comparison and contrast between participants. Years' teaching experience was the most obvious variable among the participants, and a clear distinction between early-career and experienced teachers' perspectives was observed. The early-career teachers had no more than three years of teaching experience to draw on and measured their success in terms of how they perceived students responded to the lessons being taught. Like most people entering the teaching profession, these teachers had to develop their pedagogical practice, make refinements and adjustments, and manage a classroom full of students while on the job and in real time.

The experienced teachers had the advantage of years of teaching experience in which they honed their craft and could measure student progress by applying tested benchmarks that had proven successful over time. These teachers conveyed a sense of confidence in their teaching abilities that had been developed through years of successes and non-successes; each experience an opportunity for learning and growth. Although all participants acknowledged the ways in which the various sources of self-efficacy had influenced them, the early-career teachers tended to describe their experiences as either "good or bad" or "right or wrong" in terms of how they perceived their teaching skills and abilities. Conversely, the experienced teachers described their experiences as occasions for reflection and pedagogical refinement.

### *Mastery Experience*

Predictably, mastery experience had the greatest influence on all participants' sense of self-efficacy, but there were notable differences between the early-career teachers' responses and their experienced counterparts. The main difference involved the teacher-centered perspective of the early-career teachers versus the student-centered perspective of the experienced teachers. The early-career teachers responded to questions about mastery experience by describing the experience they had gained as teachers, which resulted in enhanced feelings of teacher self-efficacy. The experienced teachers responded to questions about mastery experience by describing their students' growth and improvement and the resultant increase in teacher self-efficacy. I asked Angela about mastery experience and how her feelings of teacher confidence and competence had changed over time and what influenced these changes:

I feel like over time, with experience, I was slowly able to build confidence because I got to know what to do. Like, I have more clear vision of what lesson plans, what are the goals, what are the expectations, what is my role, and when I know more about that, I feel more comfort, more confidence in what I'm doing.

Angela's earlier admission that she was unsure how to teach students from different socioeconomic backgrounds subsided over time as she gained more experience in the classroom and developed a greater sense of self-efficacy. Brittany also expressed her views on the significance of mastery experiences and her feelings of competence and confidence and asserted that, like Angela, experience helped to build confidence and competence and resulted in a greater sense of self-efficacy. The culture and demographic

makeup of Brittany's schools remained unchanged; however, her sense of confidence and competence increased over time and she expressed feeling optimistic about the future:

I mean, if I really build roots here and I have kids for years, year after year and their siblings come through and I become part of that community, there's more of a trust there, I think, from the community. I mean, I feel like I can handle it, and in the beginning, I didn't think I could, but I can now.

Carl's longevity as an inner-city urban music teacher created opportunities for growth, particularly when working with students who might have experienced some form of ethnic, racial, or other marginalization in their lives. Carl described the unique, music education-related mastery experience that emerged from his tenure as a music educator:

I mean, yeah, this kid gets to play. And especially when it's a kid who maybe has a disability, or is not recognized because of their race; any of these things that I think in many other ways might make them feel "less than." Like, the day-to-day where a kid goes: 'Dang, I can play a B flat major scale,' and the smile that they get, oh man... I hope that every teacher has those magical moments where the kid can walk home and be like: 'I did it today.'

Although Carl's mastery experiences mostly involved classroom interactions with students, he also benefited from mastery experiences that extended beyond teaching music and included serving as a supervisory teacher to music teacher candidates pursuing a teaching credential. Carl described the enhancement to his sense of confidence as a result of serving as a teacher leader:

I think with any consistent work, with any craft, I feel like you gain a sense of confidence and a feeling like: 'I've got this.' A helpful thing is having been in the position now of being someone else's master teacher and having to describe things, and having to suggest different ways of doing things.

Carl's perception of mastery experiences centered upon the observable growth and development of students through music, which validated his teaching and increased his sense of self-efficacy.

The emphasis on community-building and making cultural connections was a dominant theme in my interviews with Denise, and mastery experience for her took on the form of persevering and overcoming obstacles that included racial and gender discrimination and making connections within and outside the high school music program. Denise's efforts, much like Carl, resulted in a strong music program and she earned respect of colleagues, students, families, and other community members. Denise described positive mastery experiences as being mostly derived from excellent performances by her ensembles and the many connections she made with her students and the community. Successful trips abroad were a highlight of Denise's career and she used these trips to share music and performances with other ensembles in countries such as Japan and Spain and to demonstrate the connections that can be made with dissimilar cultures.

Erica presented herself as a very genuine person and commented on the value of mastery experience as a source of self-efficacy:

I live for that day when a student says: ‘Oh, now I get it,’ when those light bulbs go off and they hear the progress that they’re making. I mean, I love those moments and so, of course, that really does aid the confidence. I mean, if this kid has realized they can now play that third space C on their trumpet, how can you not be excited about that?

All participants described mastery experiences as the most significant source of self-efficacy, but the early-career teachers (Angela and Brittany) considered improved self-efficaciousness to be a result of improvement in common tasks such as classroom management and basic understandings of how and what to teach, while the experienced teachers (Carl, Denise, and Erica) described mastery experiences as the demonstrated musical growth of their respective students. By these experienced teachers’ accounts, an increase in student self-efficacy affected the level of teacher self-efficacy.

The term *mastery experience* connotes a positive experience that leads to enhanced feelings of self-efficacy. However, mastery experiences that result in negative outcomes can also diminish an individual’s sense of self efficacy. Most participants experienced some version of mastery experience that resulted in diminished feelings of self-efficacy, but the negative outcomes also served as a learning opportunity that the participants used to improve their teaching practice.

Angela provided examples of mastery experiences that resulted in negative outcomes and reduced feelings of self-efficacy, mostly related to classroom management issues and stated plainly: “So, this is something [classroom management] I struggle with a lot, especially in classes where not just one, but multiple kids constantly act out of



hand.” One example of classroom management challenges occurred in one of Angela’s classes when an argument broke out between students and Angela was unable to deescalate the situation. The argument resulted in a student abruptly leaving the class and the school grounds, and Angela summed up her feelings regarding unsuccessful classroom management strategies: “I definitely experienced, you know, like, feeling incompetent at times.” Feelings of incompetence as a result of negative mastery experiences involving classroom management were mostly reported by the early-career teachers, but Angela did report improvement in this area as a result of time and experience in the classroom.

Brittany also struggled with classroom management issues and provided an example of a particular lesson that went awry just as an administrator walked in unexpectedly to observe. Brittany had given her students instructions to work with a partner and create an in-class musical composition. Instead of following instructions, the students quickly went off-task just as the school principal entered the classroom. During the somewhat chaotic event, the principal asked Brittany if she had a rubric for this particular lesson. When Brittany responded that she did not, the principal began instructing her as to how she should have structured the lesson. Brittany’s sense of self-efficacy was clearly affected by this experience: “I was really mad because it was a bad time for her to come in. It looked like two thirds of the class is goofing off and I’m like, this is not who I am as a teacher.” The negative experience and reduced feelings of self-efficacy prompted Brittany to always have a rubric prepared for her lessons and to be cognizant of potential classroom management concerns before they become difficult to

control.

The experienced teachers also reported negative mastery experiences, but rather than classroom management struggles, these teachers reported program-wide issues that negatively influenced their sense of self-efficacy. Carl described the frustration of not being successful in expanding his music program to include a variety of ensembles:

So, it's when I've tried to insert a model that doesn't fit. I mean, countless times when I've tried to build after-school music programs, like a marching band type of seed project that would turn into a marching band. I get frustrated and I point to myself and it must be because I'm not organized or I can't create this thing.

Carl shared wanting to emulate other music programs often found in affluent communities, but could not find the necessary community or student support in his current school district to achieve this objective. However, Carl interpreted these non-successes as opportunities to work with the community to discover an ensemble that would generate interest such as a Mariachi band or New Orleans style street band.

Denise also shared a macro, program-wide perspective and told the story of a negative mastery experience that resulted in diminished feelings of self-efficacy. During marching band season, two parents complained to the administration about certain aspects of Denise's music program that they deemed inequitable. The issue grew to the point of requiring union representation and the district superintendent became involved, which severely influenced Denise's sense of self-efficacy: "At that point I really was guessing: Am I a qualified music teacher? Am I? Why can't I do this?" Although Denise was eventually exonerated and found to be in compliance with her job duties and

description with no issues found of any inequitable treatment, she revealed that the experience was the absolute low point in her career and affected her sense of confidence for several years. Denise had been a music teacher for over thirty years at the time of this incident and maintained a more cautious approach when dealing with parents and others ever since.

Erica provided a program-wide, topical example of a negative mastery experience that occurred during the COVID-19-related school lockdowns. No in-person music classes were allowed, and students experienced band instrument music instruction online. Erica asked her middle school band students to provide recordings of themselves performing a particular set of music for an upcoming virtual concert:

I listen to these recordings and I'm thinking: Do they not realize how bad it sounds? The product that they're turning in is just not good. I'm realizing that this week because I'm starting to get some of these assignments in, so I really have to go back and think about how to teach this.

Erica's admission that she did not know how to teach an instrumental band class online revealed a diminished sense of teacher self-efficacy, evidenced by the low-quality recording assignments from her students. Although not a particularly successful endeavor, the experience provided an opportunity for teacher and student growth and compelled Erica to consider the ways in which technology might be successfully integrated into the music classroom.

### *Vicarious Experience*

Vicarious experience, also known as *observational learning*, involves an individual observing another who models certain behaviors, techniques, or abilities. In the field of teaching, vicarious experience includes teachers observing other teachers in order to gain useful strategies or techniques that can be taken and used in the classroom. This is a common practice for new teachers who are often given the opportunity to observe more experienced teachers. I asked Angela to describe the ways she had been influenced by observing colleagues' success with culturally dissimilar students and what role did this play in her feelings of competence and confidence as a music teacher. She acknowledged that she had not had much opportunity to observe other music teachers, but noted that when presented with observation opportunities, she rated the effectiveness of other teachers' instruction on how well most students enjoyed the lesson and how quickly they responded to questions. Most of the emphasis was on classroom management during these infrequent observation opportunities, but Angela expressed that self-reflection was the highlight of any observation: "Oh, they were able to get the student from point A to point B in this amount of time. Can I do the same and emulate that?" Angela reported that the observations, although few in number, contributed to an overall improvement in her curriculum pacing and helped build her confidence as a teacher and time manager.

Vicarious experience also influenced Brittany's sense of self-efficacy after observing some teacher colleagues from two different sociocultural environments:

In my first year I was like, well, I'm going to pull things from what my teacher friend did with the inner-city kids, and I'm going to pull things that my other teacher friend did in the suburban school district that I've seen.

Brittany expressed a sense of admiration for those who succeeded in teaching outside their background and experience and described another teacher colleague who was able to make connections with students from different sociocultural backgrounds:

My other friend did a really good job just trying to build relationships with the kids and trying to really make those connections earlier. She's a very confident person, she's very energetic, very lively. So, I think it comes naturally to her, I think because she lives in the area, too. She hasn't lived there her whole life, but she understands the neighborhood and understands the things that they might encounter. She's able to really make those connections.

Brittany's observation that her friend made connections with students more easily because of an understanding of the community in which her friend taught, stood out as a salient point related to the study's purpose. Although teachers working outside their personal background, training, and experience might not be able to live in the neighborhoods in which they teach, learning about the community and taking an interest in the lives and experiences of students and their families might help establish connections with students and improve teacher and student relationships leading to improved classroom experiences and academic outcomes.

Carl also described the influence of vicarious experience on his sense of self-efficacy, but in a form of role reversal, assumed the role of learner rather than teacher

through observations of his student teacher:

My student teacher last year made incredible breakthroughs with kids that I had a hard time reaching by first, as he's called it, 'breaking bread with them.' He would take them out of the class, while they were having a convulsion fit, and take them to the cafeteria and have a snack. And partly that was like the kid's low blood sugar level; they needed food, right? But it was also like: 'I'm going to sit here with you and have food with you.' Because that's what people do when they are real with one another, they have food together and then they go do business.

Carl acknowledged that even as a veteran teacher, he was still learning ways to connect with students and build relationships. Carl's recognition of his dual role as teacher and learner reinforced the importance of being open to learning new ways of improving one's pedagogy and recognizing the influence that connections and relationships between students and teacher has on teacher self-efficacy:

I think it gives me hope when I could easily be frustrated and feel like: 'That kid's unreachable,' or: 'I don't have a way in, I don't know what to do.' That there are people who don't look like the students who are hard to reach, but they make breakthroughs; I think it gives me hope that, you've just got to find the way.

I came to know Carl as a teacher and learner who exemplified the definition of *lifelong learner* and who considered education an opportunity to enhance students' knowledge of the curriculum, empower students to feel included in the school and broader community, and improve his teaching practice in the process.

Vicarious learning experiences also contributed to Denise's sense of self-efficacy

and these learning experiences sometimes served as a model of what not to do. Denise recalled an experience at a music conference performance in which a music teacher from another school publicly berated a student for not wearing black dress pants to the performance. The student did not own a pair of black dress pants and wore black sweatpants instead. The student was clearly embarrassed and humiliated by this public excoriation as Denise looked on in disbelief. Denise summed up the experience stating how poorly the teacher had handled the situation and addressed the power that teachers possess when communicating with students: “It can really destroy a young person rather than build their skills.” This unfortunate experience influenced Denise’s thinking about students from different sociocultural backgrounds and reinforced her understanding of the need to consider that not all students share the same background or have access to the same opportunities as others.

Erica explained that there were limited opportunities for her to observe other music teachers and did not feel that her sense of self-efficacy was influenced significantly through observation. Rather than observing colleagues, Erica acknowledged that she served as a mentor teacher for teaching credential candidates and observed these student teachers as they applied their lesson plans in the music classroom. She mostly guided these student teachers to improve their classroom management skills and asserted that the process of teaching is virtually all classroom management.

### ***Verbal Persuasion***

Verbal persuasion can have a significant influence on an individual’s sense of self-efficacy and is experienced in the form of verbal encouragement or discouragement

from others. This source of self-efficacy functions to persuade an individual that they have the skills and capabilities to succeed at a particular task or objective, and all participants reported some level of influence from verbal persuasion on their sense of self-efficacy. Angela provided examples of verbal persuasion that demonstrated the influence of this source of self-efficacy in the form of discouragement and encouragement. She described an incident in which a general education teacher colleague berated her about the way she had handled a student behavioral issue. Angela reported feeling very “put down, incompetent, and offended” as a result of the comments made to her and, with regard to feelings of self-efficacy, stated: “It did make me feel a little less confident, competent in my job.” Conversely, Angela described the way she felt when she received a positive response, this time from an administrator, in the way she handled a particular classroom emergency: “I felt appreciated and I felt understood. I felt acknowledged and competent...” The significance of verbal persuasion to Angela’s sense of self-efficacy was evident throughout our conversations and revealed this source of self-efficacy as especially powerful, particularly when the source is a valued member of one’s employment network or social circle.

Brittany also reported that verbal persuasion had a significant influence on her sense of self-efficacy and also recounted positive and negative experiences. Brittany recalled a meeting with her teacher induction coach who told her she was doing a great job: “She’s like, ‘Yeah, you know, really great job.’ I feel like I knew that I did my job right.” Brittany described the positive influence of this interaction as very affirming and helped boost her sense of self-efficacy. The influence of verbal persuasion on Brittany’s



sense of self-efficacy was also apparent as she described feeling a lack of support from an administrator after a negative interaction with a student: “I felt kind of betrayed, and I feel like her [the administrator] telling me to apologize to the class undid all my authority and rapport with them.” Brittany and Angela share early-career teacher status and the words of others, particularly colleagues or authority figures, significantly influenced their sense of self-efficacy.

Although the early-career teachers acknowledged the significance of verbal persuasion, this source of self-efficacy also influenced the experienced teachers. Interestingly, the experienced teachers recalled mostly positive experiences, while the early-career teachers recalled both positive and negative experiences with equal intensity. Carl, for example, described a heightened sense of self-efficacy when he received the nomination for *Teacher of the Year* in his school district. Carl defined the experience as being “definitely huge in my confidence in building, and making me feel like I'm on the right track with some things.” In addition to this honor, Carl felt valued by colleagues when asked to serve as a representative on various local boards: “Like, all of those kinds of things have made me feel like, okay... my work is being recognized.”

Verbal persuasion also had a significant influence on Denise’s sense of self-efficacy and she told a story about a highly respected visiting clinician who offered great praise after hearing her wind ensemble: “I was like this: [simulates jaw dropping expression] This is so awesome and I'm trying to enjoy it without going: *Whoo-Hoo!*” It is interesting that this very significant experience for Denise occurred after she had been teaching for several years. Even after having established herself as a competent and

effective music teacher, Denise, like so many others, still needed to feel appreciated through praise and encouragement.

Erica described receiving praise or encouragement from others as “uplifting,” and recalled times when an administrator came in to observe her class and gave Erica positive feedback. However, although Erica enjoyed receiving praise and encouragement from others, her perspective on verbal feedback was different from the other participants and revealed her belief in the “actions speak louder than words” maxim: “I kind of take the verbal feedback with a grain of salt because I’m more about your actions. You said I’m a great teacher; don’t cut my class. You can say all you want, but I’m looking for the actions.” Erica’s down-to-earth perspective of verbal persuasion tempered the positive feeling of receiving praise and encouragement with the need to experience tangible and demonstrable evidence of support.

### ***Physiological Arousal***

Physiological arousal as a self-efficacy source typically describes changes to heart rate, respiration, blood pressure, or other factors that might indicate energy and excitement possibly leading to a positive outcome, or fear and anxiety that contribute to a negative experience. When asked about a time when physiological arousal might have influenced Angela’s sense of self-efficacy, she was quick to point out the stress and anxiety produced by the COVID pandemic:

I felt like giving up and then in a way I noticed, too, a lot of my patience was going away in the rehearsals because I was so stressed, you know, from the whole situation. So that was very negative.

Angela's feeling of wanting to give up as a result of issues surrounding the COVID-19 pandemic was also expressed by Brittany, who stated that the effects of the COVID-19 pandemic intruded upon and permeated her life and work. Brittany expressed the frustration of shifting from live music instruction to a virtual platform and stated that she was unsure of how to teach music this way. She described the abrupt shift to a digital curriculum and the effect this had on her sense of self-efficacy as "confidence crushing." Although teaching music online contributed to confidence issues for Brittany, she also revealed experiencing confidence issues with in-person teaching largely due to her being shy by nature. However, the physical and psychological engagement required for in-person teaching also allowed Brittany somewhat to overcome her shyness and compartmentalize anxiety-inducing thoughts and feelings, which helped reduce the negative influence of physiological arousal on her sense of self-efficacy.

The early-career teachers discussed issues of confidence, anxiety, and shyness with regard to physiological arousal and the way this source of self-efficacy influenced the way they engaged mainly with students. The experienced teachers focused more on the way in which physiological arousal influenced their emotional state when interacting with students as well as other groups. Carl, for example, discussed physiological arousal as related to student engagement and shared a story about an incident with a student in which his physical state might have affected his engagement with the student and, ultimately, his sense of teacher self-efficacy. A student had made a poor choice with regard to appropriate classroom behavior and Carl became irate after several repeated attempts to redirect the student. The anxiety and frustration Carl felt caused him to

respond in an uncharacteristically angry manner because he interpreted the student's behavior in that moment as a personal affront. Carl later reflected on the matter and realized his emotions had taken over and precipitated the physiological arousal and subsequent response. He also considered the encounter with the student from a cultural perspective: "Was I fair with that kid for doing what he did? Would I have applied that same consequence to someone else who doesn't look like him? Or was I somehow imbalanced in my practice?" Carl felt a diminished sense of teacher self-efficacy following the incident, but his willingness to reflect on potential biases he might have held in this situation allowed him to reconsider his rapport and relationship with students and reimagine ways in which he might improve classroom management strategies and techniques.

Denise mentioned during our interviews that she felt insecure and lacked confidence at times during her career and described an experience in which anxiety affected her sense of self-efficacy. During a festival early in her career, Denise became very nervous and anxious when she discovered that several former mentors and instructors were in attendance: "I was like, I'd like to die now, you know, because I didn't have that confidence then." The issue in Denise's case involved her feelings of insecurity with performing in front of former authority figures and reliving the anxiety she felt as a student of music under their tutelage.

Erica had many experiences over her twenty-year tenure as a music teacher that have shaped her perspective about teaching, relationships, and dealing with anxiety-producing situations. Erica holds the position of lead teacher for the music staff in her

district and discussed the difficulties that can sometimes arise among the staff:

I mean, there are disconnections and then there's sometimes dissonance, but at the heart of it, we all want what's best for our students. And as long as we can remember that, when those tensions arise, and you can sort of step back and look at it through that lens.

Erica's time and experience teaching in the district helped her develop a sense of balance and objectivity when working with others who might not always share her views. She holds a leadership role within the district and acknowledged that she attempts to put any biases aside during meetings and not take anything personally.

### **Race and Ethnicity**

One of the more interesting themes to emerge from the interviews was the acknowledgement by participants that issues of race and ethnicity between themselves and their students were connected to their feelings of teacher self-efficacy. Although this was true for all participants, the early-career participants (Angela and Brittany) expressed feelings of self-efficacy as connected to racial or ethnic disparities between them and their students in a noticeably less prominent manner than did the experienced participants (Carl, Denise, Angela). Conclusions that might be drawn from this scenario include:

1. Early-career teachers felt less confident than experienced teachers speaking candidly about issues that might be perceived as controversial; and,
2. experienced teachers had more experience dealing with issues related to race and ethnicity and felt more confident discussing these issues.

Angela (early-career) and Denise (experienced) are Asian, female music teachers,

but despite these commonalities, had very different conversations with me regarding feelings of self-efficacy and working in a culturally dissimilar environment. Angela usually avoided discussing feelings of self-efficacy related to race or ethnicity and opted to emphasize how she made connections with culturally dissimilar students through a multicultural approach to teaching music, which included presenting songs from various cultures and in different languages. Angela discussed the connection she felt with English learner immigrant students, but frequently guided our conversations away from issues of race or ethnicity. An immigrant herself, Angela expressed that she was less concerned with issues of race, ethnicity, and other cultural indicators, and preferred to focus on music as a medium that could be used to demonstrate cultural similarities rather than differences. Angela had two unique teaching environments in which the sociocultural environment influenced her sense of self-efficacy: (a) the inner-city urban school district in which she student-taught, and (b) the current teaching environment in an affluent suburban school district with multiple cultures represented within the community. The inner-city urban school district presented challenges to Angela's sense of teacher self-efficacy because she found it difficult to relate to common inner-city urban problems such as poverty, hunger, or the trauma some students experienced as a result of an unstable home life. These life-affecting circumstances were outside Angela's experience and she expressed feeling less confident and competent when teaching in the urban, inner-city environment. Although Angela's current teaching environment does not present the same types of challenges as her student teaching days, events resulting in a diminished sense of self-efficacy were not limited to the inner-city school community.

For example, Angela recalled times in her current, affluent, suburban school district when students made racially insensitive remarks directed toward her, negatively influencing her sense of self-efficacy:

I mean like, it blew my mind. I'm teaching in a relatively high socioeconomic environment. Most of the schools are also Asian, with parents who are immigrants, I was surprised to still receive some racist comments from students who are Asian and I did not expect that. It did hurt me, but I moved past that because I think with their age and everything, sometimes they don't know what they're saying.

There were other times when Angela's sense of self-efficacy was negatively influenced by experiences in the inner-city, but the hurtful remarks from someone with whom she identifies with culturally and in an environment with which she was familiar reinforced the notion that culture encompasses much more than an individual's race or ethnicity. In this case, the students' remarks highlighted the existence of an intracultural divide between the teacher and her students. Despite these unfortunate experiences in this affluent suburban community, Angela continues to identify mostly with the suburban environment and particularly with the challenges that many of her current students faced including learning English as a second language and integrating into a new culture.

Brittany shared some of the same concerns as Angela when teaching in a culturally dissimilar environment, which was expected because Brittany is most similar to Angela in terms of age, self-efficacy concerns, and years of teaching experience. This was mostly true and, like Angela, the challenges to Brittany's sense of self-efficacy

included being unable to relate to certain student groups' lives and experiences. However, the participants differed in their perspectives regarding the source of their level of connectedness to their respective students. Angela cited the difference in socioeconomic status between herself and her students as the greatest barrier to relating to them, whereas Brittany acknowledged that the greatest barrier to connecting with students was the difference between her home culture and that of her students. Also, in contrast to Angela, Brittany did not report issues of overt inter or intracultural conflict between her and her students based on race or ethnicity.

During her tenure, Denise observed socioeconomic and demographic changes to the community that helped shape her perspective of the community and her role as a music teacher within the community. The community was mostly affluent, and although the number of families representing diverse cultures increased, the majority of students and their families reflected a predominantly White demographic. Although Denise taught music to students who largely did not reflect her cultural background, she experienced successes connecting with students using music as a bridge and emphasizing similarities rather than differences between people and cultures.

Denise frequently guided the conversation away from issues of race or ethnicity, but revealed throughout our interviews the difficulties she experienced as a racial and ethnic minority in an affluent, suburban, predominantly White community. I perceived a degree of hesitancy on the part of Denise to discuss in-depth what she must have felt after hearing racially charged, prejudiced, or discriminatory statements directed toward her or about her racial or ethnic identity, and she often balanced the conversation by alluding to



the importance of building community:

The lesson is: learn your community, have a better understanding, see if there's a way for you to get community support. In our kind of profession, you need to engage the community for the community to support, because you need them to be around, but also, you're growing your community and, as a musician, you always want to grow your audience no matter what it is.

Denise's emphasis on community engagement as a means of generating support from the community is not a new idea (Sanders, 2001; Smith et al., 2011), and has been used as a strategy by many music teachers in order to expand their music programs. However, Denise indicated through our conversations that her outreach efforts in the community were implemented as a means of not only expanding her program, but also as a means of gaining personal acceptance from the community, and her efforts have produced positive results in that regard.

Erica described the racial dissimilarity between herself and the larger community in which she works as being simply the norm that she experienced throughout her life. Interestingly, she described being in the presence of only African American people at a music conference she attended as "uncomfortable" because the majority of colleagues in her professional life had always been of the dominant, White culture. Often the only African American child in her music classes growing up, Erica expressed a sensitivity to and awareness of the fact that she is likely the only African American female that most of her students will see on a daily basis. Although she did not consider race or ethnicity to be a factor with regard to relating to or making connections with her students, Erica did

express the need to represent African American people in a positive way in an effort to offset negative portrayals often seen on televised media and other forums. Erica expressed regret at not being able to find suitable employment in the inner-city neighborhood in which she grew up, but took on the responsibility of several leadership roles including those at the state level to advocate for music programs in inner-city urban areas.

Carl, in contrast to all other participants, frequently referred to the reality of being racially and ethnically dissimilar from the community in which he teaches and how this might be seen from students' perspectives. Carl made references throughout our interviews to feelings he experienced when engaging with culturally diverse students and reflected on positive and negative interactions with students outside the dominant culture. One of the more interesting ideas that Carl introduced was the consideration of potential biases that he might hold, as well as preconceived notions that students might hold about him based on racial or ethnic identifiers. Carl's developmental, school-age years were inclusive of fellow students from diverse racial and ethnic backgrounds and he described these early experiences as foundational to his desire to become a music teacher and use music as a vehicle to promote fairness, equity, and inclusiveness.

Some of the more interesting points to emerge from the cross-case analysis of participants' experiences were the similarities and differences between Carl and Erica. These participants have similar profiles including experienced teacher status, the experience of "otherness" within their school communities, and the concern about how they believe their respective racial identities were perceived by students. Carl expressed

concern that his racial identity and role as an authority figure might be perceived by students as representing a cultural power imbalance within the classroom, whereas Erica was concerned with students' negative perception of Black people due to influences outside the classroom. The significant difference between the two is the reality that Carl represents the dominant, White culture in an otherwise diverse school community, whereas Erica represents a racial and ethnic minority culture in a mostly White school community.

Brittany shared a cultural identity with Carl as a Caucasian person, raised in a suburban environment, and it is noteworthy that Brittany student taught in the same inner-city urban school district in which Carl taught music for the past fourteen years. Brittany's reflection on her time spent in this culturally dissimilar teaching environment was vastly different from Carl's and this is likely due to the difference in their school and community experiences growing up. Carl attended school in a much more culturally diverse community than did Brittany and this might explain their very different perspectives. Brittany described feeling mostly unable to relate to students of different sociocultural backgrounds, versus Carl who seemed to embrace the idea of diversity and working toward making connections with culturally dissimilar students. Brittany currently works at two socioeconomically diverse schools within the same school district and commented that she felt the need to be "careful" when discussing feelings of working with culturally dissimilar students. Brittany's hesitancy to discuss feelings related to teaching culturally diverse students seemed connected to three important considerations:

1. Feelings of self-described White privilege;

2. limited teaching experience (early-career status); and
3. fear of being labeled or judged.

Interestingly, Carl and Brittany introduced the term *White privilege* into the conversation, and although all participants recalled an event or events in which race or ethnicity might have played a role, this was not a term used by any of the other participants. Brittany and Carl were the only Caucasian participants in the study, and their reference to White privilege and role as music educators might serve as the foundation for a future study.

### **Connections Through Music**

The one emergent theme that connected all participants regardless of personal background, training, experience, or cultural identity was the universal belief among participants that music could be used to establish connections between culturally dissimilar teachers and students. Angela taught a very diverse group of students representing many different cultures and her curriculum integrated music of different countries in different languages. She identified and related to many of her students who were also immigrants learning a new language and strived to create an equitable environment in which students discovered and appreciated music from different cultures.

Brittany also taught in an environment in which many students did not share her cultural background, and she integrated music into the classroom that was generally familiar such as Rossini's *William Tell Overture* or excerpts from Tchaikovsky's *Nutcracker Suite*. Brittany found that student engagement increased because of this familiarity: "They really like it because most of them recognize it from cartoons or whatever, and they find that fun." Brittany and Angela taught general music at the

elementary grade level and included first through fifth grade students. Most of their music curriculum was song and Orff instrument-based and students responded well to both methodologies.

Erica taught middle school and used music of different cultures to engage with students who identified with these particular cultures. Many of Erica's string orchestra students identified as Asian or Asian American and she included music in her repertoire that she believed students would enjoy and find relevant: "I look for repertoire that might be culturally relevant as far as ethnicity is concerned. I always present authentic cultural performances of the music while we're learning it." Carl also taught middle school, had an extensive jazz background, and used music from the jazz idiom to engage students who identify culturally with some of the icons of the jazz world. He also emphasized his belief that students should experience music from a broad cross section of composers and emphasized the need to engage in culturally responsive teaching by engaging with music from composers outside the dominant culture.

Denise taught music at the high school level with a student population that mostly did not share her cultural background. However, she used music in a way that engaged all students and connected them to themes that reached beyond cultural boundaries such as love, kindness, dreams, and determination to meet one's life goals. Denise cited the Robert W. Smith band piece, *To the Summit*, which speaks to the universal, human experience of striving to achieve one's goals.

## Self-Efficacy Rating Scale and Journal Entries

As shown in Table 2, results from the Participant Self-Efficacy Rating Scale revealed a general increase in feelings of self-efficacy for all participants throughout the study:

**Table 2**

*Participant Current Study Self-Efficacy Rating*

<b>Participant</b>	<b>Initial</b>	<b>Mid</b>	<b>Final</b>
Angela	8	8	8
Brittany	7	7	9
Carl	8	9	10
Denise	10	10	10
Erica	10	9	10

Preservice ratings shown in Table 3 were predictably the lowest for all participants.

**Table 3**

*Participant Preservice Self-Efficacy Rating*

<b>Participant</b>	<b>Preservice SER</b>
Angela	7
Brittany	7
Carl	5
Denise	8
Erica	6

The early-career teachers had the lowest final self-efficacy rating whereas experienced teachers had the highest. This represents the difference in experience levels between the two groups and is consistent with the concept that experience builds confidence and competence. There was no appreciable difference between experienced teachers' self-efficacy ratings with the exception of Carl, who rated himself lower than all participants on his preservice feelings of self-efficacy to teach in a culturally dissimilar environment. This outlier is interesting because Carl attended school in a culturally diverse district and stated that he felt prepared to teach in environments outside his own background. Conclusions are difficult to draw from this, and the use of numbers to quantify might not reveal the depth and breadth of participants' feelings self-efficacy as well as a verbally descriptive narrative. Although the self-efficacy rating scale used in Tables 3 and 4 used numbers to determine participants' self-efficacy beliefs, the numbers reflect trends only and do not represent a quantitative approach employing statistical analysis.

Participant journal entries did not factor greatly into the overall conclusions, mainly because participants contributed little through this data collection method. Brittany was the sole exception and provided a weekly journal entry throughout the study. Brittany's journal entries mostly described the difficulty of teaching music through the Zoom digital platform and the frustration she felt grading student work, answering parent emails, and other common tasks associated with teaching. Carl and Angela provided one journal entry each toward the end of the current study. These entries were anecdotal in nature and did not provide the type of continuity of thought that I had hoped

to observe. Denise and Erica provided no journal entries despite frequent requests. However, all participants were very agreeable to participating in interviews with me, were always punctual, and appeared engaged and interested to contribute to our discussions.

The lack of response with regard to journal entries was completely opposite of participants' willingness to engage with me during the interviews. I attributed this disinclination to contribute consistent journal entries to participants' feeling overwhelmed with the newness of learning to teach a performing art through a digital platform with all the complications that attend that experience. All participants expressed frustration and a feeling of being overwhelmed with learning new software programs, adjusting to a diminished sense of interaction and engagement with students, and the nearly impossible task of creating a musically rich experience for band and orchestra students through an Internet connection. It was my sense that participants viewed the journal entries as one more arduous, tedious, and time-consuming task that they simply could not accommodate in addition to their already overburdened workloads.

### **Self-Efficacy Source Influence**

The level of influence of the sources of self-efficacy on participants was evaluated by noting the number of times that participants referenced sources of self-efficacy and the way the sources influenced feelings of self-efficacy (see Table 4).



**Table 4***Participant Self-Efficacy Source Influence*

SE Source	Angela	Brittany	Carl	Denise	Erica
<b>Mastery Experience</b>					
SE Increased	38	22	21	21	18
SE Decreased	27	9	3	3	5
<b>Verbal Persuasion</b>					
SE Increased	4	5	8	9	4
SE Decreased	3	3	0	2	0
<b>Vicarious Experience</b>					
SE Increased	4	4	5	4	0
SE Decreased	0	0	0	0	0
<b>Physiological Arousal</b>					
SE Increased	0	0	0	0	0
SE Decreased	6	4	4	3	2

The data revealed the overwhelming influence that mastery experience had on all participants, consistent with Bandura's (1997) Social Cognitive Theory and the theoretical framework of self-efficacy. Participants' mastery experience data also revealed the significant increase in self-efficacy that participants reported throughout the interviews, and most participants reported few decreases to self-efficacy as a result of negative mastery experiences. The exception to this was Angela who reported many more incidents, events, or situations in which she felt a significant decrease in feelings of self-

efficacy. The reasons for this distinction might be attributed to the fact that (1) Angela is an immigrant to the United States, (2) her first language is not English, and (3) she found it difficult to fit in completely in the culture of the United States. All other participants were born and raised in the United States and spoke English as their first language. Brittany reported a slight increase in the number of negative mastery experiences resulting in a diminished sense of self-efficacy, but this is likely attributed to the experience of being a new teacher. The experienced teachers reported the least amount of negative mastery experiences resulting in a diminished sense of self-efficacy, and mostly referred to student achievement over many years teaching music as the reason for increased feelings of self-efficacy.

Verbal persuasion had the next most influence of feelings of self-efficacy after mastery experience, and the early-career teachers (Angela, Brittany) reported a decrease in feelings of self-efficacy more than the experienced teachers (Carl, Denise, Erica). This might be related to the early-career teachers being new to the profession and feeling particularly influenced by the criticisms that often accompany observations and evaluations of new teachers by administrative faculty and senior colleagues. The experienced teachers reported mostly an increase in feelings of self-efficacy as a result of verbal persuasion. Experienced teachers recalled mostly moments their careers in which their experience in the profession was recognized as an asset and they received some form of recognition and positive reward.

Vicarious experience was limited for all participants due to the minimal number of opportunities that existed for the music teachers to observe other music teachers. With

the exception of Erica, participants reported an increase to feelings of self-efficacy when any observation opportunities of other music teachers were available. The minimal number of observation opportunities might also explain the absence of any reports by participants of decreases to feelings of self-efficacy. Interestingly, the increase or decrease to feelings of self-efficacy was inverted between vicarious experience and physiological arousal. Participants reported no vicarious experiences that resulted in diminished feelings of self-efficacy, and no increases to feelings of self-efficacy as a result of physiological arousal. All participants described physiological arousal in the form of nervousness, anxiety, and stress as negative influences on feelings of self-efficacy. Physiological arousal manifests itself in thought-provoking ways, and might serve as a precursor to either negative or positive outcomes. Bandura (1997) asserted that one of the potential outcomes of physiological arousal is the transformation of nervousness or anxiety into positive energy that could lead to a successful result.

### **Generational, Personality, and Gender Differences**

Generational differences and years of teaching experience affected the way in which self-efficacy sources influenced participants, and this was marked by teachers' early-career or experienced level status. Data gathered through interviews revealed that early-career teachers experienced additional challenges to achieving a resilient sense of self-efficacy and this was likely due to being new to the teaching profession. These challenges included adjusting to addressing large groups, classroom management, and communicating with parents. Predictably, experienced teachers expressed much greater confidence in their classrooms due to having established routines and experience

teaching. Also, generational differences and years of teaching experience among participants likely accounted for the fact that the early-career teachers did not present as much in terms of self-reflection as did the experienced teachers when responding to interview questions. The experienced teachers (Carl, Denise, and Erica) had decades of teaching experience between them and spent more time than the early-career teachers (Angela and Brittany) reflecting on the relationship between themselves and the communities in which they teach.

The early-career teachers discussed feelings of self-efficacy largely in terms of the concerns that most new teachers experience such as finding their “teacher voice,” basic classroom management, and executing the many administrative and managerial functions that accompany public school teaching. These teachers also acknowledged that these fundamental aspects of teaching continue to be a challenge even after three years in the profession, and both early-career teachers expressed concern that their students might not view them as leaders or authority figures due to their ages and youthful appearance. These concerns from the early-career teachers revealed a significant difference between them and the experienced teachers, who presented a more seasoned and mature outlook on their teaching practice.

The most experienced teacher in the current study had taught music in the public school system for nearly four decades and our conversations revealed a mature perspective developed through years of interactions with families, students, and other stakeholders; particularly with matters related to culture, cultural perceptions, and relationship development. This teacher kept a sign conspicuously mounted above her

office door in the school music room that read: “You Can't Elevate Yourself By Putting Others Down.” This modest but powerful aphorism seemed uniquely suited to all the experienced teachers’ perspectives on the importance of inclusion and acceptance of others; a perspective reinforced by years of experience working within their schools and within the broader community. The experienced teachers in the current study rarely discussed matters such as the routine protocols and procedures of teaching, but instead focused on relationships and community-building that they unanimously asserted were essential components of their success within their schools and communities. The experienced teachers provided advice for new teachers and affirmed the need to take the time to get to know the community in which they will teach including knowing the location of places of worship, parks, community events, and other significant aspects of the school district and surrounding neighborhoods.

The findings of the current study aligned with other scholars’ findings with regard to the relationship between years of teaching experience and self-efficacy beliefs. Tschannen-Moran and Hoy (2007) defined novice teachers as those with less than three years’ experience and career teachers as those with four or more years’ teaching experience. The researchers found that novice teachers’ self-efficacy beliefs were lower than those of career teachers, but novice teachers experienced increased levels of self-efficacy the longer they remained in the profession. Bandura (1994) also addressed the various changes in self-efficacy beliefs and asserted that, “There are many pathways through life and, at any given period, people vary substantially in how efficaciously they manage their lives” (p. 9). The early-career and experienced teachers in the current study

revealed varying stages of self-efficacy beliefs consistent with other scholars' findings that years of teaching experience affects feelings of self-efficacy.

Bandura (2012) described personality traits as “predominantly descriptors of behaviors” (p. 35) and not causal factors affecting feelings of self-efficacy, but personality traits might have factored into the development of feelings self-efficacy in the current study. McCrae and Costa (1987) discussed personality traits including *emotional stability*, which encompasses self-doubt. The two early-career teachers expressed self-doubt, described themselves as “shy,” and experienced difficulty asserting themselves as authority figures; this resulted in negative classroom experiences and diminished feelings of self-efficacy. The three experienced teachers possessed the personality trait of *extraversion* as outlined by McCrae and Costa (1987) and reported less difficulty in their adjustment to the teaching field and more frequent mastery experiences and enhanced feelings of self-efficacy.

The gender of participants included four females and one male and did not emerge as a significant influence on feelings of self-efficacy among study participants. One experienced teacher referenced gender in one of our interviews and described an isolated incident in which gender discrimination became an issue during a classroom discussion and she felt challenged to not only defend herself, but also the female students in the classroom. Gender was not generally at the forefront of our conversations and interview questions did not focus on gender as a contributor to feelings of self-efficacy among study participants.

### **Summary of Participants' Sense of Self-Efficacy**

The focus of this study was to understand how working in environments outside of the teachers' own sociocultural background, training, and experience influenced their feelings of self-efficacy. The findings from this study indicate that participants' sense of self-efficacy was influenced in particular ways related to working outside of their own sociocultural background, training, and experience. The terms *confidence* and *competence* were used throughout the interviews as descriptors of self-efficacy and as the study continued, I discovered that a strong sense of self-efficacy was not only a desirable psychological state, but also necessary in order for study participants to feel empowered, capable, and willing to continue in the teaching profession. Challenges to self-efficacy resulted in self-doubt among participants to the extent that one participant expressed quitting intentions either from their current position or from teaching entirely. Angela experienced challenges to her sense of self-efficacy when working in a low socioeconomic community and found it difficult to connect with students outside of her socioeconomic background. She preferred to work in a middle class or higher socioeconomic environment, but was unsure of her future in teaching and might leave the teaching profession to pursue other career options. Angela also expressed that she felt devalued as a teacher because of the imbalance that exists between the demands of the teaching profession and the compensation that is offered. A diminished sense of teacher self-efficacy leading to teacher burnout and attrition was explored by Coladarci (1992), Hancock (2008), Aloe et al. (2014) and other scholars and revealed that most of the reasons given for teachers leaving the profession or re-locating to a different school

district involved common grievances such as inadequate compensation, poor administrative support, or distance travelled to work. Most participants in the current study expressed their intentions to continue to teach and will likely remain in their current school districts.

Brittany experienced challenges to her sense of self-efficacy and felt this was more prominent when teaching in an environment in which the community was culturally disparate from her background. She attributed certain negative student behaviors to cultural norms inconsistent with the norms to which she was accustomed growing up as a member of the dominant culture. The community in which Brittany worked and lived was similar to the one in which she grew up, and although there were moments when she felt a sense of disconnection from families or students who did not share her cultural background, the cultural makeup of the community in general was very familiar and she eventually developed a connection with the community. The only other teaching environment in which Brittany had worked was as a student teacher in an environment that was very far removed from her upbringing in terms of socioeconomic and other common characteristics of inner-city urban areas. Brittany's sense of self-efficacy was challenged in this environment, and while she expressed admiration for those teachers who could meet the challenges of working in underserved inner-city communities, she did not feel this environment was a good fit for her and not sustainable as a long-term career choice. Brittany preferred to work in a suburban environment, intended to stay in her current position in this environment, and indicated that she will remain in the teaching profession through retirement.



Carl expressed a high confidence level when teaching in a community outside of his cultural background, and preferred to work in challenging environments where he believed the need was greatest. Challenges to Carl's sense of self-efficacy revealed themselves particularly when negative interactions occurred with students outside the dominant culture, causing Carl to question his privilege as an authority figure representing the dominant culture. Carl intended to continue teaching in the underserved community in which he worked, and remained committed to improving his teaching practice and engaging all learners, but he also acknowledged that he had considered teaching in a different cultural environment. Carl periodically reached out to other communities and observed other music teachers in order to integrate new ideas and grow in his practice. These observations sometimes occurred in more affluent, suburban communities with thriving music programs and a high level of community support for music. Carl considered making a change to teach in one of these more affluent communities, but had not acted on this because he was strongly committed to his current school community.

Denise also expressed a high confidence level when teaching in a community outside of her cultural background and only described challenges to her sense of self-efficacy when isolated, overt examples of prejudice or discrimination were displayed by community members. The most experienced teacher in the current study, Denise had many opportunities over the years to work in communities that reflect more closely her upbringing and background. However, she remained in the same position for thirty-nine years in part because of the belief that her role extended beyond teaching music, and

included using music to educate the community in a way that highlighted similarities rather than differences between cultures. Denise had many stories to tell, and her trips abroad with her music ensembles were career highlights for her. It was clear during our conversations that Denise wanted her students to learn to appreciate cultural differences and understand that there exists a larger world beyond their school, home, and community. Denise had a great fondness for her school and community and intended to retire from the school district, then work part-time at the university level with teaching credential candidates.

Erica had a high sense of self-efficacy working outside of her cultural background, and her background presented an interesting dichotomy. Erica was raised in a low income, inner-city urban, culturally diverse community, but was bussed across town to attend school in an affluent, mostly White school district in which she was the only Black student in her music class. As a teacher, she described being the lone representative of her cultural background in the classroom as being her norm. Culture was a prominent feature of the current study, and Erica's story presented unique opportunities to consider the ways in which culture was perceived, one of which included the consideration of cultural factors beyond race or ethnicity.

Erica presented herself as confident, capable, and self-efficacious with regard to teaching music. Her role as one of only a few Black teachers in the school district stimulated conversations between her and community members that would otherwise not take place, such as being recognized for overcoming adversity and challenges often associated with inner-city urban environments. Erica had worked as a music educator for

nearly twenty years in the same affluent, suburban school district and intended to stay and retire one day. All participant responses connected to the three research questions, which were designed to elude information in order to understand the influence of self-efficacy sources on participants working in unfamiliar cultural environments and how participants' personal backgrounds and culture might contribute to engagement with students and communities outside the dominant culture.

### **Chapter Summary**

This chapter provided data in the form of interviews with all study participants and served as the foundation for the current study. Although the data gathered came from similar questions posed to each participant, participant responses were very unique and reflected the culture perspective and background of each participant. The information gathered revealed the distinctiveness of each participant with regard to feelings of self-efficacy when working in an environment outside their background, experience, and training. This chapter also explored the ways in which each participant responded to issues of cultural identity, preservice conceptions about teaching in a culturally dissimilar environment, the experience of culture shock, feelings of being connected and disconnected, preparation to teach in a culturally dissimilar environment, and the connections participants made with students through music. The chapter also explored participants' feelings with regard to the influence of the four sources of self-efficacy. The responses revealed similarities and differences between the participants, and many of these differences were attributed to participants' culture, background, and years' teaching experience. The similarities between the participants mostly involved the way in which

music was used as a means of connecting with students from disparate cultures.

## **CHAPTER 5**

### **DISCUSSION**

The current study revealed the influences that working in culturally dissimilar environments has on music teachers' sense of self-efficacy. However, this study does not seek to generalize conclusions across the broad spectrum of music teachers in every situation, and conclusions are presented as understood by me through analysis of data collected from the study participants. There exists an extensive body of research regarding the self-efficacy of students within the public-school education system, but a paucity of research into teacher self-efficacy, and this is particularly the case for music teachers working in unfamiliar cultural environments. The method of case study was used for this project in order to understand each participant's experience from stories told and added a sense of genuineness to the research. Conclusions from the current study were drawn from answers to the following research questions:

1. Based on the purpose of the study, in what ways have self-efficacy sources influenced music teachers' sense of self-efficacy, and how does this connect with the musical training, background, and cultural identity of music teachers?
2. How might enhancements or contractions to self-efficacy affect music teachers' engagement with students when teaching music in environments outside of their own sociocultural background, training, and experience?
3. How do sources of self-efficacy (mastery experiences, vicarious experiences, verbal persuasion, and physiological arousal) influence music teachers' feelings of

self-efficacy and how might music teachers consider the significance of each source of self-efficacy in their teaching practice?

### **Self-Efficacy and Cultural Identity**

The answers to research question number one necessarily integrate the four sources of self-efficacy (mastery experience, verbal persuasion, vicarious experience, physiological arousal) with the prior and current experiences of music teachers with regard to their musical training, background, and cultural identity and how this integration is experienced in culturally dissimilar environments. The musical training of each participant was significant to the study because each participant was formally trained in music with a focus on the traditional Western European canon, yet most participants introduced musical traditions outside the Western tradition to their classes. The cultural diversity of the participants' classrooms offered opportunities for teachers to make connections, establish rapport, and encourage communication by appealing to students' cultural music traditions. The introduction of music outside the Western tradition helped to engage culturally dissimilar students and resulted in positive mastery experiences and an enhanced sense of teacher self-efficacy.

The musical training of each participant was most similar among the three criteria of cultural identity, musical training, and background and included instruction in the traditional Western European canon accompanied by formal music lessons in instrumental and vocal technique. Each of the participants felt confident in their content knowledge of music, which helped to bolster their sense of self-efficacy. However, participants who integrated music beyond traditional Western music into the classroom

repertoire acknowledged feeling even more confident and self-efficacious when students found this other music to be personally and culturally relevant. Similarly, Abril (2013) and Drummond (2010) supported the notion of integrating music beyond the Western European tradition in an effort to recognize and value the music with which students in the modern, multicultural classroom identify. Abril and Flowers (2007) also asserted that, “Understanding the ways musical and the sociocultural dimensions affect listeners can help music educators make curricular decisions that are meaningful and responsive to their learners” (p. 205). The resultant increase in student engagement reported by participants in the current study led to a heightened sense of teacher self-efficacy because students reportedly demonstrated more enthusiasm and put forth more effort when engaging with repertoire that they found culturally relevant. Participants in the current study reported feeling a stronger rapport and connection with students in the multicultural classroom when repertoire was introduced that students found culturally relevant. Participants also reported that students felt recognized and respected when culturally relevant, familiar repertoire was introduced. These findings were mostly consistent with previous research in which students experienced various personal, cultural, and social benefits from learning and performing music with which they could culturally identify (Wang & Humphreys, 2009).

Although participants in the current study who presented a multicultural component to their curriculum did not express concerns of appearing inauthentic or appropriating another culture, they did express feelings of regret for not being able to include music from all cultures represented in the classroom. The multiplicity of cultures

represented in the modern multicultural classroom might necessitate music teachers to reimagine the ways in which they program their curriculum in an effort to engage all learners. The merits of integrating non-Western music into the curriculum have been presented by several scholars, but the question of which music to teach has not been adequately addressed by proponents of multicultural music education. Reyes (2018) posited that music teachers might not understand which multicultural music to teach, fearing the appearance of inauthenticity or the creation of the additional concern of perceived cultural appropriation.

The contrasts between the participants were revealed mostly through their personal backgrounds and cultural identities, but similarities were also discovered in the way participants engaged with students. In each case, participants' cultural identities affected their sense of self-efficacy by the way they viewed themselves in relation to their students, or by the way they believed students perceived them. All participants were culturally dissimilar from the majority of the students they taught, and each participant made some attempt to reach across cultural boundaries to engage students and promote a more inclusive musical experience. Participants acknowledged experiencing some successes in these environments, but also reported negative experiences related to cultural differences. Current study participants' experiences were similar to those reported by other researchers. Weisman and Hansen (2008), for example, conducted a study involving Latino preservice teachers and their experiences student teaching in suburban and urban schools. The Latino participants reported feeling either comfortable or marginalized when teaching in a majority White, suburban community. Similar to



participants in the current study, the Weisman and Hansen (2008) participants reported that the environment in which they grew up affected their levels of comfortability.

Higgins and Moule (2007) asserted the following regarding cultural differences between teachers and students:

The dividing line between successful and unsuccessful multicultural educators may be those who are willing to challenge their assumptions with those who are not, regardless of their own background. This transformation is called becoming culturally competent, and is defined simply as being able to work effectively with children who come from cultures other than one's own. (p. 611)

Participants in the current study acknowledged the importance of cultural competency and predictably, the experienced teachers expressed more confidence in their abilities to successfully engage with students in a multicultural environment than did the early-career teachers.

One of the more interesting discoveries to emerge from the current study was the emphasis participants placed on with the way in which they believed students viewed them. All participants communicated that they wanted students to believe that they operated from a position of fairness, and several participants commented that they were consistently mindful of cultural differences between themselves and their students. These findings were consistent with other research including Cherng and Halpin (2016) who discussed students' perceptions of teachers and the influence of cultural identity on the development of rapport and relatability between teachers and students. The authors asserted that "minority teachers are able to relate more easily with minority youth—the

largest growing student demographic—by drawing from their own experiences navigating society as nondominant persons,” and that “all student groups have more positive ratings of minority teachers, including White students and Asian American students” (p. 412). This suggests that minority teachers have the potential to use their experiences and identities to develop rapport with students who do not necessarily share the same race or ethnicity. However, all participants in the current study, which included three non-White and two White participants, reported being able to establish rapport with culturally dissimilar students to varying degrees. Developing rapport with culturally dissimilar students, then, might not be directly tied to teachers’ experiences and identities, but might be more reflective of a deeper, universal human connection that transcends race or cultural identity (see also Campbell, 2001; Deschênes, 2005; Kang, 2016).

The perspective of seeing students as contributing human beings ties in with current study participants who asserted that they experienced more meaningful connections with students across cultural lines when they made students feel like valued members of the classroom community rather than simply names on the teachers’ roster. Participants in the current study also acknowledged that cultural differences between themselves and their students were less of a consideration when culturally relevant repertoire was introduced, which placed the focus of culture on the music and its origins and meaning. This factor is significant because, unlike cultural concerns in the general education classroom (Chu, 2011; Cherng & Halpin, 2016); Eslinger, 2014), music teachers often use music as a cultural bridge in order to engage students and increase

understanding of music from an anthropologic, historical, and cultural perspective. All participants in the current study were music teachers who acknowledged including non-Western music in their respective curricula as means to increase student engagement.

The current study also revealed that participants felt a stronger rapport and connection with students in the multicultural classroom when repertoire was introduced that students found culturally relevant and, consistent with extant research, participants also reported that students felt recognized and respected when culturally relevant, familiar repertoire was introduced. Similarly, Abril (2013) reported that culturally relevant teaching often resulted in a higher level of student engagement. Also consistent with Abril (2013) and the current study's findings, Doyle (2012) found that teachers who held generally positive attitudes and respect for different ethnicities, cultures, and languages also maintained these positive attitudes when teaching in an urban environment.

Other findings of the current study revealed that teachers who were motivated to introduce non-Western music to their students did so in an effort to expand students' cultural understandings and develop a positive rapport with students. Other scholars have supported this approach (Baker, 2012; Reyes, 2018) and promulgated the notion that a socially positive opportunity exists through music education to develop a heightened appreciation and respect by teachers and students for diverse cultures. Reyes (2018) asserted that teaching multicultural music in non-multiethnic environments "could help develop a society that respects the values of other dissimilar cultures and, therefore, adhere more closely to the general goals of multicultural education" (p. 15). Current

study participants taught multicultural music, but did so in a multicultural environment.

Participants in the current study generally did not represent the cultures of the students they taught, and the issue of cultural appropriation was raised when teaching music outside of one's cultural background. Born and Hesmondhalgh (2000) discussed issues of cultural appropriation when teaching music outside the dominant culture.

Participants in the current study who presented a multicultural component to their curriculum did not express concerns of appearing inauthentic or appropriating another culture, but did express feelings of regret for not being able to include music from all cultures represented in the classroom. The multiplicity of cultures represented in the modern multicultural classroom might necessitate music teachers to reimagine the ways in which they program their curriculum in an effort to engage all learners.

The current study revealed that teachers benefited from this approach when teaching in culturally dissimilar environments, and this was mostly observed in the more experienced teachers. Early-career teachers generally struggled more with applying culturally responsive teaching due to preoccupation with the challenges of adjusting to the educational process, learning how to manage large student groups, and fully understanding their new role as a public-school music educator. However, the presence or absence of culturally responsive teaching likely factored into the level of teacher successes or non-successes with regard to student engagement and achievement, ultimately affecting teachers' sense of self-efficacy for early-career and experienced teachers. Gay (2002) advanced the concept of culturally responsive teaching and emphasized the importance of recognizing and validating students' cultures, diversity,

and lived experiences. Abril (2013) discussed culturally responsive teaching and the importance of seeing students as “valued members of the learning community, bringing their unique backgrounds, perspectives, knowledge, and skills” (p. 8). This perspective aligns with Freire (1970) and Abrahams (2005) who also advanced the idea that students have prior, valuable knowledge that can help build rapport and engagement between student and teacher, and improve the educational process for both. The perspectives of Abril (2005), Freire (1970), and Abrahams (2005) were shared mainly by experienced participants in the present study who had taught for more than five years. These participants had developed a sense of educational maturity and an ability over time to engage with students in a more holistic manner viewing them as creative, contributing members of a community rather than empty vessels with deficits in need of the teachers’ knowledge. Participants reported greater success with classroom management, educational achievement, and student growth with this approach.

One of the more revealing aspects of the current study was the acknowledgement by participants that they generally did not believe that they had received adequate preparation to teach in environments outside their background, training and experience. Participants acknowledged having received some information in their teacher education programs regarding teaching English language learners, but the programs were mostly bereft of any substantive information about the realities of teaching in, for example, challenging inner-city urban environments. Some participants also expressed that they felt more support could be given for newly assigned teachers after completion of a teacher education program. Kindall-Smith (2012) and other scholars reported similar

findings, which suggests that teacher education programs might benefit from restructuring to include information on teaching effectively in environments dissimilar from teachers' personal backgrounds.

Current study participants who were able to apply a culturally responsive approach to their pedagogy and apply critical self-reflection reported positive changes to feelings of self-efficacy, particularly when teaching students who did not share their cultural backgrounds. Participants in the current study acknowledged the value of self-reflection and engaged in Critical Pedagogy which tied in with Abrahams (2005). The author explored music education from a broader perspective than the traditional top-down paradigm and described Critical Pedagogy as follows: "It is a perspective that looks toward expanding possibilities by acknowledging who the children and their teachers are, and building on their strengths while recognizing and assessing their needs" (p. 6). Although Abrahams did not specifically reference *self-efficacy* regarding teachers and their practice, the author's assertion that music teachers who teach critically and "experience outcomes that are personally transformational" (p. 6) implied a self-efficacious perspective.

Research into the cultural dissimilarity between teachers and students has examined various facets of the topic, including teachers' ethnic identity and language spoken in relation to their students. The current study's findings revealed that regardless of teachers' racial, linguistic, or socioeconomic similarities with students, teachers who build social capital with culturally dissimilar students position themselves to more fully engage with them, increase student achievement, and experience an increase in teachers'

self-efficacy perceptions. Bettini and Park (2017) asserted that it was not necessary for teachers to be racially, ethnically, linguistically, or socioeconomically similar to their students in order to experience meaningful engagement with diverse student groups. Related to this perspective, participants in the current study reported the use of music as a unifying “language” to connect with all learners in the multicultural classroom in which many different ethnicities and languages were represented; music then, might be considered the “social capital” that connects music teachers with their students. Bourdieu (1986) defined *social capital* as: “Resources which are linked to... membership in a group—which provides each of its members with the backing of the collectively owned capital, a ‘credential’ which entitles them to credit...” (p. 21), and current study participants acknowledged that building social capital with culturally dissimilar students facilitated better engagement with them.

Nadelson et al. (2012) asserted that teachers’ ethnicity and language spoken influences how teachers perceive and work with culturally diverse student groups. The authors posited that, “The association of both ethnic identity and languages spoken on teachers’ multicultural perspectives suggest there may be a corresponding relationship with their multicultural efficacy” (pp. 1189-1190). Notwithstanding Nadelson et al.’s findings, the current study revealed that teachers who did not share ethnic or linguistic connections with their students were still able to engage students in the multicultural classroom through determined outreach efforts that included culturally relevant repertoire and engagement with students that made music teaching and learning a generally more universally human experience that transcended cultural differences.

### **Enhancements and Contractions to Self-Efficacy**

The common theme for all participants with regard to enhancements and contractions to feelings of self-efficacy was the relationship between feeling connected to students and the larger community or feeling disconnected from the same. These enhancements and contractions to feelings of self-efficacy manifested differently for the participants as the early-career teachers reported gains to feelings of self-efficacy over time and with experience, whereas the experienced teachers reported that previously-established relationships with students, families, and other stakeholders created an environment that led to increased community support, student achievement, and enhanced feelings of teacher self-efficacy. Enhancements or contractions to the study participants' sense of self-efficacy when teaching in environments outside of their own sociocultural background, training, and experience mostly involved the degree to which participants were able to establish rapport with culturally dissimilar students. The significance of building rapport with culturally dissimilar students has been supported by several other studies (Debnam et al., 2015; Bonner et al., 2018; Cruz et al., 2020) and reinforces culturally responsive teaching as a perspective that can help meet the educational needs of an increasingly diverse student population.

One of the more interesting observations of the current study's findings was the difference between the early-career and experienced teachers' ability to establish rapport with culturally dissimilar students. The early-career teachers reported much more difficulty than did the experienced teachers in developing relationships with culturally dissimilar students, which resulted in periods of diminished confidence and perceived



self-efficacy. However, the early-career teachers also acknowledged that their ability to establish rapport with culturally dissimilar students improved over time and helped elevate feelings of self-efficacy. The various enhancements and contractions to the early-career teacher's sense of self-efficacy supported findings in Rushton's (2000) study, which explored cultural influences on student teachers' self-efficacy perceptions. The author asserted that teachers working in new cultural environments at first found the experience to be incongruent with their prior beliefs about the new environment, but then found an acceptance of the environment, which resulted in enhanced feelings of self-efficacy. Rushton (2000) defined *efficacy* as "the positive change in attitude toward self, teaching, and working with others" (p. 371), and the early-career teachers reported experiencing these types of changes over time as they gained experience teaching. Although the author studied student teachers who were placed in unfamiliar sociocultural environments, the early-career teachers' experiences in the current study aligned closely with findings in Rushton's (2000) study.

The cultural identities of the early-career participants assumed a significant role due to their acknowledgement that contractions to feelings of self-efficacy involved difficulty engaging, relating, and developing rapport with culturally dissimilar students. One of the early-career participants identified as Asian and the other as Caucasian, but both reported the same level of difficulty when teaching in culturally unfamiliar environments. In our discussions of cultural dissimilarity, the early-career teachers tended to refrain from using race or ethnicity as cultural descriptors, and described the cultures of their students in terms of the students' lived experiences, the environment in which

they were raised, and the influences that were most prevalent in the students' lives. In addition to the challenges to feelings of self-efficacy reported by the early-career teachers, these participants also reported successes with regard to engagement with culturally dissimilar students, and these successes became more frequent over time. Experienced and early-career teachers reported similar influences that resulted in enhanced feelings of self-efficacy and included engagement with culturally dissimilar students, developing rapport, and observation of measurable student achievement. Other studies support current study findings and indicated that successful teachers in diverse communities learn to adapt their teaching strategies to meet needs of the particular teaching context (Abril, 2013; Fitzpatrick, 2011; Hunt, 2009).

Learning to adapt one's teaching strategies to a particular teaching context suggests a process that evolves over time and with experience. Experienced teachers reported far less concerns with engaging with culturally dissimilar students than did the early-career teachers and most contractions to feelings of self-efficacy typically resulted from external factors that included administrative decisions or factors beyond the teachers' control. The three experienced teachers identified as Caucasian, Asian American, and African American and all reported that contractions to feelings of self-efficacy sometimes occurred as a result of pre-conceived notions of what culturally dissimilar students might or should bring to the classroom experience, particularly with regard to classroom behavior. All experienced teachers acknowledged that they had gained a deeper understanding of stereotypes and cultural biases through time and experience teaching, and that self-reflection played an important part in shaping their

success within a multicultural environment.

In the present study, the experienced teachers' pedagogical approach to teaching music incorporated instruction with consistent self-reflection in order to improve their practice, rapport with students, and increase their sense of self-efficacy. Conversely, the early-career teachers in the current study did not report the use of self-reflection as a consistent practice and expressed feeling overwhelmed at times with the demands of learning and fitting into a new career field. The feeling of being overwhelmed in their new positions took up much time and energy, and like many new teachers, these current study participants felt they were often in "survival mode," which left little time or space for self-reflection. Harushimana (2010) addressed the preconceptions that teachers might hold with regard to expectations of culturally diverse students and the importance of self-reflection: "Through self-reflective responses... pre- and in-service majority teachers can challenge and change the negative expectations they have about urban youth's literacy abilities and attitude towards learning" (p. 22). Harushimana's findings were particularly relevant to the reports from experienced teachers in the current study in which self-reflection played a major role in improved pedagogical practices and teachers' self-efficacy perceptions.

Differences in the descriptions of enhancements and contractions of feelings of self-efficacy by the early-career and experienced teachers provided a unique insight into the ways in which participants in each group perceived their respective sense of self-efficacy. The early-career teachers acknowledged that they initially felt a diminished sense of self-efficacy when engaging with culturally dissimilar students, and this

admission was somewhat surprising since each of the early-career teachers reported growing up in communities that included diverse student groups. However, the early-career teachers acknowledged that their new role of teacher, with the various responsibilities of authority figure, disciplinarian, manager, and curriculum leader, presented a different set of conditions and dynamics than simply living within a culturally diverse community. The challenges to the early-career teachers' sense of self-efficacy were significant, but these participants also reported an increase in feelings of self-efficacy over time.

The changes to early-career teachers' sense of self-efficacy aligned with Klassen and Chiu (2010) who discovered that teachers' sense of self-efficacy generally increased from beginning teacher status to approximately twenty-three years of experience, but then declined with increased years of experience after the twenty-three-year mark. These findings seem contrary to Bandura's (1997) proposal that self-efficacy beliefs remain relatively stable once established, and Klassen and Chiu (2010) noted that this stability might only be accurate for teachers within a specific career stage. The authors' study suggested that, "teachers gain confidence in their teaching skills through their early years and into the mid-career years but that these levels of confidence may decline as teachers enter the later stages of their careers" (p. 748). It was difficult to establish congruence with the experienced teachers' sense of self-efficacy in the later stages of their careers and the Klassen and Chiu (2010) findings, as only one teacher had taught for more than twenty years. However, the most experienced teacher in the current study had taught for nearly forty years and reported feeling confident in her abilities as a music teacher

throughout her career with no significant decline.

All participants reported contractions to their feelings of self-efficacy as a result of the COVID-19 restrictions and lockdowns experienced throughout school districts in the United States. The virtual environment in which teachers and students were forced to engage was less than optimal, and several study participants expressed the feeling of not really knowing their students who they had not met outside of the virtual classroom. Returning students had the advantage of a prior relationship with their teacher and benefitted from the familiarity with the class, teacher, and subject matter. New students, however, had to confront the challenges of being thrust into a virtual learning environment while simultaneously adjusting to a new teacher, new classmates, and sometimes a new school or school district. de Bruin (2021) explored the effects of COVID-19 restrictions and lockdowns on music students and teachers and discussed the importance of in-person learning, which helps to establish a bond and rapport between students and teachers. The author referenced the “hardship endured by instrumental teachers in ensuring the continuity of instrumental music programs whilst isolated from schools and students” (p. 9) and this aligned directly with the current study participants’ feelings with regard to the diminished sense of self-efficacy experienced during the COVID-19 lockdowns. Participants in the current study echoed participants in de Bruin’s study with regard to the importance of teacher engagement with students and the disconnect that can occur when the traditional in-person music classroom experience is replaced with a virtual, online experience.

### **Self-Efficacy Source Influence**

There exists a tendency and perhaps even a desire to generalize experiences and conclusions among participants, but each participant had a unique story and perspective, incongruent with a generalized approach to understanding the data. However, one of the areas that did accommodate a generalized approach to the collected data was the universal reporting by participants of mastery experience as the most influential source of self-efficacy. The participants came from different racial, ethnic, socioeconomic, cultural, and geographic backgrounds, but all expressed the importance of mastery as the main component in building a sense of confidence and competence, consistent with Bandura's (1997) theory of self-efficacy.

A positive mastery experience resulted in an enhanced sense of self-efficacy and included common experiences among participants such as applying a classroom management style that resulted in an effective learning environment, observing growth in students due to an effective pedagogy, and feeling a sense of connection, rapport, and respect between teacher, students, and other stakeholders. Also common among most participants was the influence of negative teaching experiences, which resulted in a lessened sense of confidence and competence and a reduced sense of self-efficacy. Negative teaching experiences included classroom management that did not result in a positive outcome for teacher or student, and an inability to connect or relate to students based on cultural or socioeconomic differences between teacher and students. However, these negative teaching experiences also provided opportunities for growth, and all participants in the current study acknowledged the value of learning from non-successful

classroom experiences. The acknowledgement by participants of the value of learning from non-successful experiences aligned directly with Bandura (1977) who posited the notion that self-perceived non-successes and dissatisfactions “motivate corrective changes in behavior” and “provide incentives for action” (p. 193).

Although all participants reported mastery experience as the strongest influence on feelings of self-efficacy, the experiences of the early-career and experienced teachers revealed significant contrasts. The early-career teachers described challenges common to new teachers affecting teachers’ self-efficacy perceptions including classroom management, application of a workable pedagogy, and developing a rapport with students and other stakeholders. The early-career teachers also described greater difficulty in relating to students who were culturally dissimilar from them, which added a layer of difficulty to the already challenging circumstance of entering a new field, learning how to teach effectively, learning school protocols and procedures, and adapting to a new work environment. Although challenged by these various factors, the early-career teachers also described a slow but progressively increased understanding of their roles as teachers and the development of a clearer vision of lesson plan design, goals, and classroom expectations, which evolved over time and helped to increased levels of confidence and competence. Experienced teachers in the current study presented themselves as seasoned, veteran teachers with broad perspectives with regard to mastery experiences and the influence these experiences have on feelings of self-efficacy. Aligned with current study findings, Pas et al. (2012) found that teachers’ sense of self-efficacy increased with years of experience teaching and with is consistent with other research including that of

Tschannen-Moran and Woolfolk Hoy (2007) and Klassen and Chiu (2010).

One of the more striking contrasts between the experienced and early-career teachers was the experienced teachers' acknowledgement of the value of positive and negative mastery experiences, which helped to shape their respective teaching practices and influenced feelings of confidence and competence. Discussions of mastery experiences for early-career and experienced teachers frequently included the teachers' ability to make connections with students and their families in environments culturally dissimilar to the teachers' backgrounds, and the early-career teachers tended to discuss non-successful endeavors as solely negative and unfavorable. Conversely, the experienced teachers expressed non-successes as opportunities for growth and improvement. The early-career teachers had only been in the role of teacher for three years at the time of our interviews and conveyed throughout our conversations that they had not yet developed a firmly established sense of self-efficacy.

Bandura (1994) asserted that failures undermine one's sense of self-efficacy, particularly if the failures occur before a sense of efficacy is firmly established, and this statement applied uniquely to the early-career teachers in the current study. Bandura (1994) also asserted the following with regard to resilience in the face of adversity:

A resilient sense of efficacy requires experience in overcoming obstacles through perseverant effort. Some setbacks and difficulties in human pursuits serve a useful purpose in teaching that success usually requires sustained effort. After people become convinced they have what it takes to succeed, they persevere in the face of adversity and quickly rebound from setbacks. By sticking it out through tough



times, they emerge stronger from adversity.

Bandura's (1994) inclusion of the phrases, "sustained effort," "persevere in the face of adversity," and "sticking it out through tough times" related directly to the experienced teachers' experiences teaching in culturally unfamiliar environments. The experienced teachers each had at least twenty years' experience in their positions and described many situations and circumstances in which their pedagogy was strengthened and improved by reflecting on negative events, and using these events as opportunities to make positive changes in their teaching practices.

One of the more generalizable themes to emerge from the current study was the uniform perspectives of participants with regard to the influence of self-efficacy sources, and was based on the frequencies of the participants' commentaries to each source of self-efficacy. The participants' perspectives of the four sources of self-efficacy were ranked in order of influence from one to four; one indicating the strongest influence and four the least and in the following order: (1) Mastery Experience, (2) Verbal Persuasion, (3) Vicarious Experience, and (4) Physiological Arousal. This was noteworthy because the hierarchal nature of self-efficacy sources as explained by Bandura (1997) and other scholars lists mastery experience, vicarious experience, verbal persuasion, and physiological arousal as the normative order in terms of self-efficacy influence. Verbal persuasion ranked above vicarious experience in the current study, and the reason for this transposition might be explained through an examination of the participants' profession in the current study.

Vicarious experience is a self-efficacy source that refers to the observation of individuals who model certain behaviors, skills, and abilities for others. The observer develops concepts of expectancy outcomes by observing others and evaluates their own abilities to be successful based on the success of these models. The strength of this influence is dependent on the degree to which the observer considers the models competent and capable and worthy of respect or admiration. Bandura's (1997) theoretical framework of self-efficacy as a component of social cognitive theory can be applied to many professions and endeavors, however, vicarious experience might not be experienced in the same way by teachers in the field of music education. Music teachers are often the only music teacher at their school site and work independently of other teachers, which leaves limited opportunities for observation of other music teachers. This reality might explain the transposition of verbal persuasion and vicarious experience with regard to ranking these self-efficacy sources.

All participants reported verbal persuasion as the second most influential source of self-efficacy, and interviews revealed that participants' sense of confidence and competence was significantly affected and influenced by verbal persuasion in the form of positive or negative statements, criticisms, praise, and judgments from others. This was true regardless of the source, and included student remarks, teacher colleague opinions, parental approval, and evaluations by administration. The most interesting aspect of this source of self-efficacy in relation to current study participants was the powerful and lasting influence on feelings of self-perceived value and worth, and this was consistently the case whether participants were new to the profession or had decades of teaching

experience. No other research was found that suggested the elevated influence of verbal persuasion on feelings of self-efficacy as was reported by current study participants. An explanation for this anomaly might be tied to current study participants' personality traits or past experiences.

One of the more interesting characteristics of verbal persuasion as a self-efficacy source is the propensity to be more powerful and influential when presented in the form of negative remarks and criticisms. According to Bandura (1994), "It is more difficult to instill high beliefs of personal efficacy by social persuasion alone than to undermine it" (p. 3). One of the reasons for this might be the incongruence that can occur between verbal persuasion and actual results. Self-efficacy and expectancy outcomes can be undermined if a person does not succeed at a certain task, but previously received support, encouragement, and positive affirmations from others for the person's ability to perform the task. As a counter to the influences of external processes, the internal process of cognitive self-regulation has the potential to supplant the influence of external influences such as verbal persuasion. Hendricks (2009) addressed the notion of cognitive self-regulation and asserted that people have the ability to control their behavior by managing their own cognition and increase self-efficacy levels. The author maintained that individuals with a high sense of self-efficacy tended to benefit most from positive self-talk. Hendricks (2009) also posited that individuals with a high sense of self-efficacy gave less credence to negative experiences that might reduce self-perceptions of skill and ability levels (see also Lewis & Hendricks, 2022). The early-career teachers in the current study described situations in which they received encouragement to perform a task, but

then experienced failure more often than did the experienced teachers. Several of these incongruent experiences involved the conflict between academic instruction about teaching in culturally unfamiliar environments, and the reality of working in these same environments. Experienced teachers mostly reported positive experiences in which verbal persuasion played a role and described situations in which expectancy outcomes were enhanced by positive verbal remarks from mentors or other admired persons.

Physiological arousal played a minimal role as a source of self-efficacy for all participants and was mostly described by the early-career teachers as nervousness and anxiety that accompanied their roles as being new teachers in culturally unfamiliar environments. One early-career teacher reported feeling “terrified and fearful of the unknown” and both early-career teachers described themselves as basically shy people who needed to work hard at being a stronger presence in the classroom and asserting themselves. The early-career teachers found that time and experience helped to reduce feelings of nervousness and anxiety, but both acknowledged being particularly shy when encountering new people or embarking on new experiences. The experienced teachers reported fewer issues with negative effects from physiological arousal than the early-career teachers, and physiological arousal in the form of nervousness and anxiety influenced experienced teachers’ sense of self-efficacy mostly during evaluations from administrators and when performing in the presence of respected colleagues and mentors. Although physiological arousal played some role, it had the least influence on experienced teachers’ sense of self-efficacy but usually resulted in positive energy and a successful outcome. Bandura (1994) described the difference that physiological arousal

can have on individuals with varying degrees of self-efficacy: “People who have a high sense of efficacy are likely to view their state of affective arousal as an energizing facilitator of performance, whereas those who are beset by self-doubts regard their arousal as a debilitator” (p. 3). Years of experience and the accumulation of mastery experiences influenced how physiological arousal was interpreted by early-career and experienced teachers.

To summarize data from participants’ self-efficacy source rating, the current study does not seek to generalize any particular results from participant data, but some common results emerged across all levels of teacher experience. Mastery experience emerged as the most significant source of self-efficacy among all participants and this is consistent with Bandura’s (1997) theory of self-efficacy. Vicarious experience was not reported as particularly significant among participants although it is rated second in the traditional hierarchy of self-efficacy sources. The reasons for this might include the reality that most music teachers work independently and are often the only music teacher at their school site. Unlike general education teachers, music teachers often do not have a department consisting of colleagues that can serve as models for observation purposes; this would explain the diminished emphasis that study participants placed on vicarious experience. Verbal persuasion ranked higher than vicarious experience and all participants expressed the importance of receiving positive feedback in developing and maintain feelings of self-efficacy. All participants found physiological arousal to be the least influential as a source of self-efficacy and was mostly experienced in isolated situations such as performance evaluations or prior to a parent or administrator meeting.

The findings of the current study were mostly consistent with extant research regarding the sources of self-efficacy and their influence on individuals' outcome expectations.

Garvis (2012) acknowledged the diminished role that vicarious experience played in developing music teachers' sense of self-efficacy, and the subsequent reliance on mastery experience: "Without support from other experienced colleagues and mentors to provide vicarious experiences and verbal persuasion for music, beginning teachers may have had to rely on their mastery experience to inform their teacher self-efficacy beliefs" (p. 93). Biasutti and Concina (2017) acknowledged the significance of mastery experience, but also encouraged "sharing experiences with other colleagues (vicarious experience), receiving verbal hints and suggestions from trainers or more expert colleagues (verbal persuasion), and managing the emotional dimension of the teaching activity ([physiological] arousal)" (p. 14). The authors also suggested that music teachers' sense of self-efficacy could be enhanced through the improvement of music teachers' social skills and critical reflection on the nature and characteristics of musical ability.

### **Study Limitations**

The current study was bound by a local geographical region in northern California, but a larger study extended to other regions throughout the United States could provide a broader sense of how the cultural dissimilarity between music teachers and the school community in which they work influences teachers' sense of self-efficacy. Other limitations include the number of participants in the current study, which was limited to five. Expanding this number might provide a more comprehensive examination

of potential trends and present a wider perspective representative of a larger demographic base. Other limitations included the inability to conduct observations of study participants due to the COVID-19 pandemic lockdowns and restrictions.

### **Implications for Teacher Education**

The concept of cultural mismatch between teacher and student as an influential factor on teachers' self-efficacy perceptions is an area that warrants further research. The United States continues to evolve into a society comprised of many different cultures, and having a deeper understanding of these cultures could enhance music education for students and teachers resulting in an increased sense of teacher self-efficacy. Schmidt (2007) addressed teachers' cultural identity and discussed the inadequacy of teacher preparation programs and the effect this has on new teachers: "The cultural insularity of teacher educators... presents a serious obstacle to the goal of preparing teachers who are able to be successful with a full range of students, in particular with students in urban schools" (p. 46). Schmidt's observations were applicable to participants in the current study who mostly described their teacher preparation programs as inadequate. The inability to be successful with a full range of students was a particular concern for the early-career teachers in the current study, and the cultural identity of these teachers factored into their feelings of self-efficacy to teach in culturally unfamiliar environments.

Current study results might be used to assist teacher educators in teacher education programs with understanding the need to address the reality of public-school teaching, which often includes assignments outside the teaching candidates' background, training, and experience. A field experience component aligned with academic discussion

to address concerns about working in culturally dissimilar environments could prove beneficial for future teachers and provide current, real-world knowledge to teacher educators about the working environments that exist outside university grounds. Baker (2012) supported the idea of field experience in urban areas that allow teacher candidates to interact with students, and proposed that university credential programs be designed to bring a heightened awareness of diversity and the culture of poverty to preservice teachers. The author also posited that interviews between teacher candidates and urban music teachers could be useful as well as hosting experienced urban teachers as guest speakers in the university credential program. School sites might also benefit from current study results by utilizing the data to inform faculty teachers through professional development opportunities about the needs of the student population at the school and the general culture of the surrounding neighborhoods and larger community. Administrators might also consider contracting with organizations that provide cultural awareness information in an effort to improve rapport between teachers and students from different cultural backgrounds, and find ways to support and enhance teachers' sense of self-efficacy.

### **Suggestions for Further Research**

Further research into the influence of environment on music teachers' sense of self-efficacy should include a longitudinal approach which follows teachers on a predetermined timeline. This would allow researchers to observe and report changes to feelings of self-efficacy over time and in various teaching environments. A mixed methods approach to this type of research would be appropriate that included a



quantitative component in order to visualize more clearly the way in which participants respond, and then align these results with a qualitative narrative. A quantitative survey, for example, could be implemented that would allow participants to respond anonymously to difficult or sensitive questions and provide a realistic perspective of teachers' feelings or beliefs about teaching outside their comfort zones. Teacher self-efficacy research would also benefit by expanding the participant sampling across multiple regions in the United States. An expanded study that included multiple races, ethnicities, and religions across many geographic regions would provide a clearer picture of the experiences of teachers working outside their background, training, and experience.

### **Conclusion**

The current study sought to understand how working in environments outside of one's own sociocultural background, training, and experience influenced music teachers' feelings of self-efficacy. The results revealed the significant influence that culture, cultural awareness, and cultural responsiveness had on participants' feelings of teacher self-efficacy in the modern-day classroom. Previous research has examined teacher self-efficacy (Tschannen-Moran & Woolfolk Hoy, 2007; Wheatley, 2002; Woolfolk Hoy & Spero, 2005) and common conclusions have been reached in reference to the influence of the sources of self-efficacy based on Bandura's (1997) Social Cognitive Theory and related theoretical framework of self-efficacy. These scholars' conclusions typically included the variables of years of experience teaching, colleague and administrative support, and collaborative opportunities. The current study briefly explored these

common contributors to feelings of self-efficacy, but focused mainly on the cultural dissimilarities between students and teachers, which present new considerations when examining teacher self-efficacy beliefs.

Current study participants acknowledged working with a diverse range of people, and that music had the ability to bridge cultural gaps once a connection, rapport, and relationship was established with students. The cultural identifiers of race, ethnicity, and socioeconomic status affected the manner in which the teachers viewed themselves in relation to their students, and the way in which the teachers believed their students viewed them. Labone (2004) asserted that the engagement of families in the school community has become increasingly difficult because students and teachers come from increasingly disparate backgrounds. The author further stated that this increasing disparity between students and teachers “requires teachers to feel efficacious about engagement with a diverse range of people” (p. 356).

The Western canon represents one aspect of musical understanding, but the modern multicultural classroom includes students whose home culture embraces a musical tradition that is often different from that of the typical canon found in institutions that promote primarily the Western European tradition. These non-Western musical traditions can be used to engage students and create a sense of inclusiveness that might help students develop a love for music and result in an increase in teachers’ sense of self-efficacy. The current study reinforced common perceptions of music as a unifying forum that extends beyond race, ethnicity, or other perceived cultural differences and revealed the far-reaching power that music holds to make connections with people from disparate

cultures. This power can be used by music teachers to improve engagement with culturally dissimilar students, with the added benefit of enhancing music teachers' sense of self-efficacy.

## APPENDIX A

### JOURNAL DIRECTIONS AND PROMPTS

Keeping a journal is an excellent way of recalling events and experiences that can assist in understanding complex issues. Please write down any events, experiences, thoughts, or feelings that occur that relate to your feelings of competence and confidence in your teaching practice. The following prompts are intended to be guidelines rather than specific questions. Please write down and email any thoughts related to these prompts at any time during the study, but at least once weekly:

1. Recall any situations that caused you to consider your cultural identity in relation to your students, colleagues, or the general community during this week. Please describe the situation, how it made you feel, and what you learned from the experience.
2. During this week, please reflect on your feelings about particular events or experiences related to the sociocultural environment in your school and how these circumstances and events influenced your sense of teacher confidence and competence.
3. On a scale from 0 to 100%, how competent and confident did you feel after these particular events or experiences? \_\_\_\_\_
4. To what sources do you attribute these feelings of confidence and competence?
5. How have your feelings of confidence and competence about teaching in a culturally dissimilar cultural environment changed or remained the same during this particular week?

If you find your thoughts moving in other directions related to either these questions or our discussions, please feel free to continue with them. Please email me entries at any point during the study and try to write at least once a week. This will help us to keep the sense of the inquiry going throughout the study, particularly between interviews. Your journal writing is extremely important and I look forward to reading your journal entries!

Please send your journal entries to me at:

[dmandrad@bu.edu](mailto:dmandrad@bu.edu)

## APPENDIX B

### SELF-EFFICACY RATINGS

#### Initial Self-Efficacy Rating

Self-Efficacy Rating Form (Linear Scale)

Email \*

Valid email

This form is collecting emails. [Change settings](#)

On a scale from zero to ten, please rate your current level of confidence and competence \* \*  
when teaching music in a sociocultural environment outside your personal background,  
training, and experience.

0 1 2 3 4 5 6 7 8 9 10

I feel no sense of competence or  
confidence

I feel completely confident and  
competent

On a scale from zero to ten, please rate your preservice level of confidence and \* \*  
competence to teach music in a sociocultural environment outside your personal  
background, training, and experience.

0 1 2 3 4 5 6 7 8 9 10

I felt no sense of competence or  
confidence

I felt completely confident and  
competent

## Mid-Study Self-Efficacy Rating

Mid-Study Self-Efficacy Rating

\* Required

Email address \*

Your email

Please rate on a scale from zero to ten your current level of confidence and competence when teaching music in a sociocultural environment outside your personal background, training, and experience. \*

0 1 2 3 4 5 6 7 8 9 10

I feel no sense of  
confidence or competence



I feel completely  
confident and competent

Send me a copy of my response.

Submit

# Final Self-Efficacy Rating

Final Self-Efficacy Rating

\* Required

Email address \*

Your email

After participating in this study please rate your level of confidence and competence when teaching music in a sociocultural environment outside your personal background, training, and experience. \*

0 1 2 3 4 5 6 7 8 9 10

I feel no sense of  
confidence or competence



I feel completely  
confident and competent

**Submit**

This content is neither created nor endorsed by Google. [Report Abuse](#) - [Terms of Service](#) - [Privacy Policy](#)

**APPENDIX C**  
**INTERVIEW GUIDELINES**

**Initial Interview**

**Interview #1**

1. Describe the area where you grew up
2. Describe your music education
  - a. When did you first begin learning music?
  - b. What were some significant experiences in your development as an elementary school student and what prompted you to continue in music in middle school?
  - c. What people influenced you the most as a middle school and/or high school music student?
  - d. Describe influential mentors you had as student musician in your K-12 music education
  - e. Describe influential mentors you had as student musician in your undergraduate music education
3. What factors influenced your decision to want to become a music teacher?
4. Where did you do your student teaching?
5. What did you do after graduating?
6. Tell me about transitioning into your new role as a music teacher
7. Tell me about your first year and walk me through your teaching history (year by year, school by school)
8. Tell me about music teaching and your overall relationship or rapport with all of your students?
9. How would you define *culture*?
10. Tell me about music teaching and your relationship or rapport with students who are culturally dissimilar from your own background?
11. What have been some of your most powerful experiences as a music teacher? (Mastery)
12. How did you or do you feel about music teaching and learning with students who are culturally dissimilar from your personal background?
13. How have your feelings of teacher confidence and competence changed over time and what influenced these changes?
14. In what ways do you resemble, represent, or relate to your students?
15. Describe your current teaching colleagues
16. In what ways have your teaching colleagues been successful teaching students that that are different from the teacher's cultural background? (Vicarious)



17. In what ways have you been influenced by a colleague's success with culturally dissimilar students and what role does this play in your feelings of competence or confidence as a music teacher?
18. Tell me about a time, if any, when you felt a diminished sense of relatedness from your school district, school, staff, students, or families?
19. How might your feelings of competence and confidence as a music teacher been influenced by this diminished sense of relatedness?
20. Tell me about a time when you felt a notable sense of relatedness to your school district, school, staff, students, or families?
21. How might your feelings of competence and confidence as a music teacher been influenced by the presence of this sense of relatedness?
22. What examples of verbal feedback have you received from administrators or teacher colleagues that influenced your sense of confidence and competence as a music teacher? (Verbal)
23. How did this verbal feedback influence your sense of confidence and competence as a music teacher?
24. What similarities or differences do you share with other music teachers' experiences regarding issues of confidence and competence when teaching in unfamiliar sociocultural environments?
25. Describe your general feelings about teaching with regard to your level of satisfaction or happiness in the classroom, with admin and colleagues, and with the music education system overall. (Physiological)
26. Is there anything else that we haven't talked about that you would like to add?

## Mid-Study Follow-Up Interview

### Interview #2

1. Describe your school
2. Describe the surrounding area/neighborhood.
3. Describe the students
4. Describe your classroom for me - materials, space, instruments, books
5. Talk about your specific teaching duties
6. What else do you do in the school other than teach music (i.e., other duties, committees, etc.)
7. Talk about your curriculum (i.e., repertoire, books, pacing, etc.)
8. Talk about performances (where, how many, what)?
9. What are you doing right now in your classes?
10. Describe your school administration.
11. In what ways do you interact with the faculty/staff?
12. Describe your school climate and culture
13. How did your university credentialing program prepare you to teach music in an environment that was culturally dissimilar to your own background?
14. How prepared were you to teach music in an environment that was culturally dissimilar to your own background?
15. Following our first interview, what experiences have you had that caused you to consider issues of confidence and competence as a music teacher?
16. The term “mastery” is used frequently in education. Outside of music content knowledge, what other areas of your teaching do you feel you have achieved mastery? (Mastery)
17. What have you observed in other music teachers that has influenced the ways in which you teach and relate to students who are culturally dissimilar from you? (Vicarious)
18. How influential is verbal feedback from an administrator and how is this form of feedback the same or different from feedback from a teacher colleague? (Verbal)
19. How do you view your attitude (happy, not excited, etc.) toward teaching and how has this changed during your teaching career? (Physiological)
20. How do you believe your students view you in terms of your attitude toward teaching and how might this have influenced your approach to teaching?
21. Is there anything else that you can talk about to help me understand what your teaching experience is like now?

## Final Interview

### Interview #3

1. Consider your teaching experiences, past and present. What has impacted you significantly with regard to feelings of confidence and competence when working in unfamiliar sociocultural environments?
2. How do your current views on teaching in unfamiliar sociocultural environments compare to your views before you began teaching?
3. What have been significant events in shaping those views?
4. In what ways has teaching in unfamiliar sociocultural environments influenced your sense of competence and confidence and how has this influenced your decision to continue or not continue working in a culturally dissimilar environment?
5. If it were possible to change the past, what changes would you make when teaching in an environment that is different from your background, training, and experience?
6. What changes, if any, would you like to see in music teacher credentialing programs with regard to training teachers to work in unfamiliar sociocultural environments?
7. What advice would you offer a teacher who is considering working in an environment outside of their background, training, and experience?
8. Keeping a journal often brings thoughts and feelings to the fore of our conscious awareness. What discoveries did you make through your journal entries regarding your sense of competence and confidence when teaching in a culturally dissimilar environment?
9. Given the high teacher attrition rate across the field of education, in what ways has your sense of competence and confidence influenced your decision to remain in the education field?
10. What are your career goals as a music teacher and where do you see yourself in five years?

## APPENDIX D

### MASTER CODING FORM

<b>Code</b>	<b>Description</b>
Background	Suburban, Urban, Rural Upbringing
Cultural Identity	Asian American, Asian Immigrant, Caucasian, African American, Latino
Experience Teaching in Dissimilar Cultural Environment	Raised in Suburban Community, Teaches in Urban Community, etc.
Feelings About Teaching in Culturally Dissimilar Environment	Feels Comfortable, Feels Out of Place
Relatability to Students and Community	Relates Well, Does Not Relate Well
Changes to Feelings of Self-Efficacy	Self-Efficacy Has Increased, Diminished, or Remained the Same
Influence of Self-Efficacy Sources	Mastery, Vicarious, Verbal, Physiological
University Credential Program Preparation	Program Included Teaching Experiences Outside of Own Background
Decision To Continue Working in Culturally Dissimilar Environment	Will Continue, Will Not Continue
Changes Participant Would Make When Working in Culturally Dissimilar Environments	Learn About Community
Advice for Teachers Working in Culturally Dissimilar Environments	Things to Consider

**APPENDIX E**

**SELF-EFFICACY CODING FORM**

<b>Code</b> <b>A = Angela</b> <b>B = Brittany</b> <b>C = Carl</b> <b>D = Denise</b> <b>E = Erica</b>	<b>Description</b>	<b>Frequency of Occurrence Throughout Study</b> <b>T1 = Interview 1</b> <b>T2 = Interview 2</b> <b>T3 = Interview 3</b>	<b>Example</b>
Feelings About Teaching in Culturally Dissimilar Environment	Felt comfortable	A T1 0 T2 0 T3 2 B T1 1 T2 1 T3 2 C T1 2 T2 1 T3 1 D T1 2 T2 1 T3 1 E T1 1 T2 1 T3 1	"That piece felt natural. It didn't feel like, I'm a white person walking into a black space." (Carl)
	Felt out of place	A T1 8 T2 1 T3 1 B T1 2 T2 1 T3 1 C T1 1 T2 0 T3 0 D T1 1 T2 0 T3 0 E T1 2 T2 0 T3 2	"I don't feel like I completely fit into any culture and sometimes I do feel more associated with one or the other depending on the situation." (Angela)
Relatability to Students and Community	Related well	A T1 8 T2 2 T3 8 B T1 1 T2 1 T3 1 C T1 3 T2 1 T3 1 D T1 3 T2 2 T3 1 E T1 2 T2 1 T3 1	"Every couple of years, I feel like I gain a larger family, especially with the booster club, because we work so hard to enable our students in the music program to have connections." (Denise)
	Did not relate well	A T1 7 T2 2 T3 6 B T1 3 T2 1 T3 1 C T1 2 T2 0 T3 0 D T1 1 T2 0 T3 0 E T1 0 T2 0 T3 0	"I remember it being kind of shocking to me at first, just how different it was from what I grew up with... and I just couldn't relate to them, you know." (Brittany)
Changes to Feelings of Self-Efficacy When Working in Dissimilar Cultural Environment	Self-efficacy has increased since teaching in culturally dissimilar environment	A T1 2 T2 3 T3 2 B T1 1 T2 2 T3 3 C T1 2 T2 2 T3 2 D T1 2 T2 2 T3 1 E T1 3 T2 1 T3 1	"There's the experience, I've also served on several committees, local and statewide organizations. So, just through the exposure and trying to problem-solve for something that's bigger

			than just my own school program, it's really given me some confidence." (Erica)
	Self-efficacy has diminished	A T1 0 T2 0 T3 0 B T1 0 T2 0 T3 0 C T1 0 T2 0 T3 0 D T1 1 T2 0 T3 0 E T1 0 T2 1 T3 0	"So, I really, sort of got pushed back from where I thought the students were and when they tell me: 'Oh, yes. I understand, I get it; we got it. I'm like, Oh, no. I'm sorry, you don't.'" (Erica)
	Self-efficacy has remained the same	A T1 0 T2 0 T3 0 B T1 0 T2 0 T3 0 C T1 0 T2 0 T3 0 D T1 0 T2 0 T3 0 E T1 0 T2 0 T3 0	N/A
Influence of Mastery Experience	Felt confident and competent due to some event, experience	A T1 3 T2 3 T3 2 B T1 2 T2 1 T3 2 C T1 2 T2 2 T3 2 D T1 3 T2 2 T3 1 E T1 2 T2 2 T3 2	"Just like the day-to-day where a kid goes: 'Dang, I can play a B flat major scale,' and the smile that they get. Oh man... I hope that every teacher has those magical moments where the kid can walk home and be like: 'I did it today.'" (Carl)
Influence of Vicarious Experience	Observed others and felt more confident and competent through observational learning	A T1 2 T2 2 T3 0 B T1 2 T2 1 T3 1 C T1 2 T2 1 T3 2 D T1 2 T2 1 T3 1 E T1 0 T2 0 T3 0	"My student teacher last year made incredible breakthroughs with kids that I had a hard time reaching by first, as he's called it, 'breaking bread with them.'" (Carl)
Influence of Verbal Persuasion	Confidence and competence levels increased	A T1 2 T2 2 T3 0 B T1 2 T2 2 T3 1 C T1 2 T2 2 T3 4 D T1 2 T2 2 T3 5 E T1 2 T2 1 T3 1	"I've known Denise for a long time now. My daughter sat right there in that chair in this room, in this program for four years and I've heard a lot of concerts in my life. But what I just heard was one of the finest groups,

			ensembles, and musicianship that I've ever heard from this school. [Comments from Denise's mentor] ' And I was like this: [simulates jaw dropping expression].'" (Denise)
	Confidence and competence levels decreased	A T1 3 T2 0 T3 0 B T1 2 T2 0 T3 1 C T1 0 T2 0 T3 0 D T1 2 T2 0 T3 0 E T1 0 T2 0 T3 0	[Negative remarks from a colleague regarding Angela's classroom management skills] "I felt very put down when she said it. Like, basically disapproving everything I did and they felt like I'm the most incompetent teacher..."
Influence of Physiological Arousal	Confidence and competence levels influenced by anxiety, fatigue, mood	A T1 2 T2 4 T3 0 B T1 2 T2 1 T3 1 C T1 2 T2 1 T3 1 D T1 1 T2 1 T3 1 E T1 2 T2 0 T3 0	"It was very tough. I felt like giving up and then, in a way, I was so stressed, you know, from the whole situation. So that was very negative, like that wasn't helping the case [a difficult rehearsal with one hundred fifth graders on stage and no assistance] and it was diminishing what I'm trying to accomplish" (Angela)
Race and Ethnicity as Cultural Markers	Times race and ethnicity linked to culture	A T1 7 T2 4 T3 2 B T1 3 T2 3 T3 1 C T1 10 T2 8 T3 8 D T1 16 T2 8 T3 6 E T1 7 T2 4 T3 5	"But then he [administrator during an interview detailing why Denise would struggle in her job] made a statement that still sticks with me today, and he says: 'Because you're an Asian teaching in a white community.'" (Denise)

## **APPENDIX F**

### **RESEARCHER POSITIONALITY**

As a teacher with years of experience working in environments outside of my own personal background, I am uniquely positioned to offer commentary and perspective on what participants in the current study communicated to me throughout our interviews. As an example, I can specifically relate to what Angela and Brittany shared with regard to feeling a sense of culture shock and not quite understanding how to navigate in unfamiliar territory. I was raised in a modest, suburban community and my perspective on the world was viewed through the lens of safe streets, caring adults, and the belief that opportunities existed for me as long as I was willing to put forth the effort. My first day as a music teacher in an inner-city, urban community could not have been more unlike the suburban culture in which I had grown up. As I listened to local radio news driving into the city that morning, the reporter described the shooting death of an eight-year-old girl; the unintended victim of a drive-by shooting. The shooting had taken place the night before in the very city in which I had accepted a teaching assignment and, in some ways, foreshadowed some of the culture shock that I would experience in the year or two that followed. I felt a direct connection to Angela's acknowledgment that she did not know how to respond to a student who revealed that the student's father was in jail. As well, Brittany's admission that she felt as if she were "in over her head," resonated with me on some very deep levels.

I clearly identified with some of these early-career teachers' experiences, but I also identified with the experienced teachers who had remained in their teaching



positions for several years and had become very adept at managing a multitude of classroom-related challenges. Carl, Denise, and Erica all contended that relationship-building and perseverance were key to their success as music teachers in their respective communities and I understood this as well. My first day on the job in the inner-city evolved into nearly a decade of teaching in that same school and district and, like the experienced teachers in the current study, I found that relationship-building made a positive difference, particularly with students who often experienced indirect and sometimes direct trauma. A student once confided in me that the sound of gunshots, police, and ambulance sirens were the “lullabies” that she went to sleep with most nights. Although I could not begin to understand her experience on the same sensory or visceral level, the teacher and parent in me knew that this child needed stability, trustworthy adults, and a place where she could feel safe; I believe my band room was that safe place. Relationship-building was a critical component for this student and really, all students in order to feel valued and recognized, which in turn contributed to building a successful music program. Time has passed and I no longer work in that inner-city community, but I carry with me lessons learned that can be applied in any cultural or socioeconomic environment, and I am grateful for having had the experience.

## **APPENDIX G**

### **EPILOGUE-COVID-19**

It would never have occurred to me that I would include in my research a section that discussed a pandemic that changed the world as we have known it and disrupted ordinary and accepted protocols of qualitative research including basic research methods such as interviews and observations. I would be remiss in my obligation to present this study in the most transparent and thorough manner possible if I did not include the impacts that the pandemic and its associated effects have had on my study participants and me.

I began this project in a seemingly normal way, submitting my dissertation prospectus, refining the prospectus, and receiving approval from my research institution to proceed with the study. The study was to include live classroom observations of music teachers in order to capture overt and nuanced expressions of self-efficacy by teachers in relation to their students who might present culturally different from them. Field notes were to be taken, analyzed, evaluated, and placed into the current study as additional data supporting the study's purpose. The pandemic and subsequent lockdowns and restrictions in my state of California where the study took place, made this component of the study impossible and it became clear that the study would have to be done without this additional data. I do not know the extent of what I might have learned from live classroom observations, but past experiences as a teacher observing others has proven this process to be useful, rewarding, and important. Subtle indicators of mood or feeling such as facial expressions, the unintended sigh, words spoken and unspoken, as well as

group and individual responses are observable elements made possible through live observations and cannot be truly replicated in a virtual environment. Regrettably, these observable aspects of verbal and non-verbal communication were not possible for the current study.

Interviews represent the core of most qualitative research studies involving human subjects, and I was able to complete three separate interviews with five participants for a total of fifteen separate interviews. Like the proposed observations, the interviews were to be conducted in live, face-to-face settings, but again, the restrictions in California made in-person interviews impossible and were conducted via the Internet over the Zoom digital platform. I have conducted interviews in years prior to the current study, mainly in employment and educational settings, but interviewing study participants through the Internet proved to be challenging in different ways. Live interviews provide the opportunity to interpret participant responses on a human sensory level, allow for a multitude of nuanced facial expressions to be interpreted, and create a general sense of human connection not obtainable through a cyber wall. The contrasts between live, in-person, human connections with participants and virtual screen interactions were stark because the virtual interactions simply did not afford the same level of connection or warmth with participants as live interactions. This was particularly true with those participants who I did not know prior to the study or those with whom I had interacted only briefly many years ago. It occurred to me that I might have received different responses or more in-depth responses from participants had the interviews been live, and I wondered how this might have affected the study overall.

Some other difficulties that accompanied the virtual nature of participant interviews resulting from the COVID-19 pandemic included the awareness and acknowledgment of common technology problems such as poor audio or video connections. I would often ask participants to repeat their responses for clarification, and participants were sometimes required to log out and then rejoin the meeting in order to complete the interview. The cyber wall was a constant reminder that the interviews were being conducted through a digital lens and it was obvious that participants were sometimes distracted by an incoming email or text message. In addition to this, participants expressed having “screen fatigue” from having to teach online all day and then participate in an online interview after working hours. The challenges to complete the current study were substantial, and I am grateful for the study participants’ tenacity and willingness to persevere and complete this project.

The current study does not attempt to measure the relationship between participants’ self-efficacy perceptions and personal health, however, factors related to the COVID-19 pandemic and subsequent lockdowns clearly had a psychological effect on each participant. Participants routinely expressed issues of concern including mental fatigue, anxiety, stress, and fear of the unknown with regard to personal health and career. Every participant acknowledged that their sense of confidence and competence as a teacher had diminished as a result of having to teach through a distance learning model and the absence of face-to-face interactions and live engagement with students. The current study was completed despite these remarkable challenges, and I am grateful to all those who demonstrated great resolve and persisted with me throughout the project.

## REFERENCES

- Abel, M. H., & Sewell, J. (1999). Stress and burnout in rural and urban secondary school teachers. *The Journal of Educational Research*, 92(5), 287–293.  
<https://doi.org/10.1080/00220679909597608>
- Abrahams, F. (2005). Transforming classroom music instruction with ideas from critical pedagogy. *Music Educators Journal*, 92(1), 62–67. <https://doi.org/10.2307/3400229>
- Abril, C. R. (2006). Learning outcomes of two approaches to multicultural music education. *International Journal of Music Education*, 24(1), 30–42.  
<https://doi.org/10.1177/0255761406063103>
- Abril, C. R., & Flowers P. J. (2007). Attention, preference, and identity in music listening by middle school students of different linguistic backgrounds. *Journal of Research in Music Education*, 55(3), 204–219.  
<https://doi.org/10.1177/002242940705500303>
- Abril, C. R. (2013). Toward a more culturally responsive general music classroom. *General Music Today*, 27(1) 6–11. <https://doi.org/10.1177/1048371313478946>
- Abril, C. R., & Bannerman, J. K. (2015). Perceived factors impacting school music programs: The teacher's Perspective. *Journal of Research in Music Education*, 62(4) 344–361. <https://doi.org/10.1177/0022429414554430>
- Alexander, P. A. (2018). Past as prologue: Educational psychology's legacy and progeny. *Journal of Educational Psychology*, 110(2), 147–162.  
<https://doi.apa.org/doiLanding?doi=10.1037%2Fedu0000200>

- Aloe, A. M., Amo, L. C., & Shanahan, M. E. (2014). Classroom management self-efficacy and burnout: A multivariate meta-analysis. *Educational Psychology Review, 26*, 101–126. <https://doi:10.1007/s10648-013-9244-0>
- Anderson, W. M., & Campbell, P. S. (Eds.). (2010). *Multicultural perspectives in music education* (3rd ed., Vol. 1). Rowman & Littlefield Education.
- Appiah, K. A. (2005). *The ethics of identity*. Princeton University Press.
- Baker, V. D. (2012). Profile of an effective urban music educator. *Update: Applications of Research in Music Education, 31*(1), 44–54.  
<https://doi.org/10.1177/8755123312458293>
- Ballantyne, J. (2007). Documenting praxis shock in early-career Australian music teachers: The impact of pre-service teacher education. *International Journal of Music Education, 25*(3), 181–191. <https://doi:10.1177/0255761407083573>
- Bandura, A. (1977). Self-efficacy: Toward a unifying theory of behavioral change. *Psychological Review, 84*(2), 191–215. <https://doi:10.1037/0033-295X.84.2.19>
- Bandura, A. (1994). Self-efficacy. In V. S. Ramachaudran (Ed.), *Encyclopedia of human behavior* (pp. 71–81). Academic Press.
- Bandura A. (1997). *Self-efficacy: The exercise of control*. W. H. Freeman and Company.
- Bandura, A. (2012). On the functional properties of perceived self-efficacy revisited. *Journal of Management, 38*(1), 9–44. <https://doi.org/10.1177/0149206311410606>
- Banks, J. A. (2019). *An introduction to multicultural education* (6<sup>th</sup> ed.). Pearson.
- Barton, G. (2018). *Music learning and teaching in culturally and socially diverse contexts: Implications for classroom practice*. Palgrave MacMillan.

- Bennett, D. (2008). A gendered study of the working patterns of classical musicians: Implications for practice. *International Journal of Music Education, 26*(1) 89–100. <https://doi.org/10.1177/0255761407085925>
- Bettini, E., & Park, Y. (2017). Novice teachers' experiences in high-poverty schools: An integrative literature review. *Urban Education, 56*(1), 3–31. <https://doi.org/10.1177/0042085916685763>
- Biasutti, M. (2012). Teaching beliefs: A comparison between Italian primary and secondary school trainee teachers. *Journal of Education for Teaching: International Research and Pedagogy, 38*(3), 231–244. <https://dx.doi.org/10.1080/02607476.2012.668777>
- Biasutti, M., & Concina, E. (2017). The effective music teacher: The influence of personal, social, and cognitive dimensions on music teacher self-efficacy. *Musicae Scientiae, 22*(2), 264–279. <https://doi.org/10.1177/1029864916685929>
- Bloch, M. F. (1998). *How we think they think: Anthropological approaches to cognition, memory, and literacy*. Westview Press.
- Bonner, P. J., Warren, S. R., & Jiang, Y. H. (2018). Voices from urban classrooms: Teachers' perceptions on instructing diverse students and using culturally responsive teaching. *Education and Urban Society, 50*(8), 697–726. <https://doi.org/10.1177/0013124517713820>
- Born, G., & Hesmondhalgh, D. (2000). *Western music and its others: Difference, representation, and appropriation in music*. University of California Press.

- Bourdieu, P. (1986). Forms of capital (R. Nice, Trans.). In J. E. Richardson (Ed.), *Handbook of theory and research for the sociology of education* (pp. 46–58). Greenword Press.
- Bowen, G. A. (2005). Preparing a qualitative research-based dissertation: Lessons learned. *Qualitative Report, 10*(2), 208–222.  
<https://nsuworks.nova.edu/tqr/vol10/iss2/2>
- Bowman. (2002). *Love to read: Essays in developing and enhancing early literacy skills of African American children*. National Black Child Development Institute.
- Butler, A., Lind, V. L., & McKoy, C. L. (2007). Equity and access in music education: Conceptualizing culture as barriers to and supports for music learning. *Music Education Research, 9*(2), 241–253. <https://doi.org/10.1080/14613800701384375>
- Campbell, P. S. (2001). Unsafe suppositions? Cutting across cultures on questions of music's transmission. *Music Education Research, 3*(2), 215–226.  
<https://doi:10.1080/14613800120089269>
- Cherng, H. S., & Halpin, P. F. (2016). The importance of minority teachers: Student perceptions of minority versus white teachers. *Educational Researcher, 45*(7), 407–420. <https://doi.org/10.3102/0013189X16671718>
- Chu, S. Y. (2013). Teacher efficacy beliefs toward serving culturally and linguistically diverse students in special education. *Education and Urban Society, 45*(3), 385–410. <https://doi.org/10.1177/0013124511409401>



- Cohen, V., & Laor, L. (1997). Struggling with pluralism in music education: The Israeli experience. *Arts Education Policy Review*, 98(3), 10–15.  
<https://doi.org/10.1080/10632913.1997.9935098>
- Coladarci, T. (1992). Teachers' sense of efficacy and commitment to teaching. *The Journal of Experimental Education*, 60(4), 323–337.  
<https://doi:10.1080/00220973.1992.9943869>
- Crawford, R. (2001). *America's musical life: A history*. W. W. Norton.
- Cruz, R. A., Manchanda, S., Firestone, A. R., & Rodl, J. E. (2020). An examination of teachers' culturally responsive teaching self-efficacy. *Teacher Education and Special Education*, 43(3), 197–214. <https://doi.org/10.1177/0888406419875194>
- Debnam, K. J., Pas, E. T., Bottiani, J., Cash, A. H., & Bradshaw, C. P. (2015). An examination of the association between observed and self-reported culturally proficient teaching practices. *Psychology in the Schools*, 52(6), 533–548.  
<https://doi.org/10.1002/pits.21845>
- de Bruin, L. R. (2021). Instrumental music educators in a COVID landscape: A reassertion of relationality and connection in teaching practice. *Frontiers in Psychology*, 11, Article 624717. <https://doi.org/10.3389/fpsyg.2020.624717>
- Deschênes, B. (2005). The interest of Westerners in non-Western music. *The World of Music*, 52(1-3), 5–15. <https://www.jstor.org/stable/41700025>
- Doyle, J. (2012). Music teacher perceptions of issues and problems in urban elementary schools. *Bulletin of the Council for Research in Music Education*, 194, 31–52.  
<https://doi.org/10.5406/bulcouresmusedu.194.0031>

- Drummond, J. (2010). Re-thinking Western art music: A perspective shift for music educators. *International Journal of Music Education*, 28(2), 117–126.  
<https://doi.org/10.1177/0255761410362854>
- Eagleton, T. (2016). *Culture*. Yale University Press.
- Emery, N., Maher, J. M., & Ebert-May, D. (2021). Environmental influences and individual characteristics that affect learner-centered teaching practices. *PLoS One*, 16(4), 1–25. <https://doi.org/10.1371/journal.pone.0250760>
- Emmer, E. T., & Stough, L. M. (2001). Classroom management: A critical part of educational psychology, with implications for teacher education. *Educational Psychologist*, 36(2), 103–112. [https://doi.org/10.1207/S15326985EP3602\\_5](https://doi.org/10.1207/S15326985EP3602_5)
- Eros, J. (2009). *A case study of three urban music teachers in the second stage of their teaching careers* [Doctoral dissertation]. ProQuest Dissertations and Theses. (Publication No. 3354146)
- Eslinger, J. C. (2014). Navigating between a rock and a hard place. *Education and Urban Society*, 46(2), 209–233. <https://doi.org/10.1177/0013124512446221>
- Feagin, J. R., Orum, A. M., & Sjoberg, G. (Eds.). (1991). *A case for the case study*. The University of North Carolina Press.
- Fitzpatrick, K. R. (2011). A mixed methods portrait of urban instrumental music teaching. *Journal of Research in Music Education*, 59(3) 229–256.  
<https://doi.org/10.1177/0022429411414912>
- Freire, P. (1970). *Pedagogy of the oppressed*. Continuum.

- Freudenberger, H. J. (1975). The staff burn-out syndrome in alternative institutions. *Psychotherapy: Theory, Research and Practice*, 12(1), 73–82.  
<https://psycnet.apa.org/doi/10.1037/h0086411>
- Garvis, S. (2012). Beginning generalist teacher self-efficacy for music compared with maths and English. *British Journal of Music Education*, 30(1), 85–101.  
<https://doi.org/10.1017/S0265051712000411>
- Gates, H. L. (1991, November 24). 'Authenticity,' or the lesson of little tree. *The New York Times*. <https://www.nytimes.com/1991/11/24/books/authenticity-or-the-lesson-of-little-tree.html>
- Gay, G. (2002). Preparing for culturally responsive teaching. *Journal of Teacher Education*, 53(2), 106–116. <https://doi.org/10.1177/0022487102053002003>
- Gay, G. (2018). *Culturally responsive teaching: Theory, research, and practice* (3<sup>rd</sup> ed.). Teachers College Press.
- Green, L. (2006). Popular music education in and for itself, and for 'other' music: Current research in the classroom. *International Journal of Music Education*, 24(2), 101–118. <https://doi:10.1177/0255761406065471>
- Grenville-Cleave, B., & Boniwell, I. (2012). Surviving or thriving? Do teachers have lower perceived control and well-being than other professions? *Management in Education*, 26(1), 3–5. <https://doi.org/10.1177/0892020611429252>
- Hale, J. E. (2016). Thirty-year retrospective on the learning styles of African American children. *Education and Urban Society*, 48(5) 444–459.  
<https://doi:10.1177/0013124514536438>

- Hallam, S., Cross, I., & Thaut, M. (Eds.) (2016). *The Oxford handbook of music psychology* (2<sup>nd</sup> ed.). Oxford University Press.
- Hamann, D. L., Lineburgh, N., & Paul, S. (1998). Teaching effectiveness and social skill development. *Journal of Research in Music Education*, 46(1), 87–101.  
<https://doi.org/10.2307%2F3345762>
- Hancock, C. B. (2008). Music teachers at risk for attrition and migration: An analysis of the 1999–2000 schools and staffing survey. *Journal of Research in Music Education*, 56(2), 130–144. <https://doi:10.1177/0022429408321635>
- Hancock, C. B. (2009). National estimates of retention, migration, and attrition: A multiyear comparison of music and non-music teachers. *Journal of Research in Music Education*, 57(2), 92–107. <https://doi:10.1177/0022429409337299>
- Harushimana, I. (2010). Majority teachers' perceptions of urban adolescents and their abilities: Probes from self-reflection and teacher autobiographies. *International Journal of Progressive Education*, 6(3), 6–25.  
<https://www.inased.org/v6n3/ijpev6n3.pdf>
- Hendricks, K. S. (2009). *Relationships between the sources of self-efficacy and changes in competence perceptions of music students during an all-state orchestra*. (Publication No. 3362920) [Doctoral Dissertation, University of Illinois at Urbana-Champaign] ProQuest Dissertations Publishing.
- Hendricks, K. S. (2014). Changes in self-efficacy beliefs over time: Contextual influences of gender, rank-based placement, and social support in a competitive

orchestra environment. *Psychology of Music*, 42(3), 347–365.

<https://doi.org/10.1177/0305735612471238>

Hendricks, K. S. (2016). The sources of self-efficacy: Educational research and implications for music. *Update: Applications of Research in Music Education* 35(1), 32–38. <https://doi.org/10.1177/8755123315576535>

Henninger, J. (2018). Research-to-resource: Effective incorporation of world music into the music classroom. *Update: Applications of Research in Music Education*, 37(1), 5–8. <https://doi.org/10.1177/8755123318774199>

Herman, K. C., Hickmon-Rosa, J., & Reinke, W. M. (2018). Empirically derived profiles of teacher stress, burnout, self-efficacy, and coping and associated student outcomes. *Journal of Positive Behavior Interventions*, 20(2), 90–100. <https://doi.org/10.1177/1098300717732066>

Hess, J. (2015). Decolonizing music education: Moving beyond tokenism. *International Journal of Music Education*, 33(3) 336–347. <https://doi.org/10.1177/0255761415581283>

Higgins, K. M., & Moule, J. (2007). The role of African American mentor teachers in preparing White preservice teachers for African American student populations. *The Journal of Negro Education*, 76(4), 609–621. <https://www.jstor.org/stable/40037231>

Hunt, C. (2009). Perspectives on rural and urban music teaching. *Journal of Music Teacher Education*, 18(2), 34–47. <https://doi.org/10.1177/1057083708327613>

- Ingersoll, R. M. (2003). The teacher shortage: Myth or reality? *Educational Horizons*, 81(3), 146–152. <https://www.jstor.org/stable/42926477>
- Jamil, F. M., Downer, J. T., & Pianta, R. C. (2012). Association of pre-service teachers' performance, personality, and beliefs with teacher self-efficacy at program completion. *Teacher Education Quarterly*, 39(4), 119–138. <https://www.jstor.org/stable/23479655>
- Johnson, S. (2000). Authenticity: who needs it? *British Journal of Music Education*, 17(3), 277–286. <https://doi.org/10.1017/S0265051700000346>
- Jorgensen, E. (2003). Western classical music and general education. *Philosophy of Music Education Review*, 11(2), 130-140. <https://doi.org/10.1353/pme.2003.0012>
- Joseph, D., & Southcott, J. (2009). 'Opening the doors to multiculturalism': Australian pre-service music teacher education students' understandings of cultural diversity. *Music Education Research*, 11(4), 457–472. <https://doi.org/10.1080/14613800903390758>
- Kang, S. (2016). The history of multicultural music education and its prospects: The controversy of music universalism and its application. *Update: Applications of Research in Music Education*, 34(2), 21–28. <https://doi.org/10.1177/1057083712450029>
- Kindall-Smith, M. (2012). What a difference in 3 years! Risking social justice content in required undergraduate music education curricula. *Journal of Music Teacher Education*, 22(2) 34–50. <https://doi.org/10.1177/1057083712450029>

- Klassen, R. M., & Chiu, M. M. (2010). Effects on teachers' self-efficacy and job satisfaction: Teacher gender, years of experience, and job stress. *Journal of Educational Psychology, 102*(3), 741–756. <https://doi:10.1037/a0019237>
- Knoblauch, D., & Chase, M. A. (2015). Rural, suburban, and urban schools: The impact of school setting on the efficacy beliefs and attributions of student teachers. *Teaching and Teacher Education, 45*, 104–114. <https://psycnet.apa.org/doi/10.1016/j.tate.2014.10.001>
- Labone, E. (2004). Teacher efficacy: Maturing the construct through research in alternative paradigms. *Teaching and Teacher Education, 20*, 341–359. <https://doi.org/10.1016/j.tate.2004.02.013>
- Lacour, M., & Tissington, L. D. (2011). The effects of poverty on academic achievement. *Educational Research and Reviews, 6*(7), 522–527. <https://doi:10.5897/ERR>
- Ladson-Billings, G. (2009). *The dreamkeepers: Successful teachers of African American children* (2<sup>nd</sup> ed.). Jossey-Bass.
- LaMorte, W. W. (2016, May 3). [Lecture modules on cultural awareness]. School of Public Health, Boston University. <https://sphweb.bumc.bu.edu/otlt/mph-modules/PH/CulturalAwareness/CulturalAwareness2.html>
- Learning Policy Institute (2018). *Understaffed and underprepared: California districts report ongoing teacher shortages*. <https://learningpolicyinstitute.org/product/ca-district-teacher-shortage-brief>
- Lewis, M. C. (2018). “*I think I can!*”: *The influences of the four sources of self-efficacy upon the development of vocal performance belief in nine classical collegiate*

- vocalists*. (Publication No. 10808879) [Doctoral Dissertation, Boston University]  
ProQuest Dissertations Publishing. <https://open.bu.edu/handle/2144/30031>
- Lewis, M. C., & Hendricks, K. S. (2022). “It’s your body, it’s part of who you are!”:  
Influences upon collegiate vocalists’ performance self-efficacy beliefs.  
*International Journal of Music Education*, 1–16.  
<https://doi:10.1177/02557614221074057>
- London, J. (2008). Third-party uses of music and musical pragmatics. *The Journal of  
Aesthetics and Art Criticism*, 66(3), 253–264. <https://doi:10.1111/j.1540-6245.2008.00307.x>
- Mabokela, R. O., & Madsen, J. A. (2003). Crossing boundaries: African American  
teachers in suburban schools. *Comparative Education Review*, 47(1), 90–111.  
<https://doi:10.1086/345838>
- Macedo Dekaney, E., Macede, E. C., & Pye, L. R. (2011). University-school district  
world drumming partnerships: An assessment of students’ perception of the value  
of global music and culture in their lives and schools. *Update: Applications of  
Research in Music Education*, 29(2), 50–57.  
<https://doi.org/10.1177/8755123310396979>
- Machado-Taylor, M. L., White, K., & Gouveia, O. (2014). Job satisfaction of academics:  
Does gender matter? *Higher Education Policy*, 27, 363–384.  
<https://doi:10.1057/hep.2013.34>
- Mansfield, J. (2002). Differencing music education. *British Journal of Music  
Education*, 19(2), 189–202. <https://doi.org/10.1017/S0265051702000268>



- Martin, J. L., & Torok-Gerard, S. E. (2019). *Educational psychology: History, practice, research, and the future*. Praeger.
- McCrae, R. R., & Costa, P. T. (1987). Validation of the five-factor model of personality across instruments and observers. *Journal of Personality and Social Psychology*, 52(1), 81–90. <https://doi.org/10.1037/0022-3514.52.1.81>
- McPherson, G. E., & McCormick, J. (2006). Self-efficacy and music performance. *Society for Education, Music and Psychology Research*. 34(3), 322–336. <https://doi.org/10.1177%2F0305735606064841>
- Minkov, M., Blagoev, V., & Hofstede, G. (2012). The boundaries of culture: Do questions about societal norms reveal cultural differences? *Journal of Cross-Cultural Psychology*, 44(7) 1094–1106. <https://doi:10.1177/0022022112466942>
- Muenchhausen, S. V., Braeunig, M., Pfeifer, R., Göritz, A. S., Bauer, J., Lahmann, C., & Wuensch, A. (2021). Teacher self-efficacy and mental health—Their intricate relation to professional resources and attitudes in an established manual-based psychological group program. *Frontiers in Psychiatry*, 12, 1–12. <https://doi.org/10.3389/fpsy.2021.510183>
- Nadelson, L. S., Boham, M. D., Conlon-Khan, L., Fuentealba, M. J., Hall, C. J., Hoetker, G. A., Hooley, D. S., Jang, B. S., Luckey, K. L., Moneymaker, K. J., Shapiro, M. A., & Zenkert, A. J. (2012). A shifting paradigm: Preservice teachers' multicultural attitudes and efficacy. *Urban Education*, 47(6) 1183–1208. <https://doi:10.1177/0042085912449750>

- National Center for Educational Evaluation and Regional Assistance and in collaboration with the Regional Educational Laboratory Southwest Educator Effectiveness Research Alliance. (2017). *Trends in teacher mobility in Texas and associations with teacher, student, and school characteristics*. U.S. Department of Education. [https://ies.ed.gov/ncee/edlabs/regions/southwest/pdf/REL\\_2018283.pdf](https://ies.ed.gov/ncee/edlabs/regions/southwest/pdf/REL_2018283.pdf)
- National Center for Education Statistics. (2016). *The condition of education*. U.S. Department of Education.
- National Center for Education Statistics. (2020). *Characteristics of public and private elementary and secondary school teachers in the United States: Results from the 2017–18 national teacher and principal survey*. U.S. Department of Education. <https://nces.ed.gov/pubs2020/2020142.pdf>
- Nethsinghe, R. (2012). Finding balance in a mix of culture: Appreciation of diversity through multicultural music education. *International Journal of Music Education*, 30(4), 382–396. <https://doi.org/10.1177/0255761412459166>
- Olivier, E., Archambault, I., De Clercq, M., & Galand, B. (2018). Student self-efficacy, classroom engagement, and academic achievement: Comparing three theoretical frameworks. *Journal of Youth and Adolescence*, 48(2), 326–340. <https://doi.org/10.1007/s10964-018-0952-0>
- Olsen, B., & Anderson, L. (2007). Courses of action: A qualitative investigation into urban teacher retention and career development. *Urban Education*, 42(1), 5–29. <https://doi:10.1177/0042085906293923>

- Pajares, F. (1996). Self-efficacy beliefs in academic settings. *Review of Educational Research, 66*(4), 543–578. <https://doi:10.3102/00346543066004543>
- Pajares, F. (2003). Self-efficacy beliefs, motivation, and achievement in writing: A review of the literature. *Reading & Writing Quarterly, 19*(2), 139–158. <https://doi.org/10.1080/10573560308222>
- Pas, E. T., Bradshaw, C. P., & Hershfeldt, P. A. (2012). Teacher- and school-level predictors of teacher efficacy and burnout: Identifying potential areas for support. *Journal of School Psychology, 50*, 129–145. <https://doi.org/10.1016/j.jsp.2011.07.003>
- Pavlicevic, M. (2013). Music, musicality, and musicking: Between therapy and everyday life. *Arts Activism, Education, and Therapies, 44*(1), 67–84. [https://doi.org/10.1163/9789401210546\\_007](https://doi.org/10.1163/9789401210546_007)
- Pembroke, R., & Craig, C. (2002). Teaching as a profession: Variations on a theme. In R. Colwell & C. Richardson, (Eds.), *The new handbook of research on music teaching and learning: A project of the music educators national conference* (pp. 786–817). Oxford University Press.
- Pfitzner-Eden, F. (2016). Why do I feel more confident? Bandura's sources predict preservice teachers' latent changes in teacher self-efficacy. *Frontiers in Psychology, 7*, Article 1486. <https://doi:10.3389/fpsyg.2016.01486>
- Regier, B. J., (2019). *Examining the sources of self-efficacy among instrumental music teachers*. (Publication No. 13879635) [Doctoral Dissertation, University of Missouri-Columbia]. ProQuest Dissertations and Theses Global.

- Reyes, F. L. (2018). Multicultural music education in North America: Achievements and obstacles. *Canadian Music Educator*, 59(2), 10.  
[https://link.gale.com/apps/doc/A573714110/AONE?u=mlin\\_b\\_bumml&sid=bookmark-AONE&xid=39acc45d](https://link.gale.com/apps/doc/A573714110/AONE?u=mlin_b_bumml&sid=bookmark-AONE&xid=39acc45d)
- Rice, L., & Barth, J. M. (2016). A tale of two gender roles: The effects of implicit and explicit gender role traditionalism and occupational stereotype on hiring decisions. *Gender Issues*, 34(1), 86–102. <https://doi.org/10.1007/s12147-016-9175-4>
- Ronfeldt, M., Loeb, S., & Wyckoff, J. (2013). How teacher turnover harms student achievement. *American Educational Research Journal*, 50(1), 4–36.  
<https://doi:10.3102/0002831212463813>
- Ross, J. A. (1998). *The antecedents and consequences of teacher efficacy*. In J. Brophy (Ed.), *Advances in research on teaching* (pp. 49–74). JAI Press.
- Rushton, S. P. (2000). Student teacher efficacy in inner-city schools. *The Urban Review*, 32(4), 365–383. <https://doi.org/10.1023/A:1026459809392>
- Rushton, S. P. (2001) Cultural assimilation: A narrative case study of student-teaching in an inner-city school. *Teaching and Teacher Education*, 17(2), 147–160.  
[https://doi.org/10.1016/S0742-051X\(00\)00048-2](https://doi.org/10.1016/S0742-051X(00)00048-2)
- Saldaña, J. (2016). *The coding manual for qualitative researchers* (3<sup>rd</sup> ed.). SAGE Publications.

- Sanders, M. G. (2001). The role of "community" in comprehensive school, family, and community partnership programs. *The Elementary School Journal*, *102*(1), 19–34.  
<https://doi.org/10.1086/499691>
- Schippers, H. (2006). Tradition, authenticity and context: The case for a dynamic approach. *British Journal of Music Education*, *23*(3), 333–349.  
<https://doi.org/10.1017/S026505170600708X>
- Schmidt, P. K. (2007). *Discourse and enactment in teacher preparation: Music teaching, ideology and urban education* (Publication No. 3268203) [Doctoral dissertation, Temple University]. ProQuest Dissertations and Theses Global.
- Schunk, D. H. (2012). Social cognitive theory. In K. R. Harris, S. Graham, T. Urdan, C. B. McCormick, G. M. Sinatra, & J. Sweller, (Eds.), *APA educational psychology handbook: Vol. 1. theories, constructs, and critical issues* (pp. 101–123). American Psychological Association. <https://doi:10.1037/13273-005>
- Schwerdtfeger, A., Konermaa, L., & Schönhofen, K. (2008). Self-efficacy as a health-protective resource in teachers? A biopsychological approach. *Health Psychology*, *27*(3), 358–368. <https://doi:10.1037/0278-6133.27.3.358>
- Scruton, R. (1997). *The aesthetics of music*. Oxford University Press.
- Shaw, J. T. (2015). “Knowing their world”: Urban choral music educators’ knowledge of context. *Journal of Research in Music Education*, *63*(2), 198–223.  
<https://doi:10.1177/0022429415584377>

- Shaw, J. T. (2018). Alleviating praxis shock: Induction policy and programming for urban music educators. *Arts Education Policy Review*, 119(1), 25–35.  
<https://doi.org/10.1080/10632913.2016.1185655>
- Siwatu, K. O. (2011a). Preservice teachers' culturally responsive teaching self-efficacy-forming experiences: A mixed methods study. *The Journal of Educational Research*, 104(5), 360–369. <https://doi.org/10.1080/00220671.2010.487081>
- Siwatu, K. O. (2011b). Preservice teachers' sense of preparedness and self-efficacy to teaching America's urban and suburban schools: Does context matter? *Teaching and Teacher Education*, 27, 357–365. <https://doi.org/10.1016/j.tate.2010.09.004>
- Skaalvik, E. M., & Skaalvik, S. (2007). Dimensions of teacher self-efficacy and relations with strain factors, perceived collective teacher efficacy, and teacher burnout. *Journal of Educational Psychology*, 99(3), 611–625. <https://doi.org/10.1037/0022-0663.99.3.611>
- Smith, J., Wohlstetter, P., Kuzin, C. A., & De Pedro, K. (2011). Parent involvement in urban charter schools: New strategies for increasing participation. *The School Community Journal*, 21(1), 71-94.  
<https://www.schoolcommunitynetwork.org/SCJ.aspx>
- Smith, T. D. (2002). Teaching through trauma: Compassion fatigue, burnout, or secondary trauma stress? In D. Bradley & J. Hess (Eds.), *Trauma and resilience in music education: Haunted melodies* (pp. 49-63). Routledge.  
<https://doi.org/10.4324/9781003124207>
- Stake, R. E. (1995). *The art of case study research*. SAGE Publications.

- Stake, R. E. (2006). *Multiple case study analysis*. The Guilford Press.
- Stephens, N. M., & Townsend, S. S. M. (2015). The norms that drive behavior: Implications for cultural mismatch theory. *Journal of Cross-Cultural Psychology*, *46*(10), 1304–1306. <https://doi.org/10.1177/0022022115600264>
- Strayhorn, T. L. (2009). Different folks, different hopes: The educational aspirations of black males in urban, suburban, and rural high schools. *Urban Education*, *44*(6), 710–731. <https://doi.org/10.1177/0042085908322705>
- Swaminathan, S., & Schellenberg, E. G. (2018). Musical competence is predicted by music training, cognitive abilities, and personality. *Scientific Reports*, *8*, Article 9223. <https://doi.org/10.1038/s41598-018-27571-2>
- Timberg, S. (2005, February). Halt or I'll play Vivaldi! *Los Angeles Times*, E35.
- Tschannen-Moran, M., & McMaster, P. (2009). Sources of self-efficacy: Four professional development formats and their relationship to self-efficacy and implementation of a new teaching strategy. *The Elementary School Journal*, *110*(2), 228–245. <https://doi.org/10.1086/605771>
- Tschannen-Moran, M., & Woolfolk Hoy, A. (2007). The differential antecedents of self-efficacy beliefs of novice and experienced teachers. *Teaching and Teacher Education*, *23*(6), 944–956. <https://doi.org/10.1016/j.tate.2006.05.003>
- Vitale, J. L. (2012). The perfect storm: Stress, anxiety, and burnout in the secondary school music classroom. *Brock Education*, *22*(1), 56–72. <https://doi.org/10.26522/brocked.v22i1.307>

- Wagoner, C. L. (2011). *Defining and measuring music teacher identity: A study of self-efficacy and commitment among music teachers* (Publication No. 3457596) [Doctoral dissertation, University of North Carolina at Greensboro] ProQuest Dissertations and Theses Global.
- Wagoner, C. L. (2015). Measuring music teacher identity: Self-efficacy and commitment among music teachers. *Bulletin of the Council for Research in Music Education*, 205, 27–49. <https://doi:10.5406/bulcouresmusedu.205.0027>
- Wang, H., Hall, N. C., & Rahimi, S. (2015). Self-efficacy and causal attributions in teachers: Effects on burnout, job satisfaction, illness, and quitting intentions. *Teaching and Teacher Education*, 47, 120–130. <https://doi:10.1016/j.tate.2014.12.005>
- Wang, J. C., & Humphreys, J. T. (2009). Multicultural and popular music content in an American music teacher education program. *International Journal of Music Education*, 27(1), 19–36. <https://doi.org/10.1177/0255761408099062>
- Weidknecht, M. K. (2009). *Multicultural music education: Building an appreciative audience*. Paper presented at the annual meeting of the American Educational Research Association, San Diego, CA. <https://files.eric.ed.gov/fulltext/ED506352.pdf>
- Weisgram, E. S., Dinella, L. M., & Fulcher, M. (2011). The role of masculinity/femininity, values, and occupational value affordances in shaping young men's and women's occupational choices. *Sex Roles*, 65(3-4), 243–258. <https://doi.org/10.1007/s11199-011-9998-0>



- West, J. J., & Frey-Clark, M. L. (2019). Traditional versus alternative pathways to certification: Assessing differences in music teacher self-efficacy. *Journal of Music Teacher Education*, 28(2) 98–111. <https://doi:10.1177/1057083718788035>
- Whale, M. (2015). How universal is Beethoven? Music, culture, and democracy. *Philosophy of Music Education Review*, 23(1), 25–47. <https://doi:10.2979/philmusieducrevi.23.1.25>
- Wheatley, K. F. (2002). The potential benefits of teacher efficacy doubts for educational reform. *Teaching and Teacher Education*, 18, 5–22. [https://doi.org/10.1016/S0742-051X\(01\)00047-6](https://doi.org/10.1016/S0742-051X(01)00047-6)
- Widdess, R. (2012). Music, meaning and culture. *Empirical Musicology Review*, 7(1-2), 88–94. <https://doi:10.18061/1811/52985>
- Wilde, N., & Hsu, A. (2019). The influence of general self-efficacy on the interpretation of vicarious experience information within online learning. *International Journal of Educational Technology in Higher Education*, 16(1), 1–20. <https://doi.org/10.1186/s41239-019-0158-x>
- Woolfolk Hoy, A., & Spero, R. B. (2005). Changes in teacher efficacy during the early years of teaching: A comparison of four measures. *Teaching and Teacher Education*, 21(4), 343–356. <https://doi.org/10.1016/j.tate.2005.01.007>
- Yost, D. (2006). Reflection and self-efficacy: Enhancing the retention of qualified teachers from a teacher education perspective. *Teacher Education Quarterly*, 33(4) 59–76. <https://www.jstor.org/stable/23478871>

- Zarza-Alzugaray, F. J., Casanova, O., McPherson, G. E., & Orjedo, S. (2020). Music self-efficacy for performance: An explanatory model based on social support. *Frontiers in Psychology, 11*, Article 1249. <https://doi:10.3389/fpsyg.2020.01249>
- Zelenak, M. S. (2015). Measuring the sources of self-efficacy among secondary school music students. *Journal of Research in Music Education, 62*(4), 389–404. <https://doi.org/10.1177/0022429414555018>
- Zhukov, K. (2012). Teaching strategies and gender in higher education instrumental studios. *International Journal of Music Education, 30*(1), 32–45. <https://doi:10.1177/0255761411431392>

**VITA**

