

THESIS

EXAMINING STUDENT EXPERIENCES OF CHOICE IN REFLECTIVE PRACTICE
THROUGH THE LENS OF SELF-EFFICACY

Submitted by

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ABSTRACT

EXAMINING STUDENT EXPERIENCES OF CHOICE IN REFLECTIVE PRACTICE THROUGH THE LENS OF SELF-EFFICACY

Preservice music teachers starting their first course in a music education program often find themselves under the pressure felt by grades, an overload of new information, and teaching public school students for the first time. Music teacher educators combat the pressure not only by giving reassuring and positive feedback but also by introducing developmental tools to help teachers improve themselves. Scholars have shown that reflective practice is an effective tool for teacher development (Piety et al., 2010; Kennedy et al., 2013; Korthagen & Evelein, 2015, Prilop et al., 2019). There are also varying thoughts on how to best implement reflective practice for the most effective development process, including the framing of teacher self-efficacy and professional identity during preservice music education programs. Yet, there are many differences between how degree programs approach these aspects of teacher development (Lee, 2007; Stanley, 2022). This study continued the exploration of student experiences in reflective practice and how the choice of reflective modalities can increase student agency, and in effect, teacher self-efficacy. Quantitative data for teacher self-efficacy was collected using an adapted version of the Preservice Music Teacher Efficacy measure (Prichard, 2013). The findings of this preliminary study help to expand the knowledge of how preservice music teachers choose reflective practice modalities and how those choices impact their self-efficacy. Implications for this study are framed in both theoretical and practical realms.

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INTRODUCTION

Preservice music students begin music education degree programs with wide varieties of belief systems, knowledge bases, and experiences (Boud et al., 1985, 2005; Schön, 1983). Music educators, researchers, and administrators have continuously searched for ways to facilitate the development of this diverse group of student needs. One common goal for all these groups is to help preservice music teachers to start their careers as confident, independent, and competent teachers. Capturing the specific elements that help student independence and compatibility has often been an elusive task. Teacher self-efficacy and professional identity have been commonly promoted as important aspects of developing music teachers (Van Manen, 1977; Schön, 1983, Fernandez, 2019), yet other scholars have found that both content knowledge and assessment skills are also important parts of preservice teacher education (Abbit, 2011; Reynolds & Park, 2020; Dervent et al., 2022; Namakshi et al., 2022). Though content knowledge and assessment skills remain important, these teacher skills interact with teacher self-efficacy and professional identity by impacting them either positively or negatively (Abbit, 2011; Reynolds & Park, 2020; Dervent et al., 2022; Namakshi et al., 2022). Therefore, focusing on what fundamentally develops the first two aspects of developing preservice music teachers early in their education, teaching self-efficacy and professional identity, may help in a more holistic way.

The first aspect of preservice teacher development, teacher self-efficacy, has been significantly correlated with music teacher success because when teachers believe in their own capability to teach, they fulfill those capabilities and often beyond (Fernandez, 2019). Researchers focus on this concept as a way to determine the causes of increasing or decreasing self-efficacy during teacher preparation programs. One goal illuminated by researchers is for

teacher educators to nurture self-efficacy by structuring their programs to confront environments and situations that may decrease self-efficacy whereby the preservice teacher can reflect upon a variety of real-world teaching contexts (Piety et al., 2010; Kennedy et al., 2013; Prilop et al., 2019).

The second aspect of preservice teacher development, professional identity, or the way in which preservice music teachers perceive themselves as teachers in the music education community, has been seen as a valuable part in teacher preparation because a strong sense of professional identity can also help teacher self-efficacy, so that teachers feel confident in their own practice and set high expectations of themselves, which benefit them and their students (Fernandez, 2019). A focus on professional identity development early in teacher preparation programs gained popularity due to its role in helping develop preservice music teachers, and with retention as teachers once they join the teaching profession (Hochstetler, 2011). However, while both identity and teaching efficacy are linked, scholars have identified this relationship as one ripe for examination (Nevgi & Löfström, 2015).

One tool that has been shown to facilitate both teacher self-efficacy and professional identity development is reflective practice (Isbell, 2015; Nevgi and Löfström, 2015; Yao et al., 2021). Reflective practice in teaching, or the act of examining one's experiences can be defined as relating experiences to the present and forming new ideas on those experiences for the future (Boud et al., 1985, 2005). Reflection often plays a significant role in preservice teacher development during music education programs. During degree programs, students commonly complete reflective practice by recalling their teaching experience and writing about it or watching a video of their teaching and reflecting (Conkling, 2003; Dymont and O'Connell, 2014). There are different approaches to implementing reflective practice in the preservice

teacher education program, including with and without theoretical frameworks (Schön, 1983; Urzúa & Vásquez, 2008). Areas for current research in reflective practice fall into the categories of *reflection in and on action*, the social and emotional environments that affect reflection, and reflection as a group or social activity (Zeichner, 1994, 2005; Freese, 1999; Ross, 2002; Conkling, 2003; Fox et al., 2011).

Problem Statement

There is an increasing need for preservice music teachers to be independent and competent practitioners. At the same time, there is an increasing demand for research on student experiences in music teacher preparation programs to examine the tools that can help to develop and prepare students for a multitude of teaching contexts. Given the differing points of view regarding how reflective practice should be implemented (Baker et al., 1997; Boud et al., 2015; Browning, 2018; Korthagen & Evelein, 2015; Stanley, 2022), the debate on how professional teaching identity is conceptualized for preservice music educators (e.g., Pellegrino, 2009; Brewer, 2009; Johnson, 2014; Isbell, 2015; Pellegrino, 2015) may be further understood through examining the use of intentional reflective practice techniques.

The concepts of reflective practice, teacher self-efficacy, and professional identity are complex and interconnected. This interconnectivity has caused several different research approaches to looking at preservice music teachers in their preparation programs (Schmidt, 2012; Stanley, 2021). Though developing teacher efficacy and professional identity can help music students transition into music teachers, an important part is often missing: facilitating the independence that preservice music educators need to reflect, raise self-efficacy, and know their professional identities by themselves once they are finished with their teacher preparation programs.

Therefore, finding effective tools to develop competent, independent teachers has become increasingly important, especially early in preservice teacher preparation programs (Pellegrino, 2009; Schmidt, 2012; Stanley, 2021). To find the best tools for preservice music teacher development, research needs to include the students' experiences in reflective practice and how their self-efficacy and teacher identities are affected by reflective practice. Preservice music teachers lack the tools for implementing intentional and meaningful reflective practice, which can lead to a lack of clarity in their own understanding of their identity, how it develops, and their overall efficaciousness in a variety of settings as a music educator (Schmidt, 2012; Stanley, 2021). Therefore, further examination of student experiences early in their teacher education practices, especially within reflective practice, can help music teacher educators address how best to facilitate student development. Focusing on student experiences as early as possible in students' education may also be beneficial so that students have as many opportunities to use reflective practice as a tool to promote the negotiation of professional identity and teacher self-efficacy as possible before starting their professional teaching careers (Nevgi & Löfström, 2015).

REVIEW OF LITERATURE

Foundations of Reflective Practices

This literature review takes a multifaceted look at reflective practice: its historical evolutions, approaches to reflective practice, a model for reflective practice, and reflective tools. Then, the review looks at teacher self-efficacy, along with the role that professional identity plays. Finally, the literature review discusses the preservice music teacher self-efficacy measure that was used in the methodology.

Historical Evolutions of Reflective Practice

Three scholars and their theories have historically been attributed to the development of reflective practice in education and educational research. First, Dewey's definition of reflection emphasized that recalling teaching experiences and investigating those teaching experiences leads to meaningful understanding (Dewey, 1933). Van Manen (1977) made a major contribution when he addressed the transfer of reflective theory into practice (Van Manen, 1977). Shortly thereafter, Schön (1983) defined two types of reflection to help teachers avoid burnout. Each of these three scholars helped to form the foundation for reflective practice further defined by Zeichner (1994, 2005). One of Zeichner's major contributions to reflective practice was defining areas of study within the field and helping reflection become a more defined international movement. From this initial analysis, three areas of study arose more recently (*reflection in and on action*, social and emotional environments, and group or social reflection).

John Dewey (1859-1952) defined reflection, or a recollection of past experiences, in his book, *How We Think* (1933). After remembering experiences through a set of personally held beliefs, those individuals start to think about the experience. There two subprocesses of reflective thinking. The first stage, inquiry, is known to involve states of perplexion, hesitation, and doubt.

In this stage, a problem is born and challenges the individual's previous beliefs, which leads to the second subprocess: investigation. Through investigation, an individual looks at the problem again and learns new facts about the experience, which could in turn change the perspective or behavior of the individual and lead to external action (1933). Dewey argued that, regarding reflection on the act of one's teaching, this cognitive process would lead to a more meaningful understanding. He suggested regular reflection as part of educational practice in either an individual or group setting with other colleagues (1933).

Max Van Manen, born in 1942, aimed to transfer the theoretical knowledge of reflection to practice to address "questions of the greatest significance," (Van Manen, 1977, p. 205). While Van Manen thought that the quality of education was lost through preoccupation with learning outcomes and measurable achievement, he conceptualized purposeful reflection as a process that could bring more worthwhileness to education. In this conception, he defined different levels of reflectivity: technical, practical, and critical (Van Manen, 1977).

Like Dewey's idea of internal reflection leading to external action, the first level came from rationality and technical applications, which evolve to the second level of analyzing experiences to interpreting actions in specific contexts, and finally questioning the broader institutions themselves (1977). Van Manen then updated these levels to include four levels of cognitive hierarchy. First, Level 1 is where reflection and action remain separate processes. Second, Level 2 is reflection that looks at specific experiences. Third, Level 3 focuses on reflection on personal experiences and experiences of others. Finally, Level 4 is reflection on reflection, or the ways in which one reflects (Van Manen, 1991; Isbell, 2006). Both the 1977 and the 1991 frameworks provided a better understanding of the process of thinking in reflective practice.

Donald A. Schön (1930-1997) continued to address the practical applications of reflective practice by defining two types of reflection to help elucidate this concept for educators. In *The Reflective Practitioner* (1983), Schön wrote about *reflection-in-action* and *reflection-on-action*, two terms that are still commonly used by educational researchers and teacher educators (e.g., Freese, 1999; Fox et al., 2011). Both types of reflection include similar processes. *Reflection-on-action* happens when an individual looks at their previous experiences and reflects on them to improve their teaching (Fernandez, 2019; Browning, 2021; Stanley, 2022). This type of reflection is more commonly used during teacher development after teaching experiences as assignments in the form of written or journal reflections (Lee, 2007; Dymont and O’Connell, 2014). The idea of *reflection-in-action* stemmed from the idea of *knowing-in-action*, which is the kind of knowledge individuals use in practitioner patterns of action and the application of knowledge as events happen during work (Schön, 1983). In this type of reflection, the goal is for teachers to think on their feet to address a “crisis of confidence in professional knowledge,” (1983). One of the most important concepts in Schön’s work is that reflection can help avoid burnout in repetitive practice, replacing repetition with intentional practice and continuous learning (Schön, 1983).

Over the past century, the work of Dewey, Van Manen, and Schön has helped to clarify reflective practice, applied it to educational practice, and emphasize it as a beneficial tool to create meaningful understanding, to create worthwhileness in education, and to avoid teacher burnout. As reflective practice grew in educational research and teacher development, different schools of thought also developed. However, by the time Zeichner was researching reflective practice, researchers in this area argued about whether reflective practice could stand on its own as a concept (1994, 2005). So, Zeichner examined the international movement surrounding

reflective practice by creating a theoretical framework that outlined the different arguments being made by scholars of reflective practice.

The theoretical framework included five different groups: the Academic Tradition, the Social-efficiency Tradition, the Developmental Tradition, the Social-reconstructivist Tradition, and the Generic Tradition. The Academic Tradition included scholars that argued that reflection should be based on subject matter. The Social-efficiency Tradition was founded on the thought that teachers should reflect on how much their own practice matched that of the suggestions of current research. The Developmental Tradition included reflection on the students and their growth. The Social-reconstructivist Tradition was made up of scholars that argued that reflection was a political action that could be for or against a more just society. Finally, researchers in the Generic Tradition argued that no matter what teachers reflect on, they are more effective when they are more intentional in their practice (Zeichner, 1994, 2005).

Overall, Zeichner helped define reflective practice as a theoretical concept. He created a theoretical framework to outline the arguments on reflection current to his time. Finally, he argued that teachers should have an active role in educational reform (Zeichner, 1994, 2005). Zeichner's work also relates to current work in reflective practice. For example, much of the reflective practice today for inservice teachers comes from the Generic Tradition (Zeichner, 1994, 2005; Lee, 2007; Dymont and O'Connell, 2014). However, three groups of research have more recently emerged from Zeichner's original five categories: those who research *reflection in and on action*, those who research the impact that social and emotional environments have on teaching, and those that focus on reflection as a social activity and include group reflective practice in their research (Zeichner, 1994, 2005; Conkling, 2003; Fox et al., 2011; Woody et al., 2018).

Approaches to Effective Reflective Practice

Reflection In and On Action

Research on *reflection in and on action* has focused on support of or challenges to Schön's theories. Researchers in support of the theories use Schön's reflective framework in their own research on reflective practice (Freese, 1999; Fox et al., 2011). The data generally supports Schön's idea that a teacher's learning becomes meaningful through reflection and then action based on that reflection (Freese, 1999). Schön's framework has also been used to look at how educators at different stages of their careers (preservice, new teaching, and veteran teaching) reflect. The data showed that the most common way to reflect is by using reflection in and on action with educators, no matter what point in their careers (Fox et al., 2011).

The studies concerning the limitations of *reflection in and on action* oppose only parts of the theory. First, *reflection in action* has been called into question because of the limited amount of time allotted for reflection during the teaching experience. It is meant to be during the learning process of the teacher, and some scholars have said that reflection needs to take more time and effort for the reflection to be meaningful (Hatton & Smith, 1995). Second, researchers have also criticized Schön's framework for its lack of explicit future-tense language. In the research examining the limitations of not being explicit about the future in reflection, data shows that future-oriented speech did help with the anticipation of future experiences (Urzúa and Vásquez, 2008). Taken together, these limitations reveal the need for further expansion on *reflection in action*, which has been addressed by core reflection, discussed later in this paper (Boud et al., 1985, 2005; Stanley, 2021). Also, the need for future-oriented speech may point to the need for a framework for reflection so that those in the reflection process can see what goals they might work toward, like changes in behavior or new outlooks on experiences (Boud et al., 1985, 2005).

Social and Emotional Environments

The second group of researchers are those that focus on the social and emotional environments that affect reflection, including teacher dispositions and relationships with students and colleagues (Ross, 2002; Conkling, 2003; Woody et al., 2018; Seward, 2018).

Teacher disposition development often affects reflection because as preservice music teachers' dispositions develop, their professional identities change. One study on music majors' self-appraisals of teacher dispositions showed that teacher dispositions were not correlated with music education majors but were in other music major areas (Woody et al., 2018). Woody et al. interpreted this data as relating to the thought that though music education undergraduates may not immediately fit in with all music teacher dispositions, that they grow into them throughout their degree program (Woody et al., 2018). Teacher disposition development in some areas also seems related to teacher identity (Isbell, 2006; Pellegrino, 2009). The struggle for students in the study was the dual identities of musician and teacher, where the musician identity came first, and the teacher identity developed later. As the teacher identity develops, researchers found that students perceived their reflections as getting both deeper and broader in nature (Isbell, 2006; Pellegrino, 2009; Woody et al., 2018).

When preservice music teachers enter their first peer teaching and student teaching experiences, they come to these with their previous knowledge and beliefs (Isbell, 2006; Stroot, et al., 1998). Yet, as they enter their music education degree programs, their relationships with both their practicum students, their peers, and their teaching mentors can also affect their reflective practice (Cox, 1997; Isbell, 2006). Since preservice music teachers can start practicum teaching as early as their first semester in their degree programs, mentor teachers can have an impact on preservice music teachers either positively or negatively. In addition, preservice music

teachers look to their mentor teachers as models for building relationships with students (Conkling, 2003). Any tensions between student teacher and mentor teacher can therefore affect students' professional identity and teaching efficacy (Ross, 2002; Seward, 2018). Due to this early impact, preservice music teachers may be more critical of themselves in reflection or uninterested in reflection, depending on the guidance provided by their mentor teachers (Conkling, 2003).

Though secondary socialization, or the socialization preservice music teachers experience upon entering their degree programs and interacting with new social and professional situations, includes music teaching mentors, this socialization also includes relationships with peers, professors, and practicum students (Isbell, 2006). During the beginning stages of music education degree programs, preservice music teachers may not be fully aware of how to build positive relationships with their practicum students. Creating relationships with practicum students may be difficult to accomplish during initial practicum teaching, but the social and emotional aspects of the teaching environment need to be a welcoming, safe space for learning music to bond with students and increase preservice music teacher self-efficacy (Paul, 1998). Empathetic caring, a commonly valued teaching disposition, can help students and teachers form positive relationships (Woody et al., 2018). Additionally, when students and teachers are simultaneously making music in the classroom, both the music teacher's sense of self-efficacy and the student-teacher relationship can improve (Pellegrino, 2009). When joining both the teaching and musician identities early in music education degree programs, music teachers may feel more independent and competent and turn to learning practices like reflection to continue improvement in their teaching (Schön, 1983; Pellegrino, 2014; Isbell, 2015).

Reflection as a Social or Group Activity

The third group of researchers are those that view reflection as a social or group activity. These scholars argue that though preservice music teachers might be nervous about reflecting with their peers, the practice of group reflection helps them to feel supported and understood. Some even suggest that group reflection might be more effective than individual reflection (Conkling, 2003).

Group reflection also acts as a catalyst for conversational and experiential learning. As discussion occurs, different perspectives and being open to other viewpoints connects individuals, which magnifies meaningful learning (Baker et al., 1997). However, group work can only be helpful if they contain balanced social and emotional environments. Depending on the attitude of the group, whether it be positive promotion of learning or negative dismissal of procedure, ultimately decides the learning progress of the teachers in the group (Kennedy et al., 2013).

A Model for Reflective Practice

There are many ways to think about reflective practice, as discussed previously. Therefore, a model is necessary to effectively visualize and present reflective practice to preservice music teachers. Boud et al.'s (1985, 2005) model of reflection frames the reflection process in a way that stays accessible no matter what kind of reflective tools are used. The model is based on the stages of experiential learning, including the preparatory phase, the experience itself, and after experience reporting (1985, 2005). According to this model, negative feelings can impede this process, while positive feelings can enhance this process. Boud et al. defined reflection as, "a form of response of the learner to experience," (p. 18). Therefore, an

individual's response will depend on their past experiences and background. It is expected in this model, therefore, that all individuals will react differently to a given situation (1985, 2005).

The learner's intent is also important to the process of learning, as the intent can influence both the path and the outcome of that reflection, whether positive or negative. The components of reflection are: "returning to the experience, attending to feelings (utilizing positive feelings and removing obstructing feelings), and re-evaluating experience," (p. 27). The outcome of this reflective process, as the authors claimed, can lead to a new perspective, a change in behavior, application to problems, and commitment to action.

The process, for example, starts with the preservice music teacher's teaching experience. Next, the individual then re-lives the experience, approaching their own behaviors and feelings. The second process in this step is to re-evaluate their teaching in a more objective manner and take away valuable insights from their previous teaching experience. The final product is action, wherein the teacher gains new perspective on their teaching, experiences change in behavior or thinking, and makes a commitment to future action. The figure below shows the reflection process as a whole.

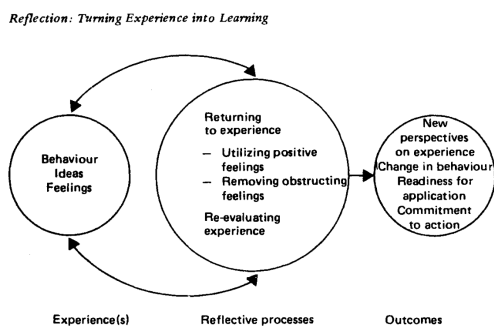


Figure 3 The reflection process in context

Figure 1. Boud et al.'s model of the Reflective Process (1985, 2005, p. 36)

Through this model, teacher educators can facilitate both learning about reflective practice and the development of independent reflection. The model would be presented, and then the students could return to the model throughout their degree program and their teaching career.

Tools for Reflective Practice

Boud et al.'s model can be used effectively in different types of teacher development settings because it does not require a specific method or set of tools for reflection. The tools, or modalities, for reflection, lie in the thinking space between the experience and the outcomes. For example, a preservice teacher might write as they think about their teaching and experience, and so writing itself is the reflective modalities. Other modalities include watching the teaching experience through video and reacting to it, core reflection (a type of reflection-in-action), or group reflection to think about and re-evaluate their teaching experiences with the intent of gaining a deeper understanding of the experience and how it can affect future teaching.

Written Reflection

The first reflective modality, or tool, is writing, since reflective journaling is a common embodiment for reflective practice (Dyment and O'Connell, 2014). Some justifications for this reflective modality include the benefits of creating meaning from learning experiences and developing personal growth. Challenges to journaling present as finding time and motivation to write on top of the other paperwork in educators' jobs (2014).

A unique way of reflective journaling is called dialogue journaling. In this type of journaling, preservice teachers email journal entries to the instructor, and the instructor engages in dialogue with the teachers about the entries (Lee, 2007). Data has not been conclusive on whether written dialogue is more helpful than individual journaling. However, scholars agree that even with written reflection, a framework is helpful in guiding the process (Lee, 2007).

Video Reflection

Though written reflection is useful for preservice music teachers, some research indicates that video reflection can be helpful by increasing teacher self-efficacy (Snyder, 2011). In one action research study, student teachers' reflections had very little guidance or prompting. In turn, their reflections produced a high level of self-criticism. However, when preservice teachers completed video reflections, they were able to reduce the amount of their own talking during instruction and increase student playing, structure lessons better, and pay more attention to student errors. Therefore, video reflections with prompts and reflection that facilitates preservice teachers learning about their own teaching practice were recommended (2011).

In-the-moment Reflection

Core Reflection. A third reflective modality for students, core reflection takes slightly more time to learn and practice. However, it has been found to be helpful in counteracting negative discourse (Browning, 2018). In this example, core reflection brings a teachers' strengths like empathy to the front of a new teacher's mind in order to develop new positive ways to see students:

Developed in the Netherlands by Fred Korthagen and Angelo Vasalos, core reflection draws on positive (see Seligman & Csikzentmihalyi, 2000) and gestalt (see Kempler, 1973) psychological frameworks to empower teachers through a guided analysis of assets, obstacles, and ideals while also calling for a reflection upon thoughts, feelings, and desires as it relates to practice (Korthagen & Vasalos, 2005, pp. 87-88).

Core reflection is represented by the onion model (seen below) in order to help teachers bring their strengths to meet questions or problems in their teaching environments (Browning, 2018).

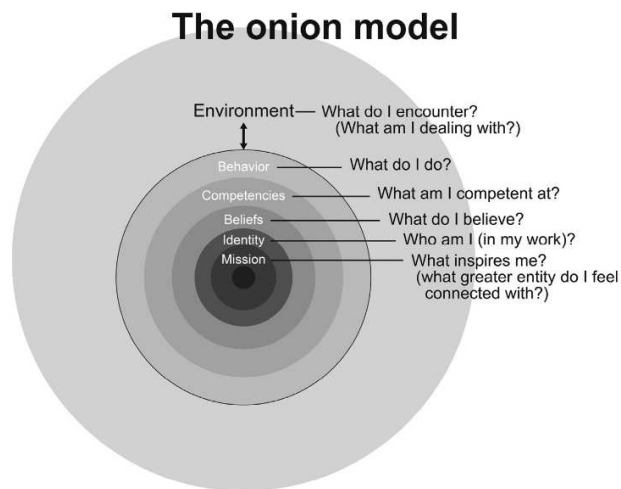


Figure 2. Korthagen & Evelein’s model of the Reflective Process (2015)

The next model is similar to Boud’s model of reflection, in that the model presents the process of core reflection.

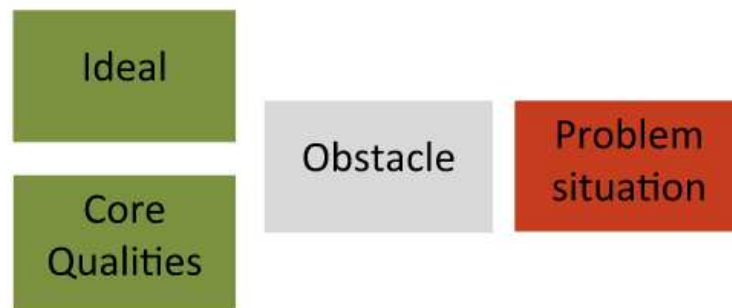


Figure 3. Korthagen & Evelein’s Core Reflection Placemats (2015)

In one study using core reflection, participants reported that core reflection helped them improve their interactions with students in tough situations (Stanley, 2022). Core reflection not only highlights teachers’ strengths, but also includes silencing the inner-critic. Through this process, one student in the study noted that it “allow[ed] room for growth,” instead of shutting down or feeling bad about teaching techniques. Practicing this reflective modality leads to in-the-

moment reflection and is aimed to help teachers with the ability to use their strengths to figure out problems in the classroom as they are happening (2022).

Group Reflection

The final reflective modality is group reflection, which Dewey first recommended in 1933. There are researchers that look at the broader social and emotional variables that can affect reflection (Zeichner, 1994, 2005). However, group reflection as a modality happens when teachers use a group of individuals to talk through both positive and negative teaching experiences. Using a group of teachers as a tool, the members of the group talk about their experiences and gain the perspectives of the other members. This can help scaffold for individuals that might have trouble thinking of different perspectives by themselves. Additionally, a group of intentional reflectors may increase meaningful learning, as teachers transfer positive thoughts and ideas to one another (Kennedy et al., 2013).

Deliberate Practice

Though almost all teacher education programs use reflection to help students improve their practice, much of the reflective practice is used as an assignment and viewed by students as a requirement rather than a tool to use throughout their careers. Scholars have found through their research that both preservice teacher university programs and inservice teacher professional development often facilitate reflection as an end in itself, furthering this notion (Gore et al., 1991; Loughran, 2002; Fox et al., 2011, Stanley, 2022). When reflective practice is used independently of a framework or specific intention, it may not be effective as a way for teachers to improve or gain confidence in their teaching (Gore & Zeichner, 1991; Loughran, 2002; Fox et al., 2011).

There are different frameworks for reflective practice, but Schön's ideas of framing and reframing experiences emphasize the significance of viewing problems with varying perspectives, which has an impact on future teaching experience (Loughran, 2002). Boud et al.'s model of the reflective process uses evaluation and re-evaluation of an experience, but the idea is essentially the same (Boud et al., 1985, 2005). Teachers at any stage in their careers are more likely to create meaningful learning through reflection when they follow the model of remembering an experience, acknowledging and analyzing thoughts and feelings about the experience, and re-evaluating the experience for their future teaching (1985, 2005). Without a framework such as this, reflection remains critically lacking as an effective learning tool (Boud et al., Gore et al., 1985, 2005; 1991; Loughran, 2002; Fox et al., 2011).

Research on Teacher Self-Efficacy

Theoretical Foundations for Teacher Self-Efficacy

Two scholars are noted for their significant contributions to educational research in teacher self-efficacy. First, Armor et al. (1976) described the social cognitive theory on which teacher self-efficacy is based. Armor, in his work, looked at factors in a successful reading program and examined both the school as a whole and the teachers within it. He found when looking at the teachers that if they had high efficacy in their teaching, they had more successful reading programs within their classrooms (1976). Then, Bandura (1977) created the first teacher self-efficacy (TSE) measure using the social cognitive theory. His first measure described specifically how each teacher felt with seven subscales, since Bandura claimed that a teacher's efficacy can change based on the task at hand (Bandura, 2001). Within these first descriptions of TSE, scholars collected information that led to further research and many other measures. Before the measure specifically for preservice music teachers (PMT's) was created, other research first

described how this specific group of students react in different situations through research (Hoy & Spero, 2005; Xiuyu et al., 2021).

Teacher Self-Efficacy Trends in Preservice Music Teachers

One overarching theme in TSE throughout and beyond a teacher education program is setting high expectations. Preservice teachers with high self-efficacy not only have confidence, they also set high expectations for themselves and fulfill those expectations (Fernandez, 2019). This shows that preservice teachers that feel ownership over their work and their abilities predict their success by setting a high standard and working towards it (Fernandez, 2019). In example, the data shows that once teachers are in the classroom, they are more likely to have higher TSE if they feel responsible for their students' success and take ownership of their teaching practice (Tschannen-Moran & Hoy, 2001).

Teacher Self-Efficacy during the process of preservice teacher preparation can also be broken into many different factors. An important aspect of teacher education programs that impacts self-efficacy is teaching itself. Teaching is one of the biggest factors in raising preservice teacher self-efficacy, according to experienced teachers looking back at their preparation programs. In a study over an entire preparation program and the first year of teaching, efficacy rose throughout the program (Woolfolk Hoy & Spero, 2005). This aligns with teaching and experience being major factors in improving TSE.

However, in the same study, TSE fell during the first year of teaching. The fall of efficacy during the first year of teaching could be due to the socialization process and role development as teachers (Paul, 1998). In a separate study, preservice student self-efficacy lowered during their first practicum placements. Scholars explained that during this period of time, student teachers are re-evaluating their own abilities (Kang et al., 2021). These crucial

moments are where TSE and reflective practice begin to intertwine to rebuild teacher independence and confidence.

Teacher Self-Efficacy and Reflection

When researchers try to study TSE improvement, they often look to reflection since there is a positive correlation between reflection and TSE (Piety et al., 2010; Kennedy et al., 2013; Prilop et al., 2019; Fernandez, 2019; Bosman et al., 2021). Researchers that focus on these two concepts have been shown that reflective teachers improve the positive learning behaviors of their peers (Kennedy et al., 2013). These studies also named agency as a factor in improving self-efficacy with reflection, as having control over learning combats the thought of completing an assignment as an end to itself (Piety et al., 2010). This relates to deliberate reflective practice instead of reflection to complete an assignment.

Some researchers have also compared the relationship between TSE and reflection with different reflective tools (Prilop et al., 2019). In the results of the study, preservice teachers had more knowledge-based reasoning in their reflections when reflecting with video versus text reflection. The kind of reflection and feedback situation the preservice teachers encountered did not change their self-efficacy, which could suggest that using more environmentally friendly methods, like digital reflection and feedback, did not detract from the teachers' experiences (Prilop et al., 2019).

A Measure for Preservice Music Teacher Efficacy

Throughout the development of *Teacher Self-Efficacy Measures*, education researchers sought a measure more specific to music. Based on the Ohio State Teacher Efficacy Scale (OSTES) created by Tschannen-Moran and Woolfolk Hoy (2001), Prichard (2013) created a measure that specifically looked at preservice music teachers. The original purpose of this

measure was to examine preservice music teachers during teacher education programs as a part of a mixed-methods study. Prichard modified the OSTES measure to fit preservice music teachers. The first section is the closest to the original measure, titled “Perceptions of Teaching Abilities.” Prichard then dove further into examining the preservice music teacher through sections two and three: “Perceptions of Music Teachers,” and “Perceptions of Professional Identity Outlook.” Prichard also included a survey on the courses that PMT’s took because another goal of the study was to examine the effectiveness of the courses.

PMTES Subsections. Prichard’s study was a mixed methods approach, including both the PMTES quantitative questionnaire and qualitative questions. The questionnaire was divided into four subsections: 1. Personal Music Teaching Efficacy Beliefs, 2. General Music Teaching Efficacy Beliefs, 3. Music Teaching Commitment, 4. Student Information.

Personal Music Teaching Efficacy Beliefs. This section included a 6-point Likert scale from Strongly Disagree to Strongly Agree. Statements included areas of personal music teaching beliefs, such as classroom management, content knowledge, and teaching practice (Prichard, 2013).

Table 1, Example Statements from PMTES Section 1

Subcategories	Example Statement
Classroom Management	I can control disruptive behavior in the music classroom.
Content Knowledge	I have enough knowledge to effectively teach basic musical concepts.
Teaching Practice	I can create lesson plans using State or National music standards.

This table shows an example statement from each of the subcategories found in Section 1. These subcategories differ slightly from Prichard’s description since this scholar described subcategories from the entire measure. Her subcategories included: General music teaching

efficacy beliefs, Personal music teaching efficacy beliefs, Instructional practice efficacy beliefs, and Classroom management efficacy beliefs (Prichard, 2013).

General Music Teaching Efficacy Beliefs. This section focuses on Prichard's subcategory of General music teaching efficacy beliefs. The section is much shorter and includes generalized questions on music teachers in general.

Table 2, Example Statement from PMTES Section 2

Section 2	Example Statement
General music teaching efficacy beliefs	Music teachers can make a difference in students' musical achievement.

This table shows an example statement from Section 2 of the PMTES questionnaire. The example asks participants to pick a point on the Likert scale that they agree with most about music teachers. Statements in this section focus on how affective a music teacher can be in student performance and achievement.

Music Teaching Commitment. This section asks participants to rank how committed they are to music teaching through a series of statements on personal beliefs on music teaching as a profession or career.

Table 3, Example Statements from PMTES Section 3

Section 3	Example Statement
Beliefs regarding how music teaching makes them feel.	I would be happy to spend my whole career teaching music.
Beliefs comparing music teaching and financial gain.	Teaching music is important to me even through my salary could be higher in a different career.
Beliefs on commitment longevity.	I can see myself teaching music 5 years from now.

The statements in this table show the different aspects of teaching commitment that Prichard included in Section 3. The statements included beliefs regarding how music teaching makes

participants feel, beliefs comparing music teaching and financial gain, and beliefs on commitment longevity.

Student Information. The fourth section in this questionnaire looked at participant teaching experiences. It also asked about class participation, current teaching, past teaching, and if the participant would agree to a follow-up interview. This section existed to gather demographic information, help give context to answers in other sections, and to gather information that may give context in the quantitative follow-up interview questions.

Professional Identity's Role

Educating preservice music teachers includes the process of training and trying out new , what fits their teaching style the best (Ross, 2002). During the transformational process of teacher education, preservice music teachers' identities change and will continue to change over their careers (Nevgi and Löfström, 2015; Seward, 2018). Role identity is a term that can describe teacher identity where the preservice music teacher steps in and out of their role as a teacher. Professional identity is defined when the preservice music teacher take on the identity of "music teacher," as well as the identity as a member of the music teacher community (Isbell, 2006).

Role identity affects teacher self-efficacy and reflection in either positive or negative ways. Scholars define role identity as self-perceptions of teacher identity and teacher efficacy because of how closely the two are correlated (Isbell, 2015; Nevgi and Löfström, 2015). Self-awareness also contributes to role identity, and awareness of multiple identities, including personal identity, can help preservice music teachers build connections between identities (Pellegrino, 2015). Awareness of professional identity or teacher identity can also help develop the preservice music teacher, as the awareness can begin identity negotiation (Isbell, 2006; Pellegrino, 2009).

Summary

Previous research on reflective practice has evolved historically from viewing reflection as only a subprocess of thinking (Dewey, 1933), to starting to define thinking and reflection processes (Van Manen, 1977, 1991), to defining long-lasting forms of reflection and theoretical frameworks (Schön, 1983), to being legitimized as its own theoretical concept and defining areas of reflective research (Zeichner, 1994, 2005). Approaches to reflective practice in more recent research fall into three categories: *in and on action* (Freese, 1999; Fox et al., 2011; Úrzua & Vásquez, 2008), social and emotional environments that impact reflective practice (Ross, 2002; Conkling, 2003; Seward, 2018; Woody et al., 2018), and reflection as a social or group activity (Baker et al., 1997; Kennedy et al., 2013). Then, Boud et al.'s model for reflection (1985, 2005) gave a clear image of the reflection practice in three stages: the experience, reflection, and outcomes. Finally, tools for reflection were described, including written reflection (Lee, 2007; Dymont & O'Connell, 2014), video reflection (Snyder, 2011), core or in-the-moment reflection (Korthagen & Vasalos, 2005; Korthagen & Evelein, 2015; Browning, 2018; Stanley, 2022), and group reflection (Zeichner, 1994, 2005; Kennedy et al., 2013). These tools all fall under the theoretical caveat that deliberate practice is more effective than reflection as assignment completion (Gore & Zeichner, 1991; Loughran, 2002; Fox et al., 2011).

Teacher self-efficacy research has also seen theoretical evolutions, from its definitions by Armor et al. (1976) and Bandura (1977), to determining how to measure teacher self-efficacy (Tshannen-Moran & Hoy, 2001; Hoy & Spero, 2005). This led into more current trends of measurement, including the Ohio State Teaching Efficacy Scale (2005) and the Preservice Music Teacher Efficacy Scale (2013). Research on improving teacher self-efficacy through reflection has revealed a positive correlation (Piety et al., 2010; Kennedy et al., 2013; Prilop et al., 2019;

Fernandez, 2019; Bosman et al., 2021). Adding to this, agency, or control over situations like learning, has been shown to be a factor in this process as well (Piety et al., 2010). Professional and role identity also play a role in teacher self-efficacy, as both play a large part in teacher development (Isbell, 2006; Pellegrino, 2009; Pellegrino, 2015; Nevgi and Löfström, 2015).

Need for Study

Music teacher preparation programs often include aspects of reflection, professional identity, and self-efficacy throughout their curriculums. However, a high degree of dissonance is observed in both contextual application and depth of understanding when considering reflective practices in both preservice and in-service contexts (Lee, 2007; Stanley, 2022). As the demand for effective teachers and teachers that can handle difficult situations increases, so does the demand increase for teachers that have developed reflective practices, a strong sense of professional identity, and high self-efficacy. Only a few studies have preservice music teacher's self-perceptions of reflective practice (Stanley 2022), and there is little information on student self-perceptions on self-efficacy through reflective practice. Importantly, no studies thus far have introduced the idea of choice in reflective modality, which may also be seen as a building block toward TSE improvement, as well as professional/role identity development (Prichard, 2013).

Purpose Statement

The purpose of this study is to examine preservice music teachers' choice of reflective practice and the degree of self-perceived self-efficacy at the end of their first course in a music education sequence and to note if, through this examination, the experience of choice over reflective practice affects the teaching experience.

Research Questions

The research questions that will be addressed are:

- What is the music teacher efficacy of preservice music teachers who are taking their first course in a music education sequence?
- What is the relationship between music teacher efficacy and the number of reflective modalities (written, video, core/in-the-moment, group) chosen?
- Do the music teacher efficacy levels of students that choose only one reflective modality or students that choose more than one reflective modality differ significantly?

Definitions

Reflective Practices (RP)— an umbrella term for any type of reflection, or thinking, about past experiences or knowledge. Reflective practice also gives space to think about past and present experiences and knowledge and transfer that to current or future actions or decisions. Common methods for teacher reflection include written journals, video reflections, in-the-moment reflections, or group reflections that include dialogue and can focus on past, present, or future experiences.

Reflective Modalities—the different tools used for reflection. In this study, reflective modalities included were: written reflection, video reflection, group reflection, and in-the-moment or core reflection.

Role Identity (RI)-- how music teachers or preservice music teachers perceive themselves as playing the role of a music teacher. Specifically, their role is defined by their social interactions and their part in their community.

Core Reflection (CR)— a type of in-the-moment reflection that focuses on a teacher's strengths and provides a process wherein a teacher can pause and reflect during difficult moments, and look at what the experience is, what the ideal is, and what strengths the teacher can use in order to change the current difficult situation into a positive situation. This type of reflection also

allows empathy towards self and allows for reflection-on-action on previous experiences or vignettes in order to prepare for future in-the-moment reflections.

Teacher Self-Efficacy (TES)-- a teacher's self-perception of their own effectiveness in achieving learning outcomes for all students, especially those that present challenges in the classroom.

Preservice Music Teachers (PMTs)-- student teachers in the process of becoming music teachers through a music teacher preparation program.

Delimitations

Data collection will be limited to one class of students in the Music Education teacher preparation program at Colorado State University (CSU). This study focused on an introductory course in a music education sequence, which is usually a preservice music student's first experience with music education and teaching practicum. Data was to the timeframe of the Fall Semester, 2022.

This is a preliminary study with a small, focused sample of students who chose to participate in the study. With a sample of only ten participants, generalizations to a wider population were approached cautiously. In addition, the questionnaire design included an aggregate score of both Music Teaching Efficacy and Music Teaching Commitment and questions addressed to preservice music teachers, but that could be applied to any subject-specific teachers.

METHODOLOGY

The purpose of this study is to examine preservice music teachers' choice of reflective practice and the degree of self-perceived self-efficacy at the end of their first course in a music education sequence and to note if, through this examination, the experience of choice over reflective practice affects the teaching experience. Quantitative data was collected from participants who chose to participate, with follow-up interviews to collect anecdotal and experiential information for those who volunteered. The questionnaire was administered at the endpoint of the course and reflective practice experiences.

Quantitative Questionnaire, PMTES

Participant Sampling

Potential participants for the study included all students enrolled in an Introduction to Music Education course (N=20). This study focused specifically on these students because most were experiencing teaching and reflection for the first time. In addition, I had access to these students because of my graduate teaching assistantship. All students in the course experienced music education instruction, teaching episodes, and instruction in reflective practice techniques. Data was collected for those who elected to participate in the questionnaire at the conclusion of the practicum experience, which included two cycles of public school teaching and reflection.

Setting

This study was completed as a part of an introductory course of a music education sequence at a large Land-Grant University located in the Western United States. Of the 32,000 students enrolled in the Fall 2021 semester, the university's self-reported demographics include both graduate and undergraduate students and is made up of 69.6% White, 13.7% Hispanic or Latino, 4.44% Two or More Races, 2.99% Asian, 2.22% Black or African American, 0.506%

American Indian or Alaska Native, and 0.133% Native Hawaiian or Other Pacific Islanders. Of the students at the university, 68% are in-state students, and 32% are out-of-state students.

The Introduction to Music Education course demographics for the Fall 2022 semester included 65% Freshman students, 10% Sophomore students, 15% Junior students, 5% Senior students, and 5% Masters students. Of those students, 80% of them were in their first year of their degree programs, and 20% were in years 2-6 of their degree programs. Those degree programs included the Music Education Undergraduate Degree Program, of which 95% of students were enrolled, and the Music Education Masters Degree Program, of which 5% of students were enrolled. There are two tracks in the Music Education Undergraduate Degree Program: instrumental and vocal music. Within the course, 79% of students were enrolled in the instrumental music track, and 21% of students were enrolled in the vocal music track.

Learning Activities

Introduction to Music Education. This course included lectures on music education history, practices, and theories. Students also learned practical teaching skills, such as how to plan a lesson and teaching techniques. The practicum portion of the course was designed for students to begin implementing theories and practices learned. This part of the course was just a small portion of the curriculum since it was an introductory course. Practicum experiences began with peer teaching three lessons. This led to observing a public music teacher twice and then teaching two lessons in a public music classroom.

Table 4, Introduction to Music Education Learning Activities

Date	Activity	Description
September 27th, 2022	First Reflection Lesson	Students received a lecture and EdPuzzle on the Reflection Cycle and four reflection tools.

October 27th, 2022	Second Reflection Lesson	Students participated in additional learning and guided practice in reflection.
October-November, 2022	Practicum Observations	Students attended two class sessions in a secondary ensemble classroom and reflected on their observations.
November–December 2022	Practicum Teaching	Students taught two class sessions in a secondary ensemble classroom and reflected on their teaching with their choice of reflection tool.
October-December, 2022	Feedback	Students received feedback from graduate teaching assistants on their teaching videos.

The table above contains a timeline of reflection treatments and descriptions of those treatments throughout the course. Throughout this timeline, students completed additional coursework, attended lectures, and participated in course activities. Before students completed any practicum work, they received two reflection lessons that provided a reflective framework and descriptions of reflective tools. Later in the course, students completed two observations and two teachings in a public classroom setting as a part of the course's practicum. After each experience, students completed reflections with the tool of their choice (written, video, core/in-the-moment, group). After each teaching experience, students met with graduate teaching assistants that gave them feedback on their teaching videos.

Validity

Validity for the *Preservice Music Teaching Efficacy Beliefs* (PMTE) and *Classroom Management Efficacy Beliefs* (CME) were established prior to this study (Prichard, 2013). A

principal components analysis run on the PMTES measure revealed an analysis of sections 1 and 3 of the questionnaire to remove any questions that did not test as “sufficiently measuring identified constructs (Prichard, 2013, p. 87). Cronbach’s alpha was calculated for each component, along with correlational data. Both components showed a strong relationship ($r=.70$).

In this study, specific questions in the questionnaire were changed to reflect changes in gender identity. For example, an original question in the student information section of the questionnaire was “What is your gender? Male or Female.” This question changed to: “What is your gender?” After this question, a blank space was provided for a more open-ended answer. See Appendix A and C to compare the original questionnaire to the adapted questionnaire.

Reliability

The reliability of the PMTES measure was based on the testing that occurred before and during the pilot test, and for the results in the study that occurred afterward. The first reliability estimates were calculated based on estimates for each of the subscales. the reliability estimate for the combined variables was ($\alpha=.905$). Due to the strength of the correlation and reliability of both components, Prichard treated components separately, but also referred to the combined components as music teaching efficacy beliefs (Prichard, 2013). Then, other variables were explored for reliability, including differences in institution and other course variances (Prichard, 2013). In the results of Prichard’s study, the reliability was estimated as ($\alpha=.905$) for questions in Section 1. Subsequently, Prichard ran separate reliability tests on the personal music teaching efficacy beliefs, where ($\alpha=.930$) and classroom management efficacy beliefs, where ($\alpha=.909$). Section II of the PMTES measure was later omitted due to a low-reliability rating ($\alpha=.424$), and so it will be omitted from this study as well (Prichard, 2013).

Data Collection

Table 5, Data Collection Plan

Data Collection Plan Step	Data Collection Plan Date
1. A Graduate Teaching Assistant not associated with the research will read the verbal recruitment announcement.	11/17/2022
2. A Graduate Teaching Assistant will hand out surveys.	11/22/2022
3. The surveys will be returned to the Graduate Teaching Assistant that handed them out so that the students will remain anonymous.	Due Date: 12/6/22

The table above describes each data collection step in the data collection plan, as well as the dates in which each step was completed. First, a Graduate Teaching Assistant (GTA) recruited students in the course by reading a verbal recruitment announcement, while anyone that was involved with the research left the room. Then, the same GTA handed out surveys at the next class. The due date for the surveys was at the last full class of the semester, not including finals week.

Data Analysis and Reporting

Quantitative Data Analysis. Descriptive statistics including means and standard deviations, medians, and modes of all continuous variables were used to describe the demographics of the sample.

Participant Interviews

Participant Selection

Participants for follow-up interviews were chosen from student participants in the Introduction to Music Education course. These selections were followed by the completion of

written consent forms separate from the initial verbal consent. Prichard used five criteria for sampling based on several scholars' recommendations (Onwegbuzie & Collins, 2007; Tasakkori & Teddlie, 2010; Teddlie & Yu, 2007):

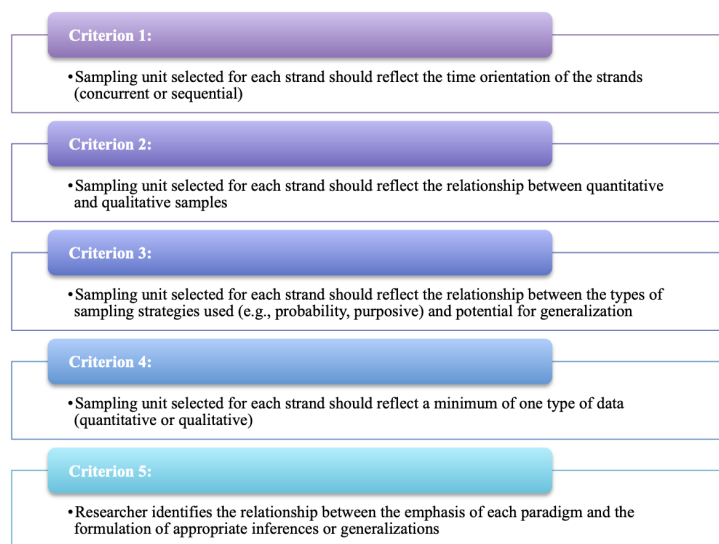


Figure 4. Prichard's Compilation of Criteria for Strand II Sampling (p. 89, 2013).

This study followed the recommended criteria for sampling and based sampling on the PMTES questionnaire. For further reliability, the original measure used a triangulation interview question to compare quantitative data and the interview transcripts (Prichard, 2013).

Interview Measure

Prichard's interview questions were broken down into five sections: background experiences, triangulation, field experiences, course experiences, and mentoring (Prichard, 2013). Some sections were omitted due to relevance, including field experiences and mentoring. The background experience questions were limited due to familiarity with the students. The triangulation and course experience questions were modified to include reflective practice experience. Some interview questions were adapted to reflect a narrower focus on reflective practice instead of course experience as a whole. For example, one original interview question

was, “Would you say that ____ impacted your thinking.” This was changed to “Would you say reflective practice impacted your thinking?” See Appendix B and D to compare the original interview questions to the adapted interview questions.

Data Collection

Potential interview participants were recruited via email with an attached written consent form. Three students responded and agreed to participate in the follow-up interview measure. Structured interviews were conducted on Zoom and recorded for transcription purposes with participant consent. Questions from Prichard’s measure included examination of teaching and reflection experiences. Each participant received the same questions, and follow-up questions depended on each participant’s answer (Creswell & Guetterman, 2021).

Data Analysis and Reporting

Follow-up Interviews. Interview questions were first transcribed and then coded initially for any obvious patterns. Based on these patterns and research found in the review of literature, the codes will then be re-evaluated based on the conceptual framework of the research questions to prevent an overload of information (Miles & Huberman, 1994). Based on this structure, coding will be revised into three categories: inductive, pattern, and deductive. The transcriptions and coding can be found in Appendices (H-L).

Trustworthiness

This study used strategies outlined by Creswell, & Guetterman (2021) to ensure trustworthiness of the quantitative and qualitative findings. Using quantitative design with follow-up interview questions also helped this study to maintain trustworthiness, as the quantitative data set provided a check for the qualitative data set, and vice versa (2021). The original interview measure also followed up on outliers in the quantitative data with qualitative

questions. After Prichard's interviews (2013) were transcribed, Prichard had students reinforce the trustworthiness of the transcriptions by reviewing and discussing the meaning of certain quotes. Students were also able to add details behind the meaning of their original statements (Prichard, 2013). This interview followed the same protocol to maintain trustworthiness.

Ethical Considerations

Institutional Review Board (IRB) approval for #3932 was given before students were contacted about the study. Survey participants were given a verbal recruitment and consent message before questionnaires were handed out and interview participants were given an additional written consent form, as seen in Appendices E and F. Following the IRB protocol, the quantitative survey was anonymous, and no identifying data was collected in the follow-up interviews. Additionally, students that participated in the interviews were given alternative names in the study. Three copies of data collected were stored in different places to ensure data security.

During the study, participants were aware that I was going to be giving out a questionnaire. In order to avoid students feeling any pressure to complete the questionnaire, other Graduate Teaching Assistants not associated with the study gave verbal recruitment and consent messages, handed out questionnaires, and collected questionnaires from participants while I was not in the room. However, for the follow-up interviews, I sent several email reminders that included the written consent form to recruit and inform interviewees. Though steps were taken to minimize pressure put on participants to complete the questionnaire or participate in the interview, there may still have been some influence on participants through recruitment and reminder processes.

RESULTS

The results below include descriptive and correlational data from the PMTES questionnaire. In addition, results from follow-up interviews are included.

Descriptive Analysis

Sample informational data (n=10) was gathered for all participants in Section 4 of the PMTES questionnaire. Section 4 questions on student information included questions on degree program, major instrument, gender, and year in school.

Table 6, Participant Descriptive Information

Descriptive Information	
Total Participants	10
<i>Preservice MUED Students</i>	9
<i>MME+Licensure Candidate</i>	1
<i>Major Instrument: Woodwind</i>	3
<i>Major Instrument: Brass</i>	4
<i>Major Instrument: Percussion</i>	1
<i>Major Instrument: Voice</i>	2
<i>Female</i>	5
<i>Male</i>	5
<i>Other Gender</i>	0
<i>Year in School: 1</i>	7
<i>Year in School: 2-6</i>	3

The table above describes information about the 10 total participants that took the PMTES questionnaire. Overall, 90% of participants were enrolled in the Music Education Undergraduate Degree, while 10% of participants were enrolled in the Master of Music Education plus Licensure Degree. 30% of participants were woodwind players, 40% of participants were brass players, 10% of participants were percussionists, and 20% of participants were vocalists. The question for gender included a blank instead of a checkbox. 50% of students identified their gender as female, 50% of participants identified their gender as male, and 0% of students identified in another gender category. 70% of students were in their first year of school and 30% of students were in years 2-6 of school.

The PMTES measure combined two important parts of the preservice music teaching experience: Music Teaching Efficacy and Commitment. The combined score of these two sections made up the total score. A descriptive analysis evaluated both the total PMTES score, along with the Music Teaching Efficacy score and the Commitment score. The mean, median, mode, and standard deviation for the PMTES Total Score, the Music Teaching Efficacy Score, and the Commitment Score are presented in Table 2.

Table 7, Descriptive Data for the PMTES Questionnaire

	Mode	Median	Mean	Standard Deviation
PMTES Score (out of 186)	N/A	147.5	147.3	7.97
Music Teaching Efficacy (out of 132)	87	97.5	96.9	6.74
Music Teaching Commitment (out of 54)	54	53	50.4	5.66

For the total PMTES scores from Sections 1 and 3, the median was 147.5, the mean was 147.3, and the standard deviation was 7.97. The highest score possible was 186, so the mean of 147.3 is an average of 80% overall preservice music teaching efficacy. In Section 1, the Music Teaching Efficacy scores revealed a mode of 87, a median of 97.5, a mean of 96.9, and a standard deviation of 6.74. With a total score of 132, the surveys showed a 73% average rate of music teaching efficacy. The Music Teaching Commitment scores from Section 3 showed a mode of 54, a median of 53, a mean of 50.4, and a standard deviation of 5.66. The average music teaching commitment was 93% of the total score of 54.

Correlational Analysis

The correlational analysis included the examination of the relationships between each subsection of the PMTES measure. Correlational data is presented in the table below.

Table 8, Correlational Data from all PMTES Questionnaire Sections

	<i>Music Teaching Efficacy</i>	<i>Commitment</i>	<i>PMTES</i>	<i>Class Participation</i>	<i>Current Teaching</i>	<i>Past Teaching</i>	<i>Reflective Modalities</i>
Music Teaching Efficacy	1						
Commitment	-0.182292227	1					
PMTES	0.715991658	0.555891887	1				
Class Participation	0.516066163	-0.223451677	0.277640822	1			
Current Teaching	0.041519148	0.354789105	0.287003305	0.364405444	1		
Past Teaching	0.26251741	-0.017610459	0.20943398	0.341514509	0.480020451	1	
Reflective Modalities	0.104905366	-0.832755232	-0.502571607	0.248451997	-0.349215148	0.058742281	1

The sections of the PMTES included Music Teaching Efficacy (Section 1 individual score), Teaching Commitment (Section 3 individual score), and PMTES complete score (Section 1 and Section 3). Student Information from Section 4 provided information on class participation, current teaching, past teaching, and number of reflective modalities. These sections of information are the same as those described in the Review of Literature, except for number of reflective modalities. This question was added to see if students chose to use just one modality/tool (written, video, core/in-the-moment, group) for all reflections, or if students chose a variety of reflective modalities throughout the course.

For most of the correlational data, the coefficients were positive and were not significant. For example, the correlational probability between the Number of Reflective Modalities p-value was ($p=0.41$) and the p-value of the Number of Reflective Modalities and the Teacher Efficacy Score was ($p=0.61$). However, the p-value of the Number of Reflective Modalities and Teaching Commitment Scores was ($p=0.001$), indicating a significant correlation.

Participant Interview Results

Participant Profiles

Kevin. Kevin is a junior music education major on the instrumental music track who plays trumpet. He is outgoing and has a pleasant demeanor. This is his second time in the Introduction to Music Education course. Kevin first thought about teaching music when he learned how fun it could be from his middle school and high school music teachers. Kevin's first

teaching experiences began with the Boy Scouts and outdoor survival skills. His classroom teaching experiences began in his first time taking the course and have continued through his degree program.

Benjamin. Benjamin is a Master in Music Education plus Licensure candidate and a percussionist. The unique degree program Benjamin is enrolled in is specifically designed for students that have a bachelor's degree but have not completed a teaching licensure program. Benjamin takes his coursework very seriously and has been very thoughtful in both teaching and reflection. Before starting this degree program, Benjamin had some previous percussion teaching experience at a summer music camp. His first classroom experience was during the Introduction to Music Education course.

Tara. Tara is a freshman music education student who plays oboe. She grew up around music and her mother is a music teacher. Tara is a former drum major at her high school, where she started to lead her peers in music. Though she struggles with anxiety, Tara opens up when she teaches music and knows that she has the skills to get students' attention and help them understand new musical concepts. Tara has been teaching private oboe lessons for three years, and her first public classroom experiences were in the Introduction to Music Education course in the practicum setting.

Themes

The follow-up interview data analyzed upheld two major themes: *positive impact* and *motivation*. Pattern-level coding helped facilitate synthesis of the themes along with categorical responses. For example, responses common to *positive impact* included *current teaching experiences*, *addressing negative thought*, and *purposeful thought*. Responses common to *motivation* were *past teacher influence* and *making a difference*.

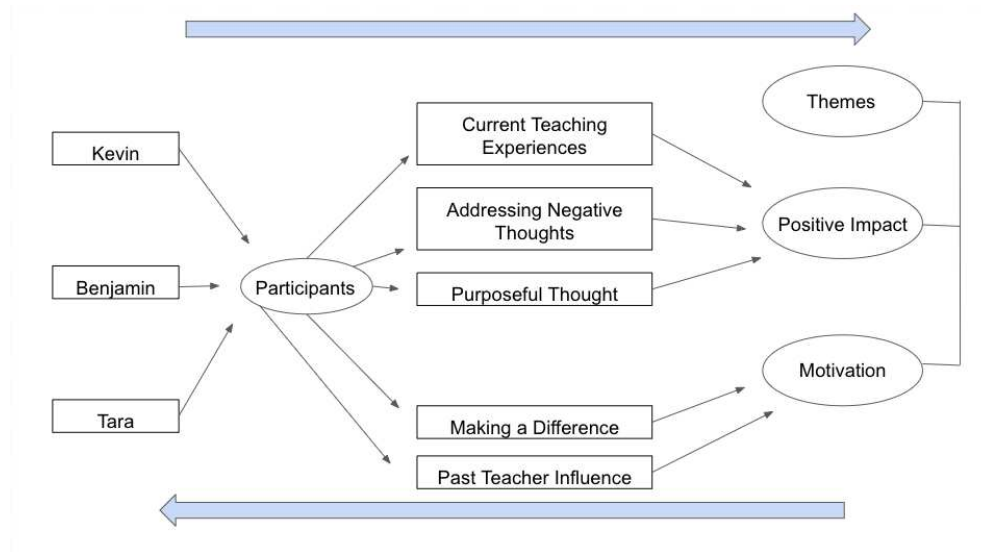


Figure 5. Theoretical Framework for Pattern-Level and Thematic Coding

This figure shows on one side, the participants, who are the source for the interview data. On the other side are the larger themes. The arrows represent the back-and-forth nature of the coding process, where themes are upheld by participant data, and participant data helps to guide the themes. The graphic of this framework was created by following the guidance from *Qualitative Data Analysis: An Expanded Sourcebook*, by Miles & Huberman (1994)

Theme I: Positive Impacts

Current Teaching Experiences. All participants mentioned aspects of their current teaching experiences that positively impacted their music teaching efficacy. Benjamin described a teaching experience during his practicum teaching that majorly impacted his outlook on teaching middle schoolers:

It was cool seeing things actually work...seeing things actually happen and the concepts I was working on with the students actually like develop[ing] over the course of...a 30-minute lesson that really stuck out to me.

Kevin was positively impacted by his practicum teaching in a similar way, but he looked at the broader experience instead of picking out a singular moment:

In-person practicum...it was very nice to be in front of kids teaching and it just..reaffirmed that I want to...like this is good. This is where I want to be.

Tara focused on a different part of the teaching process which had a positive impact on her teaching efficacy—feedback:

I think for me personally the peer and the GTA Reflections were super helpful for me because, from one side, I see all the things I did wrong, but when it's coming from other people, they bring up things that maybe I did good but I didn't see myself doing.

Addressing Negative Thoughts. Addressing negative thoughts was a process that all participants spoke about. Whether through reflection on teaching or on the Introduction to Music Education course overall, this process had a positive impact on participants. In example, Tara has been addressing negative thoughts since she was in high school, where she struggled with anxiety. Through her drum major duties and teaching others in sectionals, Tara was able to address her negative thoughts to help change her understanding of her teaching skills:

It showed me that I do have the social skills and I do understand how to grab people's attention and how to help them understanding new concepts and... I feel like when I really understand something, I'm pretty good at...getting others my knowledge.

For Benjamin, this process of addressing negative thoughts about his teaching came through watching his video reflections:

It's weird watching yourself, especially when...I'm kind of a perfectionist, but, also you know watching those videos and reflecting, it also was kind of a confidence boost because I think I was doing better than I thought it was in a lot of cases.

Benjamin elaborated on this feeling with a specific example during the teaching and reflection process in practicum:

I was trying to get her to learn this rhythm and it just like, was not working...after I finished it I was just like oh my god, I did so bad...I'm going to be such a terrible teacher.

This is awful. And I watched the video, you know, and I was fine.

Looking at the bigger picture, Kevin talked about the way that addressing negative thoughts helped him see his improvement over time:

I think my biggest takeaway from the course would just be that I am improving the way that I...want to, the way that I need to cuz sometimes it's not always clear to see in everything that we do here that you are improving.

Purposeful Thought. Purposeful thought also had a positive impact on all participants.

Benjamin thought about how reflection, of purposeful thought, could help him in continuous learning as a teacher:

If you aren't reflecting, you're not going to change. You know, like I don't know if you aren't thinking about how effective your teaching was, you know, and...the reaction of the students and all that...you're just going to do the same thing every day.

Kevin added to his thought when he spoke about his reflection experiences and how they impacted his teaching. At first, Kevin struggled with the difficulty of reflection:

I started thinking about and really kind of visualizing in the moment that I'm reflecting on. I'm trying to remember what things looked like and how the students reacted to what I did. Reflective practice is very difficult.

However, Kevin did talk about how this kind of thinking was able to help his planning and teaching process:

It [reflection] definitely helps...define it better in my head and help me get through each step of the process.

Tara thought about the reflection process itself. She completed written reflections and spoke on how she enjoyed that type of reflection the best:

I think that I liked the writing better because they could like think through my answers and put more into it the more I thought about it.

Theme II: Motivation

Past Teacher Influence. When talking about what motivated the participants to become music teachers, a common response was found in how past teachers (middle and high school level) influenced their decisions. Kevin seemed highly influenced by his interactions with his middle and high school music teachers and how they had fun with their own music teaching:

I think my primary inspiration came from all my music teachers, especially Middle School. Mr. Schweitzer taught me that music was really cool. And I said I kind of want to do that forever. Then, going into High School, Mr. B showed me how fun it could be to teach music and so that kind of hung out in the back of my head.

Tara also seemed influenced by her past high school band teacher experience. However, as the drum major, she used reflection early on to neutralize some of the negative feedback that was used in the classroom:

I would watch like how his actions would influence the band and how I can counteract that in the positive way so that the band was getting better, but they didn't need to be yelled at to experience that. And, so I just reflected on how I could be better for my band.

This, along with encouragement from the music teacher in the family, her mother, Tara was motivated to join a music education degree program.

Making a Difference. Making a difference was another common response when participants spoke about their motivation to become music teachers. Tara talked about what she

realized about how teaching music can make a difference to students during the introduction course, and how this affected her motivation to continue teaching music:

Also this course has shown me how important it is to care about your students, and how if you care about what you're doing, that other people are going to care about what you're doing... and it can make such a big impact on other people. And, just really getting to know your students and caring about them individually can make such a big difference and that's really something that I've really pulled out of this course.

Kevin's response was focused more on how reflection can make a difference to students and their experiences during his teaching:

I feel like I plan everything based on what I'm going to do. And I think doing reflective practice might alter that mindset into, "What do I want the students to experience?" instead, and what I want for them to learn.

For Benjamin, making a difference to students is his passion, and his main motivation for becoming a music teacher:

But eventually, I, you know, wanted to make some sort of difference, you know, and I felt like, you know, music is kind of, you know, it's my passion, it's my gift, I guess you could say, and I think that's the best way to make a difference is- is to kind of pass that on to younger people...It would be a waste of my life to not at least try to use the gifts that I have and frankly the privilege that I have, that I was born with, and that just out of pure happenstance I was born with, in order to improve other people's lives. So, it really, you know, it's about kind of equity. Basically, using my position, where I started to kind of give other people a hand up instead of just you know like being a lawyer or something. Not to shame lawyers or anything but, you know what I mean.

DISCUSSION

The purpose of this study is to examine preservice music teachers' choice of reflective practice and the degree of self-perceived self-efficacy at the end of their first course in a music education sequence and to note if, through this examination, the experience of choice over reflective practice affects the teaching experience. After completing a four-week public school teaching practicum as part of the first-year introduction to music education course, the quantitative data for this study was collected using the Preservice Music Teacher Efficacy (PMTES). The PMTES includes measures specific to *personal music teaching efficacy beliefs*, *classroom management efficacy beliefs*, *music teaching commitment beliefs*, and student information. The research questions for this study were:

- What is the music teacher efficacy of preservice music teachers who are taking their first course in a music education sequence?
- What is the relationship between music teacher efficacy and the number of reflective modalities (written, video, core/in-the-moment, group) chosen?
- Do the music teacher efficacy levels of students that choose only one reflective modality or students that choose more than one reflective modality differ significantly?

Data analyses provided a closer look at preservice music teachers' self-efficacy, specifically focusing on the relationship between reflective practice modalities and teaching efficacy.

Participants experienced teaching and post-teaching reflection before completing the PMTES measure. This discussion will provide an interpretation for each research question and will connect data to the literature review.

Research Question 1: What is the efficacy of preservice music teachers who are taking their first course in a music education sequence?

The average self-efficacy among preservice teachers in their first course of a music education program landed in the upper quartile. These results are similar to Isbell's work on primary and secondary socialization (2006). In Isbell's study, primary socialization from friends, family, and high school teachers influences first-year preservice music students, causing 64% of students in the study to make decisions on higher education while they are still in high school (Cox, 1997; Bergee & Demorest, 2003; Isbell, 2006). This reflects a similarly high music teaching commitment average from the PMTES scores. The same study revealed that occupational/professional identity was impacted by preservice music teachers' immediate experiences, rather than their primary socialization (Isbell, 2006). This also aligns with the PMTES scores (Isbell, 2006). Overall, this indicates that while higher education is based on primary socialization, professional identity is affected by current teaching and learning experiences.

Research Question 2: What is the relationship between music teacher efficacy and the number of reflective modalities chosen?

The correlation coefficients between preservice music teaching efficacy, music teaching commitment, class participation, current teaching experience, past teaching experience, and reflective modalities in this measure have indicated mostly insignificant correlations. This could relate to previous research that shows a positive correlation between reflection and teacher self-efficacy (Piety et al., 2010; Kennedy et al., 2013; Prilop et al., 2019; Fernandez, 2019; Bosman et al., 2021). Since there were no variables in the reflective framework and only in the reflective modalities, additional examination would be needed to see if this study holds up previous

research. However, there was a significant negative correlational relationship found between the number of reflective modalities chosen and the music teacher commitment score, the second half of the combined PMTES score. This means that the higher the number of reflective modalities were chosen, the lower the music teaching commitment score. On the other side, this also means the higher the music teaching commitment score, the lower the number of reflective modalities chosen were. The negative relationship here could mean several different things. First, it could mean that students feel overwhelmed (decision fatigue) by having four choices for each reflection. When these students feel overwhelmed, they may also feel less committed to teaching. Second, students with higher degrees of commitment to teaching may have somewhat of a fixed mindset or may just need time to get accustomed to one type of reflective practice before trying other reflective tools. Though the data must be taken with a grain of salt due to the sample size and the nature of this pilot study, it is interesting because previous research has shown that agency was a factor in teacher self-efficacy (Piety et al., 2010).

Research Question 3: Do the music teacher efficacy levels of students that choose only one reflective modality or students that choose more than one reflective modality differ significantly?

The t-test for the participants (n=10) was divided into two groups: Group 1, those participants who chose one reflective modality throughout the course (n=6) and Group 2, those participants who chose more than one reflective modality throughout the course (n=4). Though participant numbers did not meet the threshold needed to use inferential statistics, the t-test results may suggest the need for an additional study to explore the impact on the number of reflective modalities or tools that early preservice music teachers are exposed to and use in practice. Specifically, initial exploratory analyses indicate that the groups did differ significantly

even at smaller sample sizes. This difference may imply an important relationship between the level of efficacy and the number of modalities that are chosen for reflection. Further research with more participants may be needed to investigate how the variety in reflective modalities affects music teacher efficacy and music teacher commitment.

Context: Follow-Up Interviews

Themes: Positive Impact and Motivation

Research Question 1. Both themes give context to the descriptive analysis in Research Question 1. Both Music Teacher Efficacy and Music Teacher Commitment Scores were at or near the upper quartile. Participant responses on motivation indicated that *making a difference* was an important factor to wanting to become a music teacher. So, it is not surprising that these students might have higher music teaching efficacy and music teaching commitment. With knowledge about primary socialization in students entering music education programs, participant responses on *past teacher influences* also connect to the quantitative results. Since some of these preservice music teachers have been highly influenced to join a music education program because of their middle school and high school experiences, they may have higher amounts of primary socialization, which could positively impact music teacher efficacy and music teaching commitment.

Research Question 2. Participant interview responses give more context into the insignificant correlations found. Previous research showed a positive correlation between reflection and teacher self-efficacy (Piety et al., 2010; Kennedy et al., 2013; Prilop et al., 2019; Fernandez, 2019; Bosman et al., 2021). The participant responses also indicated that purposeful thought, or reflection, had a positive impact on their teaching self-efficacy. There was no indication about how choice of reflection impacted reflection or teacher self-efficacy, however,

all participants interviewed stayed with one reflective modality throughout the course. Further probing into the concept of decision fatigue and choice of reflective modality may yield different results.

Research Question 3. The teacher self-efficacy of Group 1 (those who chose one reflective modality) was slightly higher than that of Group 2 (those who chose more than one modality). T-test results indicate that this is significant. Though participant numbers did not meet the threshold for this test, student experience on using one reflective modality could give insight into future research. Knowing that all interviewed participants chose one reflective modality and talked about why they liked that reflective modality the best may give more context on why these participants have higher teacher self-efficacy. Tara chose written reflection throughout the course because this was the type of reflection she was the most familiar and comfortable with:

I used to write down things that I needed to work on when I was a drum major and I found that that really helped me...that really worked for me and so when I had it written down on paper, like in a paragraph format, I felt that that just really worked really well for me and...I didn't really feel the need to use any other because that just worked for me.

Benjamin chose video reflection throughout the course because he found it gave him a more objective point of view on his teaching:

I just think that's [video reflection] the best way to do it. You know, you just literally see what you did and you kind of see what the students saw and yeah. I mean I just did it. It's kind of the same the same idea as when I'm practicing performance pieces and record myself and then listen back. I think you can get a more objective view of what you're doing

Summary of Analyses

The survey results from this study indicate that though music education programs desire to prepare preservice music teachers as best they can, that preservice music teachers may need more time and space to absorb and gain proficiency in the tools they will need to become teachers. However, the choice of tools in aspects of teacher development, like reflection, seems to benefit preservice music teachers, especially if they pick one and hone it throughout a semester. This reinforces the agency found in choice, gives the opportunity for change if a tool is not working, and can encourage stability for students focusing on all the novelty of teaching in practicum for the first time. The stability of using only one chosen mode of reflection may also improve teacher identity and self-efficacy, because they can take ownership of their reflective choice and build on it throughout a semester to feel confident and comfortable with one reflective modality.

Practical Implications

For Music Teacher Educators

1. Music teacher educators should consider meaningful and intentional reflection in their degree programs. Though there are many tasks to be completed during a music education degree, reflection has shown to be an important tool to teacher identity and self-efficacy development. Furthermore, intentional reflection has been shown to be much more effective than reflection that is completed as an assignment with an end in itself (Gore et al., 1991; Loughran, 2002; Fox et al., 2011, Stanley, 2022). Providing a reflective framework in the form of a graphic representation or written process could be helpful in transforming the ambiguous process of reflection into a more accessible tool for preservice music teachers to improve teaching practice through self-awareness.

2. Music teacher educators should consider a broader amount of time to focus on different reflective tools. For example, if students in their first year of a music education degree program practiced 1-2 reflective tools in their first semester and 1-2 tools in their second semester, they may be more prepared to make meaningful decisions knowing what tools work best for them. Music teacher educators should also consider the balance between giving preservice music teachers choices in reflective modalities, or tools, and the impact that this may have on teaching.

For Music Educators

1. Music educators should take advantage of reflective practice as a tool to develop growth in teaching practice and self-awareness of ways in which to facilitate their own learning.
2. Music educators should seek out reflective practice as a way to improve teaching and confidence (Stanley, 2022).
3. Music educators should consider implementing reflection with the students in their own classrooms. Through reflection, students can also become more self-aware and gain more agency by being aware of where they are in their goals and how to improve their musicianship. This might include short self-assessments at the end of lessons or a reflection section after performing in a concert. For the latter, music educators may also want to record the concert for students to watch or listen to and reflect on.

Suggestions for Further Study

Researchers are beginning to study student experiences within music education courses to define how effective different development techniques like reflective practice are more clearly (Prichard, 2013; Stanley, 2022). In addition, there has been research to show how agency can help with confidence and ownership over learning (Piety et al., 2010). This study looked at how

choice in developmental techniques can help students develop independence as future teachers. For this study particularly, suggestions include separating Music Teaching Efficacy and Music Teaching Commitment scores and expanding the questionnaire to include questions specific to preservice music teachers.

1. A comparison of different student groups at different stages of music education programs is lacking. Exploring similarities and differences between the two groups, researchers would be able to view the developmental processes within the program.
2. Through a study that examined student experience with choice in reflective practice in a longitudinal study over a degree program, researchers may develop a better understanding of what kinds of choices and developmental techniques benefit students at different stages in their programs. Furthermore, a broader picture of what affects teacher self-efficacy throughout a degree program may help music teacher educators develop more detailed curriculum on reflective practice and identity development.
3. Another study might also include a comparison between the reflective practice techniques of in-service and preservice music teachers, as this could be helpful in determining which types of experiences yield different choices in reflective modality.

Conclusion

Reflective practice with a choice of trying different modalities of reflection is one facet of preservice music teacher education. However, first-year and early-career music teachers are often asked to be independent and competent teachers that can handle student issues that are growing in complexity. In order to resolve the dissonance between different theories on reflective practice, further research is needed to study the experiences in the preservice educator classroom, rather than relying on reflection theories alone to dictate practice (Van Manen, 1977).

In allowing preservice music teachers to choose the best tools for themselves, music education programs can be more adaptive to varying student needs, and students can rely more on themselves for their own learning (Nevgi & Löfström, 2015). Data collected from this study suggests that students can be more efficacious by using reflective practices and choosing their own methods of reflection, as long as they do not get too overwhelmed by choices. Modalities of reflective practice present as a tool teachers can use to grow in their practice, but also as a music teacher educator tool to provide a more comprehensive and individualized path toward teacher self-sufficiency.

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Appendix A

Original Preservice Music Teacher Efficacy Scale (PMTES) (Prichard, 2013)

Section I

Please indicate your level of agreement with each of the following statements about *yourself as a music teacher*.

	Strongly Disagree	Disagree	Somewhat Disagree	Somewhat Agree	Agree	Strongly Agree
I am confident in my ability to locate resources for preparing music lessons	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am continually learning better approaches to teaching music	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I can create effective lessons for music classes	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I can control disruptive behavior in the music classroom	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I have enough knowledge to effectively teach basic musical concepts	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I have the necessary skills to teach music	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I can convey clear expectations about music student behavior	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am typically able to answer students' music questions	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I can create lesson plans using State or National music standards	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I can use established routines to keep activities running smoothly	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I can get music students to follow classroom rules	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
When a student has difficulty with a musical concept, I am usually at a loss as to how to help	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I can evaluate students' musical knowledge	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I can calm a student who is disruptive or noisy	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am confident in my ability to implement new approaches to teaching music	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I can keep a few problem students from ruining an entire music lesson	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am confident in my ability to seek out new strategies for teaching musical concepts	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I can respond effectively to defiant or challenging students	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I can develop a rubric to assess students' musical performance skills	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
My effort as a music teacher has an impact on students' achievement	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am confident that my classroom management abilities will continue to improve	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
My teaching approach allows students to quickly master new musical concepts	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Section II

Please indicate your level of agreement with each of the following statements about music teachers *in general*.

	Strongly Disagree	Disagree	Somewhat Disagree	Somewhat Agree	Agree	Strongly Agree
Music teachers can make a difference in students' musical achievement	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
When students' performance improves, it is most often due to the music teacher having found a more effective teaching approach	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
If students are under-achieving in music, it can be blamed on their teacher	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Increased effort in music teaching produces little change in some students' achievement	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
If parents comment that their child is showing more interest in music, it is most likely due to their music teacher	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Even the best music teachers cannot help some students learn music	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Music teachers can make a difference in students' level of interest in music	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
When a student does better than usual in a music class, it is because the teacher exerted a little extra effort	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Section III

Please indicate your level of agreement with each of the following statements about *yourself as a music teacher*.

	Strongly Disagree	Disagree	Somewhat Disagree	Somewhat Agree	Agree	Strongly Agree
I want to be a music teacher	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I can see myself teaching music 5 years from now	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Teaching music will be a satisfying career for me	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am not sure that I want to be a music teacher	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am proud to be a part of the music education profession	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I would be happy to spend my whole career teaching music	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am committed to becoming a music teacher	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Teaching music is important to me even though my salary could be higher in a different career	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am proud to tell others that I am studying to become a music teacher	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Section IV

As a part of your current music education course, have you participated in: (check all that apply)

- ☐ Peer teaching (planning and teaching to a group of peers/classmates)
- ☐ Observations in K---12 classrooms (observing a K---12 teacher in his/her classroom)
- ☐ Teaching in K---12 classrooms (practicum teaching in a K---12 classroom)

Do you **currently**: (check all that apply)

- ☐ Teach private lessons
- ☐ Teach groups of K---12 music students in an extracurricular position (not related to your music education coursework)
- ☐ Teach or tutor students in a non---musical subject area
- ☐ Serve in a musical leadership position (e.g., section leader, drum major)
- ☐ Serve in a non---musical leadership position (e.g., student government)

Have you in the **past** (including high school experiences): (check all that apply)

- ☐ Taught private lessons
- ☐ Taught groups of K---12 music students in an extracurricular position (not related to your music education coursework)
- ☐ Taught or tutored students in a non---musical subject area
- ☐ Served in a musical leadership position (e.g., section leader, drum major)
- ☐ Served in a non---musical leadership position (e.g., student government)

What is your gender?

☐ Female

☐ Male

In which undergraduate degree program are you enrolled?

- ☐ Music Education
- ☐ Music Education & Music Performance
- ☐ Music Performance

What is your major instrument? _____

What is your current year in school?

☐ Freshman

☐ Sophomore

☐ Junior

☐ Senior

☐ Senior yr 5+

Would you be willing to participate in a brief follow---up interview?

☐ Yes

☐ No

If so, please provide your email address:

Appendix B

Original Strand II Interview Questions (Prichard, 2013)

Background Experiences

- Can you describe your past teaching experiences?
 - Musical leadership positions?
 - Nonmusical leadership positions?
- What were your primary reasons for majoring in music education, and wanting to become a music teacher?
 - Could you say more about how _____ impacted your decision to become a music teacher?

Triangulation

- Can you describe a recent teaching experience or observation that stands out in your mind for any reason?
 - *Depending on answer:*
 - Have you ever had an experience where you truly felt like a teacher?
 - Have you ever had an experience where you felt unsure as a teacher?
- What kinds of thoughts do you have when observing/experiencing _____?
 - *Restatement of confidence/commitment-type statements*
 - Can you talk a little bit more about how _____ might influence or alter the way you think about your own teaching?

Field Experiences

- Can you describe the field experiences (e.g., observation, teaching) that you experienced as a part of your introductory music education course?
- I'm especially interested in field experiences that stand out to you, either positively, negatively, or for some other reason. Can you describe a specific field experience that stands out in your mind?
 - *Follow up by asking for an opposite experience, if relevant*
- Can you describe how your experiences (observing or teaching) in K-12 classrooms impact your thinking about your own teaching?
 - *Specific follow-up about confidence or commitment as opportunities present (no leading questions)*

Course Experiences

- Thinking about your overall experience in your introductory music education courses, what are your biggest “take-aways”?
- Would you say that _____ impacted your thinking about your own teaching?
 - *As possible, without leading:*
 - What types of course activities/experiences impact your teaching confidence?
 - What types of course activities/experiences impact your commitment to becoming a teacher?

Mentoring

- If you were struggling with a teaching issue or a lesson plan, who might you seek out for some input or assistance?
 - What might your interactions with that individual look like?
- Do you have any music education mentors?
 - *As possible, without leading:*
 - Course instructors? TAs? K-12 cooperating teachers?
- Do you ever have one-on-one time with this (these) mentor(s) to discuss your teaching?
 - How often?
 - Formal/informal?
- Can you describe how your interactions with a mentor might shape your thinking about your own teaching?
- Can you share a specific meeting or idea that has been particularly helpful to you? This could be a conversation, an experience, etc.
 - *As possible, without leading:*
 - Teaching confidence?
 - Commitment to become a music teacher?

Appendix C

Adapted PMTES Questionnaire

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Preservice Music Teacher Efficacy Scale (PMTES)

Section I

Please indicate your level of agreement with each of the following statements about *yourself as a music teacher*.

	Strongly Disagree	Disagree	Somewhat Disagree	Somewhat Agree	Agree	Strongly Agree
I am confident in my ability to locate resources for preparing music lessons	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am continually learning better approaches to teaching music	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I can create effective lessons for music classes	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I can control disruptive behavior in the music classroom	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I have enough knowledge to effectively teach basic musical concepts	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I have the necessary skills to teach music	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I can convey clear expectations about music student behavior	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am typically able to answer students' music questions	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I can create lesson plans using State or National music standards	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I can use established routines to keep activities running smoothly	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I can get music students to follow classroom rules	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
When a student has difficulty with a musical concept, I am usually at a loss as to how to help	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I can evaluate students' musical knowledge	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I can calm a student who is disruptive or noisy	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am confident in my ability to implement new approaches to teaching music	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I can keep a few problem students from ruining an entire music lesson	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am confident in my ability to seek out new strategies for teaching musical concepts	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I can respond effectively to defiant or challenging students	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I can develop a rubric to assess students' musical performance skills	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
My effort as a music teacher has an impact on students' achievement	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am confident that my classroom management abilities will continue to improve	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
My teaching approach allows students to quickly master new musical concepts	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Section III

Please indicate your level of agreement with each of the following statements about *yourself as a music teacher*.

	Strongly Disagree	Disagree	Somewhat Disagree	Somewhat Agree	Agree	Strongly Agree
I want to be a music teacher	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I can see myself teaching music 5 years from now	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Teaching music will be a satisfying career for me	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am not sure that I want to be a music teacher	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am proud to be a part of the music education profession	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I would be happy to spend my whole career teaching music	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am committed to becoming a music teacher	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Teaching music is important to me even though my salary could be higher in a different career	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am proud to tell others that I am studying to become a music teacher	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Section IV

As a part of your current music education course, have you participated in: (check all that apply)

- Peer teaching (planning and teaching to a group of peers/classmates)
- Observations in K-12 classrooms (observing a K-12 teacher in their classroom)
- Teaching in K-12 classrooms (practicum teaching in a K-12 classroom)

Do you **currently**: (check all that apply);

- Teach private lessons
- Teach groups of K-12 music students in an extracurricular position (not related to your music education coursework)
- Teach or tutor students in a non-musical subject area
- Serve in a musical leadership position (e.g., section leader, drum major)
- Serve in a non-musical leadership position (e.g., student government, student group leadership)

Have you in the **past**: (check all that apply)

- Taught private lessons
- Taught groups of K-12 music students in an extracurricular position
- Taught or tutored students in a non-musical subject area
- Served in a musical leadership position (e.g., section leader, drum major)
- Served in a non-musical leadership position (e.g., student government, student group leadership)

What is your gender? _____

In which degree program are you enrolled?

- Music Education Undergraduate Degree
- Music Education & Music Undergraduate Degree
- Music Performance Undergraduate Degree
- Music Education Graduate Degree

What is your major instrument? _____

What is your current year in school?

- Freshman

- Sophomore
- Junior
- Senior
- Senior yr 5+
- Graduate first year
- Graduate second year

Appendix D

Adapted Interview Questions

Strand II Interview Protocol

- Can you describe your past teaching experiences?
 - Musical leadership positions?
 - Nonmusical leadership positions?
- What were your primary reasons for majoring in music education, and wanting to become a music teacher?
 - Could you say more about how _____ impacted your decision to become a music teacher?

Triangulation

- Can you describe a recent teaching experience or observation that stands out in your mind for any reason?
 - *Depending on answer:*
Have you ever had an experience where you truly felt like a teacher?
Have you ever had an experience where you felt unsure as a teacher?
- What kinds of thoughts do you have when observing/experiencing reflective practice?
 - Can you talk a little bit more about how reflective practice might influence or alter the way you think about your own teaching?

Reflective Practices

- Can you describe your experiences with reflective practice before you took this course?
- Can you describe your experience with reflective practice within this course?
 - Did you try any reflective tools that were new to you? Why/why not?
 - Did you stay with one tool of reflection, or did you try multiple tools for reflection? Why/why not?
- When thinking about your choices for reflective practice in this course, what type or types of reflection were the most effective for your teaching practice? Why?
- Did you have any experience with reflective practice that stuck out to you during this course?
 - Can you elaborate on how this impacted your experience?

Course Experiences

- Thinking about your overall experience in your current music education course, what are your biggest “take-aways”?
- Would you say that reflective practice impacted your thinking about your own teaching?
 - *As possible, without leading:*
 - What types of course activities/experiences impact your teaching confidence?
 - What types of course activities/experiences impact your commitment to becoming a teacher?

Appendix E

IRB Approval Notice

PROTOCOLS



Falls, Kristen Breann

#3932 - EXAMINING STUDENT EXPERIENCES OF CHOICE IN REFLECTIVE PRACTICE THROUGH THE LENS OF SELF-EFFICACY

Protocol Information

Review Type	Status	Approval Date	Continuing Review Date
Expedited	Approved	Nov 09, 2022	--
Expiration Date	Initial Approval Date	Initial Review Type	
Nov 08, 2025	Nov 09, 2022	Expedited	

Feedback

Approval Comment

Initial Approval has been granted on November 9, 2022, to recruit Adults, University Students with the approved recruitment and consent procedures. The above-referenced research activity has been reviewed and approved by the Institutional Review Board under expedited review categories 6 & 7. Continuing review is not required in accordance with 45 CFR 46.109(f)(1)(i). The study was assessed as being in accordance with 45 CFR 46.111 of the 2018 Requirements. This study is unfunded.

Appendix F

Verbal Recruitment and Consent

VERBAL RECRUITMENT/CONSENT

Hello, my name is _____. I am speaking on behalf of Kristen Falls, a researcher from Colorado State University in the Music Education department. We are conducting a research study on reflective practice and teaching experience. The title of our project is EXAMINING STUDENT EXPERIENCES OF CHOICE IN REFLECTIVE PRACTICE THROUGH THE LENS OF SELF-EFFICACY. The Principal Investigator is Dr. Seth Pendergast. We invite you to take an anonymous survey. Participation will take approximately 5-7 minutes. Your participation in this research is voluntary. If you decide to participate in the study, you may withdraw your consent and stop participation at any time without penalty.

Would you like to participate?

If yes: Proceed.

If no: Thank you for your time.

We will be collecting information including your grade level, teaching experience at CSU, teaching experience outside CSU, gender, major instrument, and Undergraduate or Graduate Major. When we report and share the data with others, we will combine the data from all participants. There are no known risks or direct benefits to you, but we hope to gain more knowledge on preservice music teacher experiences with reflection on teaching and if there is a relationship between reflection and teacher self-efficacy. This will benefit future music education research and inform future preservice music teacher curriculum.

Future Use Statement:

Identifiers might be removed from the identifiable private information, after such removal, the information could be used for future research studies or distributed to another investigator for future research studies without additional informed consent from the subject or the legally authorized representative

If you would like to participate in the survey, we will distribute it in person at the end of this class. If you do not wish to complete the survey, you may leave class before the survey is distributed.

If you have questions about your rights as a volunteer in this research, contact the CSU IRB at: CSU_IRB@colostate.edu; 970-491-1553.

Other Questions, Contact:

Dr. Seth Pendergast, Principle Investigator
seth.pendergast@colostate.edu

Kristen Falls, Co-Investigator
kristen.falls@colostate.edu
720-507-3367

Appendix G

Written Consent Form

ADULT PARTICIPANT INFORMED CONSENT



**SCHOOL OF MUSIC,
THEATRE, AND DANCE
COLORADO STATE UNIVERSITY**

Participant Study Title:

EXAMINING STUDENT EXPERIENCES OF CHOICE IN REFLECTIVE PRACTICE
THROUGH THE LENS OF SELF-EFFICACY

Formal Study Title:

EXAMINING STUDENT EXPERIENCES OF CHOICE IN REFLECTIVE PRACTICE
THROUGH THE LENS OF SELF-EFFICACY

PRINCIPAL INVESTIGATOR: Dr. Erik Johnson, Associate Professor of Music Education

CO-INVESTIGATOR: Kristen Falls, Graduate Teaching Assistant.

WHAT IF I HAVE QUESTIONS?

For questions or concerns about the study, you may contact **Kristen Falls** at (707) 507-3367

For questions regarding the rights of research subjects, any complaints or comments regarding the manner in which the study is being conducted, contact the CSU Institutional Review Board at: CSU_IRB@colostate.edu; 970-491-1553.

WHAT IS THE PURPOSE OF THIS STUDY?

The purpose of this study is to examine preservice music teachers' choice of reflective practice and the degree of self-perceived self-efficacy at two different stages in a teacher education program.

WHY AM I BEING INVITED TO TAKE PART IN THIS RESEARCH?

You are being invited to participate in the study because you are a preservice music teacher enrolled in either MU286 or EDUC477.

WHERE IS THE STUDY GOING TO TAKE PLACE AND HOW LONG WILL IT LAST?

It will include the activities in your class, as well as a survey and a follow-up interview (for selected participants). The survey will be completed at two different times and will last approximately 5-7 minutes. Follow-up interviews will last up to half an hour, followed by a second meeting to verify the meaning of interview answers (also lasting up to half an hour).

WHAT WILL I BE ASKED TO DO?

If you volunteer to participate in this study, you will be asked to do the following: Complete class assignments, complete two surveys, and, if selected, participate in a follow-up interview.

ARE THERE ANY BENEFITS FROM TAKING PART IN THIS STUDY?

There may be no direct benefit to you as a participant in this study, but we hope to learn more about reflection and student teaching experience and may help with future research and future teacher education curriculum.

WHAT ARE THE POSSIBLE RISKS AND DISCOMFORTS?

There are no known risks included with this study. While the level of risk is minimal, you may become uncomfortable with some questions related to teaching experiences and reflective practice.

WILL I RECEIVE ANY COMPENSATION FOR TAKING PART IN THIS STUDY?

You will not be compensated for participating in this research.

WHO WILL SEE THE INFORMATION THAT I GIVE?

All information gathered in this study will be kept as confidential as possible. Your privacy is very important to us and the researchers will take every measure to protect it. Your information may be given out if required by law; however, the researchers will do their best to make sure that any information that is released will not identify you. No reference will be made in written or oral materials that could link you to this study. For this study, we will assign a code to your data so that the only place your name will appear in our records is on the consent and in our data spreadsheet which links you to your code. Only the research team will have access to the link between you, your code, and your data. All records will be stored in an encrypted, cloud-based storage system at CSU for three years after completion of the study. After the storage time, the information gathered will be destroyed. We may be asked to share the research files with the sponsor or the CSU Institutional Review Board ethics committee for auditing purposes.

You should know, however, that there are some circumstances in which we may have to show your information to other people. For example, the law may require us to show your information to a court *OR to tell authorities if we believe you have abused a child, or you pose a danger to yourself or someone else.*

DO I HAVE TO TAKE PART IN THE STUDY?

Your participation in this study is voluntary. You may refuse to participate in this study or in any part of this study. You may withdraw at any time without prejudice to your relations with CSU. You are encouraged to ask questions about this study at the beginning or any time during the research study.

FUTURE USE STATEMENT

Identifiers might be removed from the identifiable private information and that, after such removal, the information could be used for future research studies or distributed to another investigator for future research studies without additional informed consent from the subject or the legally authorized representative

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Date

Name of participant

Signature person providing information

Date

Name of person providing information

Appendix H

Interview Transcription: Kevin

Can you describe your past teaching experiences including any musical or nonmusical leadership positions?

K: Um, I...I guess I...so, my earlier teaching experiences come from being in the Boy Scouts. Uh, I had to lead Troop Meetings. Uh, and uh part of our troop meeting was the skill instruction time which was literally just teaching a skill, um, for any requirement, or based on a campout we're gonna do soon. Um, they kinda stem from that, and then, I've been, you know leadership in marching band and uh section leader within concert bands and stuff like that. And then, since being here in college...Since starting music education here, uh, I've been in practicum, uh, a number of times and I took ED 340, uh, which put me in Wellington Middle School, uh, every week which was very fun. Um. Yeah, that's about it.

What were your primary reasons for majoring in music education and wanting to become a music teacher?

K: Um, I think my primary inspiration uh, came from all my music teachers, uh, especially Middle School, uh, Mr. Schweitzer taught me that music was really really cool. And said I kinda want to do that forever and then going into High School, uh, Mr. Tom Bruschevski, uh, showed me how fun it could be to teach music and so that kind of like hung out in the back of my head forever festering... um, even through when I wanted to be an engineer... and then eventually it just like it clicked and I'm like, okay this is this is what I want to do. This is way better.

Could you talk more about seeing that music teaching could be fun impacted your decision?

K: Uh, well I just think, I... I was everyday in class was it was, uh, it was just entertaining... and, um, I saw like, he was the only teacher that I had that made teaching that way. Um, and of course I know obviously, you know, any teacher has the capability, but he was the one that showed me that... my mom's a teacher, and I always just kind of thought it was lame...or um, like I, I didn't want to teach, that sounds awful. Uh, but, watching him have fun with us, um, kind of proved the opposite to me. And, um, yeah I thought that was something I want to achieve as well.

Can you describe a recent teaching experience or observation that stand out– stands out– in your mind for any reason?

K: No they're all boring. Awful. Horrible. Sarcasm. Uh, uh... I think, recently, um, I got placed in the 286 practicum with, uh, Mrs Kettlewell at Lincoln Middle School. And, our first day there just observing, uh, she immediately had to, you know, deal with a troublesome student. Um. And, that is something that I had never really had to experience firsthand, uh, especially from a teacher's perspective ever– all of my other practicums, um, it's usually just a quick, "Hey, sit down. Be quiet please," but this was very disruptive and so watching Mrs. Kettlewell go through

her, um, stages of, like, behavior management, um, that made me like they gave a little bit, a look... a lens for me to look into cuz I didn't know how to deal with that before and still really don't but it's a start.

Have you ever had an experience where you felt unsure as a teacher?

K: Um, yes. Well, um, always. Every lesson really, um, cuz you're not sure if, um..I'm never sure if things are landing right or if I need to go back and and, um, kind of reach in a different way or, um, times, uh, when I'm not sure what to do next because they've already excelled it everything that I'd planned. Um, yeah...lots...

What kind of thoughts do you have when either observing or experiencing reflective practice?

K: Umm..Well when, when you, when you... I have trouble with this cuz when I get started I'm like I'm thinking about me thinking this is weird, and I start, like, second-guessing everything. Like am I just saying that in my head, or is this really coming from inside? Um, but then, like as the ball gets rolling I started thinking about and really kind of visualizing in the moment that I'm reflecting on. I'm trying to remember what things looked like and how the students reacted to what I did, um. Reflective, reflective practice is very difficult. Um. I don't know.

Can you talk about how reflective practice might influence or alter the way you think about your own teaching?

K: UH...Well I- teaching it we- we- plan. Um. I feel like I plan everything based on what I'm going to do. And I think doing like- reflective practice might alter that mindset into what do I want the students to experience instead and what I want for them to learn.

Can you describe your experiences with reflective practice before you took this course?

K: Um, Before this course there was not a lot I can speak to, except for, um, in science. In science classes, um, you know you take your your physics lab or, when I was an engineering, all of our projects we always had a... I can't think of a word right now... A reflection on how it went, what we did... just like in the science fair when you have your you know your data and conclusion. Afterward you kinda reflect on what you did and what you could do in the future to either receive different results or, um, improve your design or whatever the case may be.

Can you describe your experience with reflective practice within this course?

K: Within this course it's been very um.. it's very definite, um, the way we're reflecting. It's very laid out and um, and purposeful. Instead, and it's not, it's not subtle at all. You're like, you are reflecting right now. Not just like, "what went well, what didn't go well?" 'This is like what-what did you do, um, and so I it definitely it helps, um, Define it better in my head and help me get through each step of the process

Did you try any reflective tools that were new to you?

K: Um. Actually yeah the the video reflective thing I'm not sure if I did it right I really just watched a video and then like put it up on zoom and recorded myself talking with it. That, um, I feel like that was, that was just the best method for me cuz I could like, I could watch it back I could react to it cuz I'm very forgetful otherwise, um, so having it there having the recording there as a reference, and then being able to just spew words like whatever comes out that's my reflection. Always very honest and not like filtered through... Is this the right wording is this am I really reflecting it's just kind of, um, direct.

Did you stay with one tool of reflection or did you try multiple tools for reflection and then following up why or why not?

K: I I did end up staying with the same one for all of my, um, observations and teachings for this course. Um, sometimes because of time constraint... and, um, other times, uh, I like I wanted I should have and I did want to try others, um like the written narratives... or the , uh, the group reflection, um. But I guess yeah I just never got around to it but I'd like to.

Did you have any experience with reflective practice that stuck out to you during this course?

K: Um. I think, actually sticking out to me uh, my reflection of my first teaching I kind of did it with my Graduate Teaching Assistant first before I officially did, uh, the the one I turned in where we watched my cuz my teachings were two days apart and so I needed to edit my lesson plan between them so I met with him. Um, in between and we watched my video back... and... having one, me watch and like reflect on what I did as well as him with, a, a more experienced eye help me pick out new things to look for, um, and to to think about in my Reflections... as well as you know spotting new ideas for the future, um, and different ways I could fix the things that I maybe had done wrong. Could change. Could improve.

Thinking about your overall experience in your current music education course, what do you think are your biggest takeaways?

K: Uh, I think my..I'm I'm kind of a special case cuz this is like my second time to the course cuz I'm sure other people but, uh, I think my biggest takeaway from the course would, uh, just be that I am improving the way that I, you know, that I want to the way, that I need to, uh, cuz sometimes it's not always clear to see in everything that we do here that you are improving. But ,I can take what I did this year and compare it to two years ago and there's a- a pretty clear difference in the, uh, the purpose behind my actions and everything, so. That's something that I've come to appreciate.

Would you say that reflective practice has impacted your thinking about your own teaching?

K: Um, of course it has, that's the whole point of it yeah but it definitely has. Uh, being able to like put purposeful thought behind the past, um, allows me to put that same purposeful thought in the moment. And improve from there I guess. The cycle continues.

Were there any types of course either course activities or experiences that impacted your teaching confidence?

K: Um. Around the world really really hit me cuz I was like oh crap I kind of forgot all of this stuff just for a minute. Um, and I am so that I felt bad that I didn't know already but it was, um, it was all right and then, uh, I think, just that that the structure of the course in general is just very like blink and you'll miss it, um, so it's been, it's been nice to see it all again and soak it in everything that Doctor Johnson says and everything that you guys have had to say teach us I'm very thankful for a, uh, a second helping.

Were there any types of course activities or experiences that impacted your commitment to becoming a teacher?

K: Um, I think that..um, yeah just like, everything that we've done, especially I get yeah I guess especially the uh, the observations the in-person observations this year, thank goodness. Um, uh, it was very, uh, and in person practical it was very nice to be in front of kids, uh, teaching and I just like reaffirmed that- that I want to like this, this is, this is good, this is where I want to be.

Appendix I

Interview Transcription: Benjamin

Can you describe your past teaching experiences including either musical or non-musical leadership positions?

B: I think the the bulk of my teaching experience comes from a couple music camps I did. Flathead Lake music camp in Montana, I taught the Middle School percussion section up there kind of independently for two years and then I've also taught a few private lessons here and there and I've run a High School drumline for marching band camp, which was only a week but... And, yeah and then you know the stuff in like 286 but outside of school that's- that's what, uh, what I've done.

What were your primary reasons for majoring in music education and wanting to become a music teacher?

B: Well, you know I I had the undergrad degree in performance and when I was in high school I was kind of... wanted to be a music teacher, but when I got to kind of my undergrad I- I kind of had the impression that you- you know, you go through High School you get your undergrad music education, you student teach, and then you teach it's kind of this like this track and I wanted to take a little bit of time to perform and play and kind of explore some other things and.. But eventually, I, you know, wanted to make some sort of difference, you know, and I felt like, you know, music is Kind of, you know, it's my passion, it's my gift, I guess you could say, and I think that's the best way to make a difference is- is to kind of pass that on to younger people.

Could you say more about how maybe making a difference impacted your decision to become a music teacher?

B: I mean there's so much I'm-I'm.. a how do I put this... I'm affected by how messed up the world is a lot of times and... you know, I think I don't know, without casting judgment on anyone else, I think it- it would be a waste of my life to no to..I think it- it would be a waste of my life to not at least try to, you know, use kind of the gifts that I have and and frankly the privilege that I have, that I was born with and that you know just out of pure happenstance I was born with, in order to improve other people's lives, you know. So, it really, you know, it's about kind of equity, basically using my position where I started to kind of give other people a hand up instead of just you know like being a lawyer or something not to- not to shame lawyers or anything but, you know what I mean.

Can you describe a recent teaching experience or observation that stands out in your mind for any reason?

B: I mean so the most recent teaching experience I've had was the practicum for 286 and I think just it and it stood out in that it was cool seeing things actually work like seeing things actually happen and like the concepts I was working on with the students actually like develop over the course of you know like a 30 minute lesson that really stuck out to me I thought that was really

cool I haven't experienced that it's not recent it's from 2018 that really stands out to me but if you want more recent that's kind of what I'm going for.

Well I mean definitely the biggest, the most, the thing that stands out to be much is when I was teaching up at that music camp is middle schoolers and we were doing this kind of calypso piece and I wanted to do a piece because we did percussion ensemble pieces, we did performances for the camp, and I wanted to do a piece that wasn't just like you know read the music down and so this piece it's like I you know I taught the students kind of the different drum patterns and there was music you know kind of Melody but then they all solo-ed and I just taught them the major pentatonic scale and I was like all right let's you know like we'll loop this for a while I want you guys to improvise on that and they all did and then at the concert a couple of the kids did these awesome solos just using the pentatonic scale and it's like it was a really cool experience you know giving them a tool for expression that they might not have had before you know. So, yeah.

Have you ever had an experience where you truly felt like a teacher?

B: Yeah I mean definitely that. I think I mean the entire time I was teaching at that camp especially the second year once I can have my bearings more I really felt like a teacher I felt like I was you know competent and like knew how to teach and like knew how to get what I wanted out of the students you know... The stuff in 286 is..I didn't really feel like it like I felt like a teacher but I still it felt like I was a practicing teacher, cuz I was. But at the music camp it was I didn't have any other teacher with me it was just me and you know 14 middle school percussionists and definitely felt like a teacher.

What kind of thoughts do you have when observing or experiencing reflective practice?

B: It's it's positive thoughts I think it's always important to to kind of reflect on yourself and on what other people are doing in their profession being a teacher being a music teacher or not being a teacher or not I think everyone should always be reflecting on what they're doing cuz I think that's the only way to really to get growth I think it can be difficult because sometimes you're looking at things that you don't like that much like it's not all you know reflection isn't all like oh I'm so awesome I'm so awesome like there's there's plenty of like oh I really could have done this better and it can be uncomfortable But ultimately I think it's really good for growth and so the feeling that I feel I think would be Pride at times if I'm doing something I like but also you know kind of uncomfortable uncomfortability, I don't know if that's the word, but kind of cringiness when things don't go how I would want them to but I think it's important to feel those things.

Can you talk more about how reflective practice might influence or alter the way you think about your teaching?

B: You know, I think I mean, if you aren't reflecting you're not going to change. You know, like I don't know like, if you aren't thinking about how effective your teaching was, you know, and you know kind of the reaction of the students and all that like there's you're just going to do the same thing every day. So, I think it influences that in that it like really kind of encourages and growth and encourages kind of specific growth, you know, based on like... because a lot of time

to reflect to practice to... you have your goals and you can kind of see if those... if what you're doing is lining up with those goals and like how to kind of achieve those. So, I think it's a really good vehicle for growth, and I don't honestly don't really think growth really happens without it.

Can you describe your experiences with reflective practice before you took this course?

B: I mean it wasn't nearly as formal as in 286 you know it was I would teach and then I would just kind of think back okay what worked what didn't work but I was still doing it you know after I was in kind of in real time I was reflecting which which in you know moving forward I don't want to do as much I think trying to reflect on what you're doing while you're doing it like that you know they can kind of get in the way of each other but but yeah I mean definitely teaching in the past like thinking about okay what was effective what wasn't effective... What got the student's attention, what the, I don't know, what made the students feel comfortable, you know, it's- it's not just like, is my teaching effective, but also like, are the students comfortable, or do they trust me you know, are we having a good time, you know. So, yeah I've used it before but not as in I haven't done like you know watching videos of myself or written reflections or any of that.

Can you describe your experiences with reflective practice within this course?

B: I mean within this course you know we did Reflections after every peer teaching and after the practicum teaching and I thought you know it was really beneficial it's funny like you know when I was cuz I did I did video reflection for pretty much everything you know just watch the video and can be hard you know it's weird watching yourself especially when you're not you know doing I'm kind of a perfectionist but I also you know watching those videos and reflecting it also was kind of a confidence boost because I think I was doing better than I thought it was in a lot of cases you know I think you kind of get a little more objective of you and a lot of times especially as musicians who you know especially academic musicians we kind of towards the perfectionistic mindset and it's good to get that kind of objective View and and yes so it actually built my confidence up, reflecting, because I think if I didn't watch those videos I think frankly I think I would have thought I did a much worse job than I did.

Did you try any reflective tools that were new to you and then why or why not?

B: Um, I did video reflection. I just- I just think (and that was new to me) and I just think that's the best way to do it. You know you just literally see what you did and you kind of see what the students saw and and yeah I mean I just did it. It's kind of the same the same idea as like when I'm practicing like performance pieces over record myself and then listen back. I think you can get a more objective view of what you're doing and... And, if you know you're recording yourself, and you're gonna watch it later, you don't need to hyper analyze what you're doing in the moment you can just kind of you know go with the flow and then analyze later and then make changes later and I think it actually makes teaching less stressful.

Did you stay with one tool of reflection or did you try multiple tools for reflection and then why or why not?

B: I stayed with just video the whole time just because it's I think it's really objective and I think it you just see exactly what happened you know there's no lens of memory or of bias or of kind of personal Hang-Ups or anything like that. Like, you just see exactly what happened. You know I'm I'm intrigued by the kind of you know like right after you're done you just like jot down a bunch of things of how you feel. I think that's good but I also think that's a little less objective that can be filtered (excuse me) through your lens a little bit more and you might not get the clearest picture of what actually happened.

What type or types of reflection were most effective for your teaching practice and why?

B: Definitely video reflection just because it is so objective. You know, it's so- it's not filtered through the lens of anything. It's not, you know, all of my- you can't add your own biases to a recording of yourself, you know. What I mean- it's just- you see exactly what you did and what the students saw. And, you know, there's biases, obviously... and cuz you're always judging yourself and stuff like that, but I think it's the most objective way to see kind of how you're... how you're teaching.

Did you have any experience with reflective practice that stuck out to you during this course?

B: Yeah you know actually the first peer teaching I got done and it so I was working with Olivia and I was trying to get her to learn this rhythm and it just like was not working it just like could not was not working and after after I finished it I was just like oh my god I did so bad I'm such I'm going to be such a terrible teacher this is awful and I watched the video you know and I was fine. I did I did the best I could and Sometimes this is going to happen and it's no big deal so yeah it was really it was kind of more of a....a reassurance honestly I think I can tend to ,in the moment ,judge myself really harshly and and being able to just watch a video and see what actually happened was...It was a confidence boost for me, which is nice.

Thinking about your overall experience in your current music education course, or the one that you just took, what are your biggest takeaways?

B: Like from 286 in general? Ooh. Um, Wow there's so much I'm kind of... biggest takeaways, I think, ar,e I mean, from kind of brass tax perspective, how to make a lesson plan, how to kind of structure a lesson effectively. I think kind of... you know, from more of a overall principle point of view, stuff like that honest and I don't know how much this is actually going to affect my teaching career because I am planning on going I'd like to do middle school or high school but I was really struck by the Suzuki reading and I actually read that book nurtured by love and I was really struck by how important like early childhood music education is in the development of music education. Students, like, you don't need like musical...like there's no measured difference between parents who are musicians and then parents who are just really supportive of music I thought that was really cool.I think just for my own teaching kind of practice I think just make like simple simple steps you know like really really kind of I don't want to say dumbing it down cuz that's almost like insulting to the students are... like students aren't dumb but, you know

what I mean. Like, just keeping things really simple and feeding bite size chunks so you aren't overwhelming.

Would you say that reflective practice impacted your thinking about your own teaching?

B: Definitely. I think I would be a lot more scared about this if I didn't watch those videos and do those reflections. And also, I don't know, like it was is helpful being in that environment where you know it... I'm in kind of a weird situation in 286 in that everyone else is like 18 19 20 and I'm 27... and so, I think I tend to hold myself to a higher standard than the other students just because I'm older, and because I do have a little more teaching experience. But it also... that class kind of helped me you know give myself a break a little bit you know yeah I'm 9 years older than a lot of the other students but... I have the same amount of teaching in an actual classroom as them. And, it's okay if I don't do it perfect and I think reflective practice kind of helped me kind of work through the perfectionism and you know not be so scared.

What types of either course activities or experiences impacted your teaching confidence?

B: Let's see so I'll give you two examples of impact a negative impact I think that first peer teaching when we were having a lot I was having a lot of trouble like teaching a rhythm kind of negatively impacted my confidence, like, "oh well if I can't teach this simple rhythm, you know, what's wrong with me?" Weather on a positive note I mean you know we've talked about how kind of the reflection of that really kind of stopped that negative thought process in its tracks on a positive note working with the kids at bolts in the orchestra and like seeing these Concepts I'm working on with them actually like come out in their playing. Granted, like these are good, you know...this was the chamber top orchestra at middle school, but still, like, you know, these concepts I would work on with them actually improved the music. Like, actually helped their time, actually, you know, helped their listening, you know, and- and that really, you know, improved my confidence to say, "oh, you know, it's not like I'm just up there saying a bunch of stuff and then they just do the same thing over and over again. Like the things I say, they do take into account and they do make those changes and changes do happen. And I thought that was really cool.

What types of course activities or experiences impacted your commitment to becoming a teacher?

B: I mean, I really enjoyed kind of a lot of the just a lot of the like... like the diversity exceptionalities, like portion, you know, I think that's that's one thing I really kind of want to focus on is... you know, because I want to make an impact I want to try to make things more equitable and you know talking about those things... and just knowing that I'm in a program that thinks about that kind of stuff. I think really improved my commitment both to music education as a profession because I kind of could see a path to making that difference I want to make and also to CSU because I see that at CSU we're not just like focused on doing what we've been doing for the last 100 years you know. We're like focused on moving forward and we're focused on trying to approaches. So, so, yeah that I think those are the biggest things is cuz I don't I don't want I remember really early on actually I think it was probably the second week, where Dr Johnson was saying you know your band room should not look like the band from you had in

high school and I was like I really like this program. That was like what what really made me made me fall in love with the program is just, like, idea it's like we're not just trying to do the same thing over and over again and like kind of maintain these institutions and traditions. Like, there's stuff we should keep for sure we shouldn't throw it all out but like I'm I really want to move forward in the profession and I think this is a good place to explore that, so.

Appendix J

Interview Transcription: Tara

Can you describe your past teaching experiences including any musical or non-musical leadership positions?

T: So, my freshman year of high school, I was part of the student government. I ran like prom and homecoming and a bunch of like school student web things. And then, when I was a junior, I was president of our top choir so I had to run I had to go to like meetings and I had to keep everybody hype and make sure everything was working well. And then, my senior year, I was drum major of our high school marching band and for my junior year to my (yeah just my junior year) I was section leader of the baritone section for marching band and currently I think that's all that I have.

What were your primary reasons for majoring in music education and wanting to become a music teacher?

T: So I grew up around music my mom went to UNC to be a music teacher and as I was growing up she always wanted me to be a music teacher and I really didn't want to do it that much but but I became a drum major I became super influenced by my band director Matthew Morrisset He was very influential to me and just inspired me and showed me how impactful a good music teacher could be and when I realized that I had the tools and the skills to be a good music educator I thought that was a good path for me.

Could you say more about how those tools and skills may have impacted your decision to become a music teacher?

T: Yeah, so I really struggled with social anxiety my whole life and when my mom was telling me that I would be a good teacher I was super nervous to talk to a large groups of people and my way of like commanding attention for like when I need to tell people stuff I was really nervous about that but then when I was given the opportunity for drum major, it showed me that I do have the social skills and I do understand how to grab people's attention and how to help them understanding new concepts and... I feel like when I really understand something I'm pretty good at giving it to other people like getting others my knowledge.

Can you describe a recent teaching experience or observation that stands out in your mind for any reason?

T: I'm so open up the practicum of our freshman year we went to Riverside K through 8 which I think is down over by Windsor and we were my friends and I Hunter and Kaylin we were we went to River and we observed Miss Alex Salek And we saw that she was someone who something that I really noticed from her was that she called up people individually she was like oh this person you could do better or this person you're out of tune or whatever and usually I had past experience with that that would be like super intimidating and making me not want to come to class but the way that she did it it was like commanding but it was like in a respectful way that you can talk to your students individually like in front of the whole class but in a professional

and respectful way that shows that you're just trying to make your band better rather than just calling someone out to call someone out.

Have you ever had an experience where you truly felt like a teacher?

T: I've been a private teacher for 3 years since my sophomore Yeah well I'll also something I did forget to mention was I was I've been a private teacher for 3 years since my sophomore year of high school I taught ages from 5th grade to 8th grade how to play the album and obviously I felt like a teacher there but I also really felt like a teacher when I was drum major because When we would sit down the whole band and we were doing things that were mostly musical related I know a lot about that stuff and so when I would apply things to our music then I just felt like I was a teacher and I was giving people more knowledge on how to make our music better.

What kind of thoughts do you have when observing or experiencing reflective practice?

T: I really think about some of the things like when I'm observing I think about the things that I really like or someone does something that I don't like those are kind of some of the things that stick out to me but I also tend to compare what I'm watching in front of me to like past experiences or how other people do it or how one person did something that another person did, but they had two different outcomes. And, like, what was the reason for that? So, yeah.

Can you talk about how reflective practice might influence or alter the way you think about your own teaching?

T: For sure. For me, personally, I think, again, I'm going to use Ms. Salek for this example. She was somebody who would stop the whole of the whole orchestra and be like, okay, then she would write up a rhythm and then have everybody like clap it and sing it out and usually in my past practice I've I've been taught to... you work on one section and after that one section is done then you do it over and over again until it's finished. But, the way that she did it I like the way that I was taught it worked but also her way of doing it we're just stopping the whole band and teaching them the hard part like we may have two different ways of doing things but that doesn't mean that one way is better than the other. That's what I'm trying to say.

Can you describe your experiences with reflective practice before you took the- the course- the introduction course to music education?

T: When I was drum major I used to watch our old like if we had gone to a competition I would watch the video over and over and over again and look at the things that we need to work on like, we need to work on toes or [?] or whatever and then I would be like, "well how can I personally as a drum major make that better?" And then, I had problems with one of my old drum majors where he tended to yell a lot of the band and I would watch like how his actions would influence the band and how I can counteract that in the positive way so that the band was getting better but they didn't need to be yelled at to experience that And so I just reflect on how I could be better for my band.

Can you describe your experience with reflective practice within the course?

T: Yeah, Yeah I mean I did a lot of reflecting on when we were doing like the teaching especially the pure teaching because I saw all my peers and the way that they taught and the way that I taught because while I am good at my craft they're definitely people better A lot better at different things than me and sometimes it was like wow, I really love the way that so and so did something...I have to apply that to the way that I did that. And so then, I would apply the way that someone inspired me to my next lesson and that was super huge for me just to really watch my peers how they did how they did things and I would apply to how I would do my next lesson.

Did you try any reflective tools that were new to you and why or why not?

T: Personally I did not I use, like I was telling you... I used to write down things that I needed to work on when I was a drum major and I found that that really helped me...that really worked for me and so when I had it written down on paper, like in a paragraph format, I felt that that just really worked really well for me and...I didn't really feel the need to use any other because that just worked for me.

Did you stay with one tool of reflection, or did you try multiple tools for reflection and why or why not?

T: Well since [Corey] was in my reflective group I mean in my practicum group he did a thing where he recorded our voices and we would just talk about the we would talk about what happened in our practicum but I think that I liked the writing better because they could like think through my answers and put more into it the more I thought about it, so, yeah.

When thinking about your choices for reflective practice in this course what type or types of reflection were the most effective for your teaching practice?

T: I think for me personally the peer and the GTA Reflections were super helpful for me because from one side I see all the things I did wrong but when it's coming from other people they bring up things that maybe I did good but I didn't see myself doing or maybe I'm with something that I did wrong and that I could apply and make better next time and so I kind of like that I can do and you know...yeah.

Did you have any experience with reflective practice that stuck out to you during this course?

T: Haley actually she had written for my very first teaching experience it was with Haley and she had written out this long elaborate reflection on on things that I could do better and things that she thought that I did really good and for me personally I'd I'd have people in the past for like writing projects in English before, be like, "oh this was really good. Here's something you could work on." But, Haley gave me a long list of things that I could work on. Things that I was doing really well, and for me that was just super helpful.

Can you elaborate a little bit on how this impacted your experience?

T: Well she said she gave me more of an outlook on my personal teaching I used I learned to practice before I did my teaching like Haley would be like just be more confident and like your physical like appearance when you're teaching like work on that and then I would like practice to my roommate and be like, "Here, we're going to go over solfege." Like make sure that my posture was good, that my facial expressions were more happy and like, into it, and I think that that was super helpful.

Thinking about the overall experience in the introduction to music education course, what are your biggest takeaways?

T: For me personally, when I first came into the course when we were— when we had to interview to become a music educator— one of the big questions was why are you being a music educator. And, my my main answer to that was: I just want to make an impact on the way that my students learn as my past band director did. But, I mean, like that's still a big part of why I want to do what I do... but it's also this course has shown me how important it is to care about your students, and how if you care about what you're doing, that other people are going to care about what you're doing... and it can make such a big impact on other people. And, just really getting to know your students and caring about them individually can make such a big difference and that's really something that I've really pulled out of this course.

Would you say that reflective practice impacted your thinking about your own teaching?

T: Oh definitely. One hundred percent.

What types of course activities or experiences impacted your teaching confidence?

T: A lot of the time again that that peer and GTA feedback when they would tell me like oh I can see that this really approved improved from last time or I really like the way that you did this or I think the way that you interacted with the students were super positive I think just that positive like the positive feedback was super important...while the stuff that...things that I needed to work on were also important, it was also really like good to have that positive feedback from my peers.

What types of course activities or experiences impacted your commitment to becoming a teacher?

T: Well first of all just having [my professor] that that was such a huge eye-opening experience has gone through so many experiences and he's just so wise and cares about his students and once everybody just succeed and that was just super eye-opening for me and the way that he constantly push me but in a positive way. He kept telling me that this was something that I could accomplish and he would always tell me, "I see your potential...I know that you could be a great teacher, like, I know this is hard, but you could be a great teacher." And then, when I was up in front of, like, peers or I was in front of my practicum students, um, I would always get feedback that was like, "You can do this. You have good potential to be a great teacher. And I think just having not only other people tell me that, but internalizing the fact that I can be a good teacher

and I have the potential is something that will...that will help me continue to move forward and be a great teacher that I know I can be.

Appendix K

Theme 1 Codebook: Positive Impacts

Pattern	Code	Description	Example
Current Teaching Experience	tea	Specific teaching experience that impacted teaching outlook	<p>“It was cool seeing things actually work...seeing things actually happen...” (Benjamin)</p> <p>“....watching Mrs. K go through her stages of, like, behavior management, that made me like they gave...a lens for me to look into cuz I didn't know how to deal with that before.” (Kevin)</p> <p>“ I just felt like I was a teacher and I was giving people more knowledge on how to make our music better.” (Tara)</p>
	broa	Broader teaching experience’s positive impact on teaching	<p>“it was very nice to be in front of kids teaching and it just..reaffirmed that I want to...like this is good...” (Kevin)</p> <p>“ I was really struck by the Suzuki reading and I actually read that book nurtured by love and I was really struck by how important early childhood music education is in the development of music education.” (Benjamin)</p> <p>“ ...the fact that I can be a good teacher and I have the potential is something that will...that will help me continue to move forward and be a great teacher that I know I can be.” (Tara)</p>
	fee	The feedback part of the teaching cycle had a positive impact on teaching.	<p>“...when it's coming from other people, they bring up things that maybe I did good but I didn't see myself doing.” (Tara)</p> <p>“...when they would tell me," Oh, I can see that this really improved from last time, or I really like the way that you did this, or I think the way that you interacted with the students,” were super positive. I think just that positive feedback was super important...” (Tara)</p> <p>“...a more experienced eye help me pick out new things to look for...” (Kevin)</p>
	anx	Changing understanding through addressing negative thoughts from anxiety.	<p>“It showed me that I do have the social skills and I do understand how to grab people's attention and how to help them understand new concepts...” (Tara)</p>

Addressing Negative Thoughts			<p>"I think I can tend to, in the moment, judge myself really harshly and being able to just watch a video and see what actually happened was...It was a confidence boost for me, which is nice." (Benjamin)</p> <p>"I am improving the way that I, you know, that I want to..." (Kevin)</p>
	vid	Watching teaching videos helped	<p>"...it also was kind of a confidence boost because I think I was doing better than I thought it was in a lot of cases." (Benjamin)</p> <p>"...having the recording there as a reference, and then being able to just spew words like whatever comes out that's my reflection." (Kevin)</p> <p>"I would watch the video over and over and over again and look at the things that we need to work on..." (Tara)</p>
	cou	Looking at the bigger picture helped address negative thoughts on teaching.	<p>"... sometimes it's not always clear to see in everything that we do here that you are improving." (Kevin)</p> <p>"...when I realized that I had the tools and the skills to be a good music educator I thought that was a good path for me." (Tara)</p> <p>"Like, just keeping things really simple and feeding bite size chunks so you aren't overwhelmed." (Benjamin)</p>
Purposeful Thought	cha	Reflecting helps perpetuate the learning cycle to improve teaching practice.	<p>"If you aren't reflecting, you're not going to change." (Benjamin)</p> <p>"I also tend to compare what I'm watching in front of me to like past experiences or how other people do it or how one person did something that another person did, but they had two different outcomes. And, like, what was the reason for that?" (Tara)</p> <p>"I can take what I did this year and compare it to two years ago and there's a pretty clear difference in the purpose behind my actions and everything..." (Kevin)</p>
	help	Getting through difficult reflection to help improve teaching practice	<p>"It [reflection] definitely helps...define it better in my head and help me get through each step of the process." (Kevin)</p> <p>"...after I finished it I was just like, "Oh my god, I did so bad. I'm such...I'm going to be such a terrible teacher. This is awful." And I watched the video, you know, and I was fine."</p>

	pro	<p>Reflection process in itself as a way to think more purposefully.</p>	<p>“I think that I liked the writing better because they could like think through my answers and put more into it the more I thought about it.” (Tara)</p> <p>“...it's very definite, the way we're reflecting. It's very laid out and purposeful.” (Kevin)</p> <p>“...it's okay if I don't do it perfect and I think reflective practice kind of helped me kind of work through the perfectionism and you know not be so scared.” (Benjamin)</p>
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Appendix L

Theme 2 Codebook: Motivation

Pattern	Code	Description	Example
Past Teacher Influence	imp	<p>Past teacher influence made a big impact on participants' decision to become a music teacher.</p> <p>Past teacher influence sparked the reflection process to neutralize negative teacher impact.</p>	<p>"I think my primary inspiration came from all my music teachers..." (Kevin)</p> <p>"He was very influential to me and just inspired me and showed me how impactful a good music teacher could be..." (Tara)</p> <p>"I would watch like how his actions would influence the band and how I can counteract that in the positive way so that the band was getting better..." (Tara)</p>
Making a Difference	car	<p>Realizing that music teaching and caring can make a difference during the course.</p>	<p>"...this course has shown me how important it is to care about your students, and how if you care about what you're doing, that other people are going to care about what you're doing... and it can make such a big impact on other people..." (Tara)</p> <p>"...in person practical it was very nice to be in front of kids, uh, teaching and I just like reaffirmed that- that I want to like this, this is, this is good, this is where I want to be." (Kevin)</p> <p>"And I think doing reflective practice might alter that mindset into, 'What do I want the students to experience?'" (Kevin)</p> <p>"...I, you know, wanted to make some sort of difference, you know, and I felt like, you know, music is kind of, you know, it's my passion, it's my gift, I guess you could say, and I think that's the best way to make a difference is- is to kind of pass that on to younger people..." (Benjamin)</p>