

ONLINE SUPPLEMENTAL MATERIALS

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Introduction: Further Details about the Study

Purpose Statement

The purpose of this longitudinal, descriptive case study was to examine music teachers over a seven-year period (from preservice teachers' initial orientations to teaching through five years of full-time teaching) to understand their music teacher identity development and transitions during the first years of teaching (in relation to their personal resources and contextual influences). Research questions were:

- How did participants describe their journeys of becoming music teachers?
- In what ways were participants' pre-teaching orientations maintained, strengthened, challenged, or changed during teaching?
- In what ways were participants' teacher identities influenced by their pre-teaching orientations, teaching contexts and plans, or by their personal resources?

Theoretical Framework

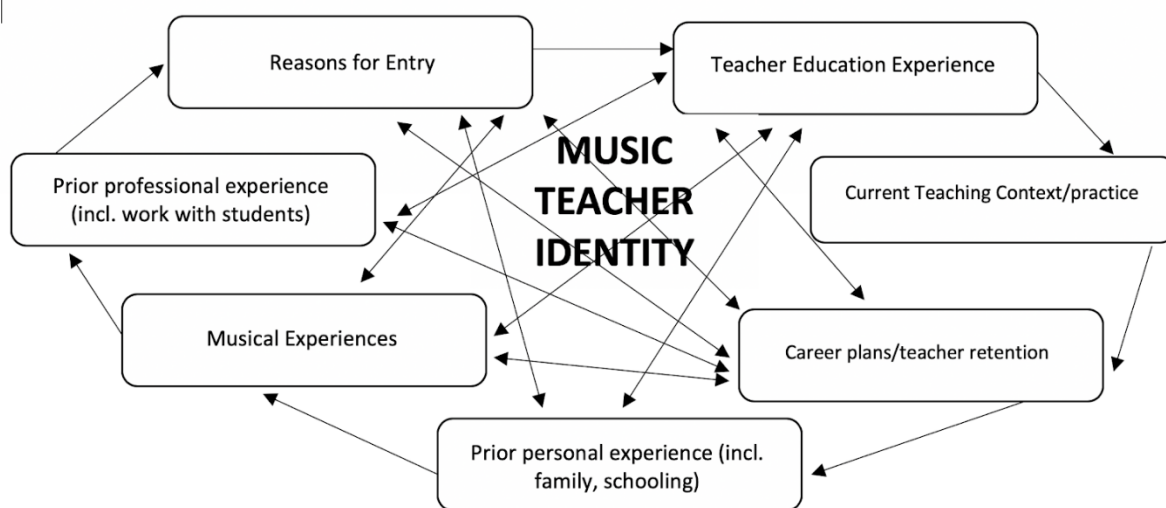
Our theoretical framework combined two theories, the first of which was Olsen's (2008) theory of teacher identity. Olsen (2008) theorized that teacher identity is a "dynamic, holistic interaction among multiple parts:"

- prior personal experience (including family and schooling)
- prior professional experience (including work with kids)
- reasons for entry
- teacher education experience
- current teaching context/practice
- career plans/teacher retention (p. 25).

Olsen found that many first-year teachers experience identity conflicts "as they work to reconcile long-held expectations with current teaching realities and merge their personal self-understandings with their developing professional identities" (p. 37).

After examining preservice music teacher identity development through the first four categories of Olsen’s teacher identity theory (2008) (prior personal experiences, prior professional experiences, reasons for entry, and teacher education experiences), we proposed adding “musical experiences” as a fifth category for preservice music teachers. In Pellegrino et al. (2021), we shared findings for five of our string participants over a three-year period, from college students through the first two years of teaching. Then, we suggested future researchers examine seven categories for in-service music teacher identity (See Figure 1.)

Figure 1. Music Teacher Identity Theory (Pellegrino et al., 2021, p. 167), Based on Olsen’s Teacher Identity Theory



Gu and Day (2007) wrote that “resilience” is a multi-faceted construct which is determined by “the *interaction* between the internal assets of the individual and the external environments in which the individual lives and [hopefully] grows” (p. 1314). The internal assets include a teacher’s values, strengths, determination to fulfill their original call to teach, and their professional and personal identities. Resilience also “varies from person to person and fluctuates

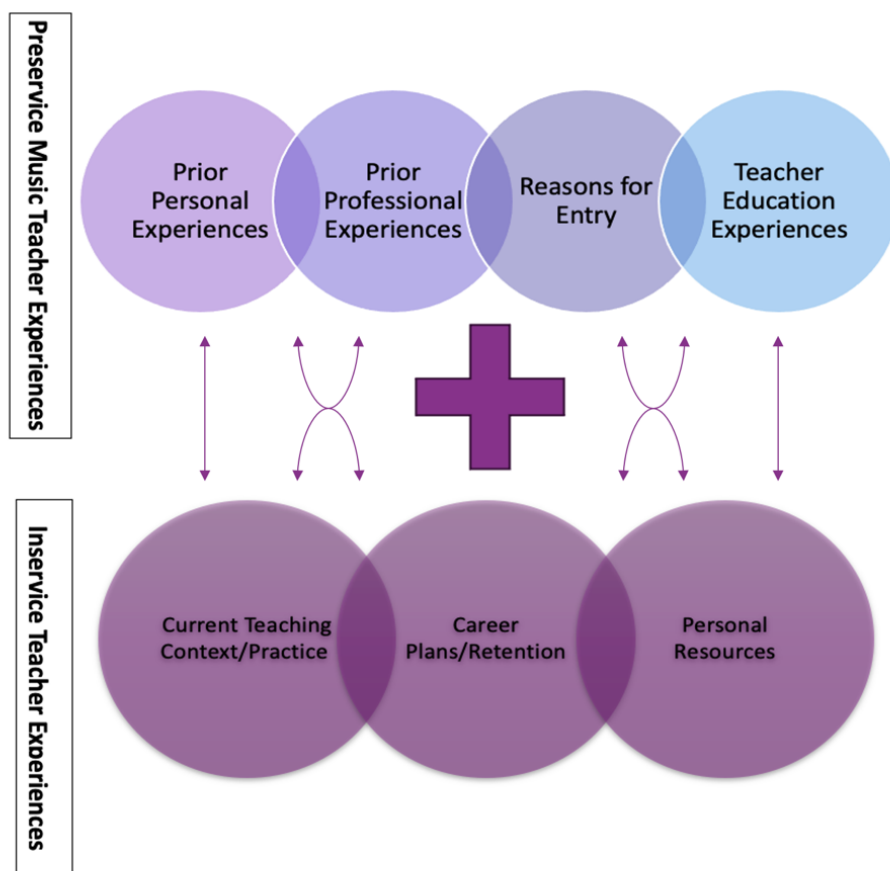
over time “(p. 1314). Therefore, resilience is impacted by present circumstances (personal and/or professional) and teachers’ capacities to manage them successfully. All this impacts teachers’ effectiveness and wellbeing.

Our theoretical framework combined Olsen’s (2008) Teacher Identity Theory and Teacher Resilience Theory (e.g., Gu & Day, 2007, 2013; Hong, Day, & Greene, 2018). Both emphasize holistic interactions among multiple parts, including internal and external factors. **Preservice Music Teacher Experiences** include the interactions of four elements of Olsen’s Theory, although “reasons for entry” overlap with resilience theory’s “original call to teach.” **Inservice Music Teacher Experiences** include Current Teaching Context and Practices, and Career Plans/Retention, which are part of both theories. We added Personal Resources from Resilience Theory, which includes both one’s own personal strengths as well as one’s relationships with others. (See Figure 2.)

Method

We used descriptive multiple case study research for our longitudinal study. To make this reader-friendly, we will define a few features of this method and describe what it was in this study. Qualitative multiple case studies “can bring about the discovery of new meanings, extend the reader’s experience, or confirm what is known” (Merriam, 2009, p. 44). What makes case studies unique is their focus on a single “unit of analysis,” which means that researchers must define one phenomenon and how it is a bounded system. The unit of analysis in our study is music teaching identity development, as viewed through the elements of our theoretical framework, as previously described. (See Figure 2.) Although findings are not generalizable, each reader may use “logical situational generalizability” to transfer some or all the findings to other populations, when applicable (Schwartz, 1996, p. 7).

Figure 2. Combined Theoretical Framework



Olsen's (2008) Teacher Identity Theory: "Dynamic, Holistic Interaction Among Multiple Parts" (p. 25)
 + Teacher Resilience Theory (Gu & Day, 2007)

Participants

All participants were selected using the purposeful sampling strategy, criterion sampling (Patton, 2014), with the first criteria being that all PMTs were graduating with a music education degree and/or a teacher certificate. Since they agreed to participate before they began teaching and we had participants in multiple schools, we needed to have this criterion. One participant had previously earned a Bachelor of Arts in music and was attending university in a teacher certification program (Licensure only). Other schools offered music education degrees that did not necessarily include teacher certifications.

The second criterion was that they had worked with one of the researchers in classes or programs when they were required to write a teaching philosophy. At one of the southwestern institutions and the southeastern institution, all student teachers were invited to participate and the first five volunteers participated in this study. At the western institution, participants had taught in a non-compulsory sixteen-week community outreach music education project. Five out of fourteen students volunteered to participate. At the other southwestern institution, all student who had been enrolled in a string pedagogy course, where they had written their teacher philosophies, and were student teaching were invited to participate in this project. Five PMTs volunteered to participate while three others chose not to participate.

Data Collection

We collected data over a seven-year period: college students' teaching philosophies (junior year), background surveys (senior year), and then interviewed them at least six times, every year from their last year in college through the first five years of teaching.

Our theoretical framework directly informed our Background survey and Interview Protocols. We asked participants to complete background surveys describing their personal orientations and how any of these factors may have influenced their decisions to become music teachers, which related to elements of Olsen's Teacher Identity Theory (O) and Teacher Resilience Theory (R)—*prior personal experiences* (O) and *reasons for entry into the profession* (O&R). Topics included socioeconomic status of parents/guardians while growing up (Ensminger et al., 2000), gender identity, sexual orientation, ethnicity, and "other." Viewing music teacher identity in this way helped participants share whether or not (and if so, how and in what ways) their personal background influenced their developing teacher identity.

We began the first semi structured interview (Merriam & Tisdell, 2015), which lasted between 92-125 minutes, by asking questions based on the background survey answers. As co-researchers, we created a semi structured interview guide for the rest of the interview that corresponded to elements of Olsen’s Teacher Identity Theory (O) and Teacher Resilience Theory (R), but additional questions were asked accordingly. The interview protocol was designed to investigate experiences related to *prior personal experience* (O), *prior professional experience* (O), *reasons for entry* (O&R), and *teacher education experience* (O). We then created a new interview protocol for the remaining interviews that addressed: *current teaching context* (O&R), *career plans/retention* (O&R), and *personal resources* (R).

We had a list of open-ended questions, but the interviews were conducted in a conversational way. Questions did not have to be asked in a particular order, and new topics were explored as the participants introduced them. (***See Supplemental Materials for Background Survey and Interview Protocols) Merriam and Tisdell (2015) wrote, “This format allows the researcher to respond to the situation at hand, to the emerging worldview of the respondent, and to new ideas on the topic” (pp. 110-111).

Data Analysis

We analyzed data in two ways: **“within case” and cross-case” analyses**. The individual journeys in Section 1 represent “within case analyses.” The “cross-case analyses,” represented in Figure 2., are themes we found across all the cases, and which are explored in Section 2” Orientation, and Section 3” Pedagogy.

Section 2: Orientation

- Chapter 5 People Matter: The Impact of Others and Self (Relationships)
- Chapter 6 Place Matters: Moving through the Landscapes of Becoming and Being a Music Teacher
- Chapter 7 Time Matters: Societal Norms and Personal Experiences

- Chapter 8 Music Matters: Meanings of Music and Musical Experiences

Section 3: Pedagogy

- Chapter 9 Understanding How Orientation Matters (Implications)
- Chapter 10 Writing and Implementing Your Music Teaching Philosophy
- Chapter 11 Reflective Practice and Your Identity as a Music Teacher

Trustworthiness

To address trustworthiness, we used member checks, rich, thick description, data triangulation, and data analysis triangulation (Geertz, 1973; Lincoln & Guba, 1985; Merriam & Tisdell, 2015; Patton, 2014). Lincoln and Guba (1985) wrote, “The member check, whereby data, analytic categories, interpretations, and conclusions are tested with members of those stakeholder groups from whom the data were originally collected, is the most crucial technique for establishing credibility” (p. 314). Merriam and Tisdell (2015) suggested that researchers include thick, rich description when reporting case study research to “enhance the possibility of the results of a qualitative study ‘transferring’ to another setting” (p. 256). The within-case and cross-case findings and discussion sections from previous presentations and studies were sent to the participants to review and make any comments or corrections in order to more accurately and fully represent each participant’s experience. There were some direct quotes that our participants asked us not to use and we respected those requests. Our descriptions and lengthy chapters provide thick, rich descriptions. Data triangulation is using multiple data sets and collecting data over a seven-year period and data analysis triangulation was accomplished with multiple researchers analyzing the data, alone and together.

Table 1. Key Definitions

Qualitative Research: A type of research that uses participants words to examine a phenomenon in-depth by sharing descriptions and interpretations of the meanings participants make of their lived experiences related to this phenomenon. **In our study, the phenomenon is music teacher identity development.* There are many kinds of qualitative research designs, such as case studies, phenomenology, or ethnographic research.

Case Study research design explores at least one person's experiences with a phenomenon (*a single case*) to offer deep insights. However, when collecting multiple people's stories (**Multiple Case Study**), we can move towards a broader understanding of people's experiences with the phenomenon, stronger interpretations, and a greater chance the reader can glean meaningful connections to their own experiences.

Theoretical Framework: A set of concepts, theories, or perspectives developed through research that guide how a researcher or group of co-researchers understanding of a specific research topic, or phenomenon. Thinking of it like putting on a pair of tinted corrective glasses or prescription sunglasses, a theoretical framework is the color and clarity that impacts what a researcher asks participants and notices about their experiences (interpretation). After the research, is completed, one may develop a new theory or modify an existing one. **After the first three years of our study, we proposed that Meanings of Music and Musical Experiences extends Olsen's (2008) model of teacher identity by adding a discipline-specific domain to Olsen's (2008) Teacher Identity Theory; this addition appears in recent research (i.e., Maxwell, 2023; Pellegrino et al., 2021, 2026.)*

Within-case and Cross-case Analyses: *Qualitative research* strategies used to understand participants' answers and stories.

Within-case Analysis is when researchers look through one participant's answers and stories to understand their unique experiences. Theoretical frameworks help guide what is noticed but additional aspects of the stories may be highlighted as well.

Cross-case Analyses is when researchers compare and interpret patterns across *multiple within-cases*. After treating each story in the Journey section as its own standalone story, we compared stories by asking:

What is similar, or what themes or processes show up repeatedly?

What is different, or what unique variations matter?

Findings: Based on the *Within-case and Cross-case Analysis*, researchers organize the analyses into "findings."

Within-case Findings are presented in stand-alone stories representing one person at a time, *which we present in four chapters in Section 1: Journeys.*

Cross-case Findings are generalized findings for multiple participants that are presented in thematic sections.

Researchers offer examples from the *within-case findings* to explain each theme. *In our study, these can be seen in Figure 2 and we describe them in all the chapters in Section 2 and one in Section 3 (People Matter; Place Matters, Time Matter, Meanings of Musical Experiences, and Music Teacher Philosophies—the last two served as "anchors across time" for our participants, grounding them as music teachers throughout their journeys).*

The findings are first explored for four individuals in Section One and then themes across all the individual stories are explored in Sections Two and Three. We hope this helps you understand how the research study is the basis for this book.

Additional Scholarly Resources Related to This Study

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Pellegrino, K., Johnson, E., Wagoner, C. L., & Powell, S. R. (2021). Music teacher resilience: Identity transitions during the early years of teaching. In P. M. Jenlink's (ed.), *Understanding teacher identity: The complexities of professional identity as teacher*, pp. 163-186. Rowman & Littlefield.

Abstract

The purpose of this longitudinal, multiple-case study was to examine five music teachers in the United States over a three-year period (from preservice teacher orientations to teaching through the first two years of full-time teaching) to understand their identity transitions during the first two years of teaching. Research questions were:

- How were participants' pre-teaching orientations strengthened, maintained, challenged, or changed during teaching?
- How were participants' teaching identities influenced by their teaching contexts?
- How were participants' teaching identities influenced by their personal resources?

This study involved five of the participants from a full, seven-year study on which this current book was based. Participants were five music teachers who graduated from the same Southwestern higher education institution and who taught in four different cities. Four of the participants taught orchestra classes and the fifth taught elementary general music classes. Findings are divided into three sections: (a) pre-teaching and teaching orientations; (b) contextual influences (mentors, administrators, environmental hindrances, professional development, and retention); and (c) music making and personal resources (music making, personal resources, and lessons learned).

Pellegrino, K., Johnson, E., & Wagoner, C. (forthcoming, 2026). The impact of musical experiences and teacher philosophy on early career music teachers' identity and resilience. In Hong, J., Cross Francis, D., & Schutz, P.'s (eds.). *Teacher identity development: Expanding conceptualizations to account for changing and challenging contexts*. Springer Publishing Co.

Abstract

In this chapter, we highlight the impact of meanings of musical experiences and music teaching philosophy on music teacher identity. Drawing on a seven-year longitudinal case study describing the journeys of becoming and being early-career music teachers (Pellegrino et al., 2026), we examined how music teacher identity develops across time, context, and experiences. We share an excerpt from one participant's story and then highlight cross-case findings related to participants' descriptions of meanings of musical experiences, music teacher philosophy statements, and the influence of these on music teacher identity and resilience. Across cases, meanings of musical experiences and teaching philosophies emerged as central anchors supporting identity development and resilience. We connect these findings to recent and extant research and conclude with implications for music teacher education and directions for future research.

Chapter 1

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Krystal's Story as an Orchestra Teacher

***My Teaching Philosophy

(*****link to online philosophy statement or include in Chapter 10, Philosophy Statements**, when we will walk readers through different ways to approach writing a personal music teaching philosophy statement. We can help you understand the importance of continually revisiting and refining philosophy statements throughout your college and music teaching career. Finally, we will discuss how to make practical decisions based on personal philosophy statements.)

My music teaching philosophy includes helping my students express themselves through music, become respectable individuals, and develop a family and network of friends in the music world. I would also like to provide a safe environment for my students and stress that music-making and music-learning is for everyone. I aim to inspire learning, foster creativity, and promote meaningful learning experiences for my students.

Music making has always given me inspiration and has helped me inspire others. It is an outlet for musical creativity, self-expression, self-identity, and is an overall rewarding and positive experience. Playing my violin helps ground me as an individual and musician, and as artists and musicians, we mold these works through our self-expression and make them our own. It is through music making that I was able to find my own voice and create my self-identity.

One of my goals as a string teacher is to challenge my students but not overwhelm them. I want my lessons to be clear and helpful to their learning development. Another goal is to promote unity and a sense of camaraderie. In my classroom, my students will become a family and they will encourage each other with positive and constructive criticism. Another one of my goals is to help students reach their musical goals and help them understand and comprehend all aspects of music.

Overall, I wish to provide my students with rewarding musical experiences, an outlet for self-expression, and hope to mold them into wonderful music making individuals. My classroom will be built upon positive and encouraging values, which will aid my students in their development of learning.

Part of a Handbook Assignment

Program Vision

The purpose of this program will be to provide high quality orchestral, ensemble, and solo training for young musicians. The Orchestra Program strives to serve the school and community through music. The Orchestra Program offers professional musical guidance and a variety of performance and social experiences. Dedicated to the pursuit of excellence in musical education and performance, the orchestra provides the opportunity for students to discover within themselves a source of enrichment, beauty, and a means of aesthetic expression, which will last a lifetime.

This course is designed to introduce and refine the fundamental principles of musicianship at the middle school level. This course is intended to help students develop an understanding of musical terminology, musical literature, playing technique, ensemble performance and concert etiquette. I hope that throughout this year students will be challenged to examine carefully their own musical ability and strive to improve upon the skills they have gained thus far. The ultimate goal of this course is to provide students with the skills needed to successfully participate in music throughout high school and beyond.

Students in Orchestra will develop the following skills and concepts:

1. Self-discipline, self-confidence, responsibility, and dependable behavior
2. Respect for self and others, loyalty to the ensemble and pride in the organization
3. Respect for and proper use of equipment
4. The ability to work cooperatively with others toward the performance of music in large and small ensembles.
5. Music literacy, encompassing: correct rhythm, appropriate tempo, right and left-hand technique, dynamics, precision, and the ability to be versatile and adjust to any given musical situation.
6. A level of quality artistry through individual musical awareness, control, and technical facility.
7. The knowledge of a variety of orchestral literature.
8. A functional knowledge of music history, theory, and terminology
9. The ability to comprehend and foster higher-level thinking skills.

Chapter 2

Oscar's Story of Becoming and Being a K-12 Teacher: Teaching Band and General Music in a Rural Town

Oscar's Teaching Philosophy

Every individual has had a musical experience that allows them to be connected to others and be founded as a human. Music speaks to people from any emotion ranging from celebration to sorrow and in some cases, pure silliness. The ability for humans to come together and experience the aesthetic art of music and have an entire profession dedicated to this pursuit is significant to cultural cultivation. Music reveals intrinsic values from personal technical, collaborative, or emotional successes, to extrinsic values of creating quality products for others to enjoy. There are no limits to how one can participate in music, it can be in the traditional band, orchestra or choir setting or creating a back track to rap over, creativity is key in music. The possibilities are endless in which individuals are allowed to not only grow/learn/teach in an academic technical setting but also in emotional expressive settings.

Teaching music is a collaborative in which every participant should have the chance to be active. By developing an understanding of how music works. Students have opportunities to experience the process of musical creation through performing works that vividly reflect unique aspects of different cultures. Students will be productive learners, teachers, musicians, and citizens. Basic technique is to be taught and expected on any vehicle of music creation along with fluency in performance. To achieve success curiosity and research are constantly to be encouraged for further educational advancement.

The teacher plays an essential role of in promoting the importance of music and the foundation needed to a comprehensive music education. This means that the teacher needs to realize and uphold the values of music. All music is the artistry of an individual and succumbs to need for acknowledgement and appreciation. If the teacher is not engaged in such manner the values of music intrinsically and extrinsically no longer hold true. To achieve this realization, the teacher must exemplify the traits of a learner, teacher, musician, and citizen. The teacher needs to meet the standards and expectations that students are held to, and to be inspirational, they must far surpass the excellence in which they expect their students to embody.

Chapter 3

Olivia's Story of Becoming and Being an Elementary General Music Teacher

Olivia's Teaching Philosophy

My name is Olivia and I started playing the trumpet in 2005 in 6th grade. I became interested in music through watching my sister conduct for her high school marching band and when attending her concert, I fell in love with how the music made me feel. I was in awe of how music could affect the audience and transport you to a new world. Listening to music consumed my life and I couldn't wait until a band class was offered. In middle school, I made county in 7th grade and in 8th grade made All-County and All-District. By this time, I started taking private lessons from John Marshall where I studied under him for five years. In high school I was accepted into All-County all four years, All-District for three, and was All-State eligible my senior year. I played in the pit for the musical and show choir for two years. I played French horn in the lower ensemble and was the lead trumpet player for the jazz band for two years. I was in marching band for four years, two years as a section leader, one as the brass captain, and one as the field commander. Being in such a great location there were plenty of clinics at the local college that I attended with Ronald Phillips and many other local artists. I marched with the international drum corps in 2012 and 2013 which changed my experiences dramatically. I then auditioned for the University School of Music and got into the trumpet studio.

The qualities that were discussed of a good teacher were warmth, friendliness, and understanding. These are all important qualities because a student needs to be able to feel like you are willing to help them. A good teacher should be business-like, organized, and knowledgeable in music. This helps the class smoothly and efficiently. It also helps the students learn what is important and be able to make musical decisions on their own. One would need to be imaginative and enthusiastic as a teacher because it keeps the class engaged and excited about learning. However, each of these should be taken with a grain of salt. A good teacher has all of these qualities, but the great teacher must learn how to balance them. Whatever you do as a teacher reflects in your students so one would want to be the very best that they can.

As a future teacher, I do believe that I hold some of these qualities and there are others that can be improved. My strengths include being open and kind to my students and listening to their opinions. I cherish what students have to say and try to use it to better myself or my program. Being busy helps me to be very organized and self-disciplined. Most importantly I have a passion for both music and teaching. Music is a passion just through personal experiences and knowing that it can change a person's life. I love teaching because you get to mold the next generation and help them become more knowledgeable human beings. Both things are incredibly important to me and I can't wait to be able to share my passion with my students. Some things I can grow on include being more knowledgeable. A teacher should be able to know the answer to a student's question and be able to guide them. I can improve on this by continuing my studies even after I graduate. I should never stop wanting to learn more. I can also be a little more understanding for my students. Because of my disciplined and organized personality, I don't like excuses or poor-quality work. I am going to hold my students responsible, but improvement can be made on being more understanding for certain situations. I know that as I learn and gain more experience this list will change and I will gladly welcome my new strengths and work to become a better teacher and person for my students.

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Xavier's Story of Becoming and Being an Orchestra Teacher

Xavier's Teaching Philosophy

One of my goals as an educator is to create a sense of community that nurtures the musical growth of individuals as well as the growth of the ensemble. Creating a positive classroom environment allows the students to grow musically and socially, which in turn helps build a stronger sense of community within the ensemble. Providing a healthy environment allows the students to focus on meeting musical, social and personal needs.

For me, music making is a multi-faceted process that allows me to fulfill individual and social needs. Music serves as an outlet for personal expression and creativity, allowing me to communicate my thoughts and emotions with an audience. Playing in an ensemble challenges me to consider others perception of the music which creates a feeling of interconnectedness between the musicians. Finally, sharing a musical product with a community allows us as musicians to share our thoughts and emotions publicly with the goal of bringing people together. It is always exciting to see how powerful music is in bringing large crowds of people together as one entity and not as separate individuals.

As a music educator, my objective is to create a safe environment that positively fosters the growth of young musicians and their musical, social and personal abilities. My goal is to create a classroom where the students feel a sense of community with their peers and feel responsible and inspired to create the best musical product that they can present to any audience. I will work to create a classroom where the students are compelled to help each other grow as musicians, building a support system based on intrinsic motivation as opposed to extrinsic motivation. As individuals, I would like my students to be able to express their emotions through music in a very satisfying manner, giving them a tool for expression that is a source of non-verbal communication that they can rely on when they cannot express their thoughts in words. I will also continuously work to provide them with the tools necessary to verbally express their emotions through classroom experiences and social interactions with other students.

I plan to create community outreach programs where the students can share their final musical products with the community. This will not only create opportunities to expose the program to the local and regional area, but it will also provide more positive and stress-free performance opportunities for young musicians, making them more comfortable with the art of music making and public performance. Ultimately, I want to create a classroom where the student feels like they can make music without the fear of being constantly criticized by other peers. Also, I want to create a community that will help all my students reach their musical goals while learning to enjoy the process of music making and performing.

Chapter 5

People Matter: The Impact of Relationships with Others and Self

Summary of Olivia's story: Example of two intersecting cross-case themes

Summary of Olivia's Story: Example of People Matter Across Time Matters

It is interesting to examine Olivia's experience across time to consider how people impacted her career and personal decisions throughout her first five years of teaching. Using the stages described in the chapter Time Matters (Year One - Survival mode, Year Two - Expanded thinking, Year Three - My students/my culture, and Year Four and Five - Personal life and reevaluating priorities), we can examine how people matter across the general stages of time.

Teaching year one. In college, Olivia was drawn to elementary general music as her focus, after she had experiences with a professor and inservice music teacher working with elementary music students. The influence of Olivia's early female music teacher role models (band director, college music teacher educator, inservice music teachers) and the positive encouragement from these role models throughout her education and student teaching inspired her to choose a teaching position in the same county as her internship took place. Her school was a Title I elementary school, and she settled into an apartment with her fiancé to start her first year of teaching.

Each new teacher in Olivia's county was assigned a mentor in the building in which they teach. Early on, Olivia found herself at odds with her assigned mentor, finding his style "bullying" rather than supportive. She struggled with receiving negative feedback from her assigned mentor and instead, developed a close relationship with a fellow first-year art teacher. She also found herself at odds attempting to balance her teaching in the music room with the required scripted reading program every teacher in the school was required to participate in. Olivia shared,

Corrective reading is scripted. But my job is to make sure they are doing the right thing and that the computer works. It is frustrating! I've been scolded for my times being too low... It's very interesting to see that in my actual field I have so much freedom but in a structured environment...[teaching is] very rigid.

She continued to feel dissonance with her administrators over this non-music assignment, criticized for her lack of success with her students on the scripted program, and with little mentoring support from her assigned mentor, she was discouraged. It was not a surprise that these new relationships may have prompted her to say that teaching was "just so hard!" as she struggled to find the personal support she needed to be the kind of teacher she knew she wanted to be. Eventually, her mentor was replaced, she established a peer-to-peer mentoring relationship, and she was able to get some support from her administrators. She found solace through state professional development workshops, connecting with prior mentors, learning new methods for teaching, discussing problems with other first-year teachers, and finding balance in her personal life, such as planning her upcoming wedding with her family, she started year two determined to have a better year.

Teaching year two. After marrying her college sweetheart, Olivia moved from surviving her first year of teaching to beginning to expand her understanding of the macro and micro

aspects in which her teaching was situated during her second year. She was grounded in her new family situation, happy in her new marriage, and had time to reflect “on spending “more time to try and get my lessons how I want them.” She noted deeper thought about the relationship she was seeing between administration and teachers and her own students, stating,

[T]he atmosphere of the school is what I’m concerned about because there is some hostility between teachers and administration. I’m concerned with the impact of my teaching with my students... are they getting anything out of it?

She was able to articulate more fully why she found teaching hard, mostly reflected through her focus on her students. For example, Olivia described how she was more focused on what her students needed, as many came to school with needs that superseded the academic issues she was aware of. Feeling she had grown personally over the past two years, she also found ways to maintain classroom control while being flexible, enjoying her students and the silliness elementary students bring with them to her classroom.

Teaching year three and COVID struggles. Once the pandemic struck, Olivia’s county struggled to determine what was safe and how to deliver instruction, like all schools across the nation. She stated,

All teachers were incredibly stressed, myself included. The stress of creating face-to-face lessons that were safe, but also on cart. Creating, posting, and grading virtual lessons.

Still attending so many meetings, serving on committees, teaching students, and hoping none of our loved ones or ourselves get sick.

During this time, Olivia found herself increasingly focused on prioritizing student engagement, particularly when lessons went online. She was able to reflect that COVID may have “helped me put into perspective my priorities and have more fun with the students...focus on what the kids needed, which was getting used to appropriate social interaction [online and face to face].” Relationships with her students were prioritized, and she spent more time with her husband and her family, as her father was hospitalized during this time, on top of the news that two colleagues died of COVID-19. Seeking counseling helped Olivia deal with the upheaval and she came through the year determined to stay in her position for at least one more year before requesting a transfer to another school in the county. Most importantly, Olivia shared that she found herself to be resilient and flexible, feeling stronger than ever about teaching music.

Teaching year four. In year four, Olivia found new ways to work toward her goals of connecting students to music and chose to teach a STEAM club after school once a week. She found her work affirming for her as a teacher making a difference in the lives of her students, working beside her colleagues outside of her classroom. As she spent more time with her colleagues, she found strength in feeling she was a part of the community, rather than tucked away in her music classroom. She ended her fourth year feeling invigorated and this made her want to, “spend more time in my field and bring more music to the school.”

Teaching year five and new beginnings. Coming out of COVID, Olivia began to find new ways to express her musicality, and she joined a local community theater, performing in musicals. Having an outlet for creativity and music making also allowed her to create bonds with a community outside of her work colleagues. Beyond that, she found that performing musically was fulfilling and fed her love of teaching music with her students as a result. She expressed that she had “found her place” in the broader community in which she lives.

From the COVID epidemic on, Olivia began filling many different leadership positions within her school, and with some administration changes and personnel changes, the faculty and

atmosphere of the school felt more positive to her than it had in the past. She felt her teaching effectiveness was higher during her fifth year of teaching, attributing the increase to the support from the people she taught with and the relationships she built with her administration. The leadership positions she had been asked to fill allowed her to lead adults, and she felt she grew personally and professionally due to these experiences. At the same time, she worried about the increase in her service responsibilities as teacher turnover was high, as she was one of the longest tenured teachers in her school.

It was coming out of the pandemic that she began to consider changing schools and thinking about how that would impact her teaching. She was curious about the problems she had tried to solve within her current school, and if those same problems would be consistent in other schools. As a result of her reflection, she applied for a transfer at the end of the year and was granted the change, teaching in a different school within the county. At the end of her fifth year, she was excited to pack up her classroom and move to a new school and a new apartment, ready to start a new chapter in her career.

Summary of Olivia's story. Focusing on the relationships Olivia had throughout her experiences pre-college, college, and throughout her first five years of teaching, we can see the impact prior experiences with significant others had on her decision to teach elementary music and the impact building relationships with her students and her colleagues had on her self-efficacy and resilience in teaching. Though her early teaching mentorship was rocky, she found peer-to-peer mentoring with the art teacher filled the void, along with attending professional development workshops where she met others who had similar stories.

Olivia also had significant support from her family, including her fiancé/husband, which allowed her to be resilient during the COVID crisis and remain committed to teaching in the years afterward. She attributed being asked to fill leadership positions as the way in which she experienced personal and professional growth, indicating relationships with peers and colleagues remained impactful throughout her first five years. Finally, building a social life outside of school, which included music-making, helped her feel she had found a place to belong in her community and enriched her teaching life in the process.

Chapter 6

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Place Matters: Moving through the Landscapes of Becoming and Being a Music Teacher

Suggested Readings Related to the Concept of “Place” in College and Early Career Transitions

Isbell, D. S. (2020). Early socialization and opinions of musicianship among preservice music teachers. *Journal of Music Teacher Education*, 29(3), 62-76.

Kos Jr, R. P. (2018). Becoming music teachers: Preservice music teachers' early beliefs about music teaching and learning. *Music Education Research*, 20(5), 560-572.

Tucker, O. G. (2020). Preservice music teacher occupational identity development in an early field experience. *Journal of Music Teacher Education*, 30(1), 39-52.

Valiente, C., Swanson, J., DeLay, D., Fraser, A. M., & Parker, J. H. (2020). Emotion-related socialization in the classroom: Considering the roles of teachers, peers, and the classroom context. *Developmental psychology*, 56(3), 578.

März, V., & Kelchtermans, G. (2020). The networking teacher in action: A qualitative analysis of early career teachers' induction process. *Teaching and teacher education*, 87, 102933.

Chapter 7

Time Matters: The Impact of Teaching Across Time and Societal Norms and Cultural Happenings Summary

Krystal's First Five Years of Teaching

First Year Teaching: "Survival Mode"

Using Krystal's experience as an example, she felt as if she was in survival mode the first year, which is a common finding in literature. She enjoyed teaching her youngest students most, finding that they were the most open to the way she taught and to her as a person. The older students compared her to their previous teacher and were more resistant to anything that was different from how their previous teacher taught them. Even though Krystal felt like the older students were more resistant, they still called her "Momma Martinez."

That first year, Krystal kept a journal of teaching strategies that worked well and others that did not work well and questions/ideas for consideration for the next year. She also journaled about practical administrative advice, forms, and information (t-shirt vendor information; forms and information, such as how, when to fill out and who to submit forms to, etc.). This ended up being very important to her during the summer and the second year of teaching.

Krystal taught middle school orchestra students. At the beginning of the year, she struggled with having teachers from the high school coming to her school to help her because she felt as if she were being treated like a student teacher and decided that others did not believe she was not ready to teach on her own. They were always giving her feedback in front of the students, and she felt undermined as a professional. After she learned to communicate with them better, she realized the high school teachers were there to support her, and they did not intend to undermine her authority. Then, she began to appreciate the support and comradery.

Krystal moved to a new city and did not have friends or family in the area, and she felt lonely. After a while, she began getting together with some string teachers in her district on Friday nights but spent most of her weekends alone or talking on the phone with friends and family. Krystal was looking for ways to feel rejuvenated. First, she joined a gym and worked out regularly thought March; however, she realized she did not feel refreshed, just sore. Music making and spending time with her dog were better for her.

Whenever I played music, though, I felt recharged. Even if I felt tired initially, I was just so happy to be playing, it was so rejuvenating. Also, I have a dog and she is like my daughter. When taking her on walks, I made it me-and-Lily-time, which was a good break from thinking and worrying about teaching.

She began using an app where she could sing multiple parts and play her violin, and then she would share it on Facebook. This gave her comfort and nurtured her. In the spring, she met her boyfriend and that changed everything for her, as she was not lonely anymore.

Summer between First and Second Years

Krystal said, "This summer, I plan to create a curriculum, now that I understand the big picture of a year." She also made clearer objectives and goals, which was true for many of our participants. The journal served as a reference, which really helped her. Krystal attended

professional development sessions and found sessions on bass pedagogy and classroom management to be particularly helpful in improving her pedagogy and addressing some issues that she was having.

Second Year Teaching: Thinking Bigger Picture and Improved Pedagogy, Planning, and Understanding of Students

Krystal enjoyed teaching more during her second year, finding that her experience and her journal notes were especially helpful. She also enjoyed having already formed relationships with her continuing students and found it a relief that the oldest students, who had spent the most time with the former teacher, had graduated middle school and continued to the high school. The biggest lesson she learned was that every class is different, and she felt that she improved her pedagogy, planning, connecting with students, and understanding students' needs.

Each class responded to me in different ways. For example, my honors group classes were successful when I was energetic and upbeat versus my philharmonic group liked when I was calmer. My sixth graders were so calm! They would just look at me wondering, "What is this lady doing? Why is she so hyper?"

I feel like my teaching has improved. I was modeling on my instrument and singing before, but I demonstrated and had them play even more this year. My planning improved so I think transitions into new activities were much smoother this year. Behavior was not a big issue this year—I stuck to my routines better this year. Even in my advisory class, the kids would come in, sit down, and know exactly what to do. I even had specific jobs for the students I thought might potentially derail the class period.

Also grounding was Krystal's relationship with her boyfriend. After dating for a year, they were engaged to be married.

Summer between Second and Third Years

Krystal and her fiancé were married during the summer between the second and third years. Although Krystal still worked on planning her teaching, she felt more secure and confident as a teacher. She had more time to focus on her personal life and finding balance.

Third Year Teaching: "These are my Kids and We Built a New Culture"

She continued teaching in the same middle school during the third year. She said, "These are my kids, and we have built a new culture. No one is saying, 'but that's not how so-and-so used to do it' anymore." Teaching felt more natural during this third year, and she said, "I'm able to be myself as a teacher instead of thinking so hard about how to act like a teacher and sometimes feeling like an imposter."

Krystal was pregnant and had her baby in the spring. Therefore, she was on maternity leave after the birth of her baby girl. Krystal found it hard to leave her baby to come back to school after her maternity leave ended but she was grateful to be back with her students, who had missed her and she had missed them. She felt that having a baby gave her even more empathy and compassion toward her students. Her eyes welled up as she compared her relationship with her students now to her first-year teaching.

During my first-year teaching, my eighth-grade students called me Mama Martinez, even though I didn't feel close to them but now, I think I'm actually living that true name. It

feels right with my current eighth graders. It's emotional for me because they were my first class! We've gone through so much together. During these three years, they've seen me grow just like I've seen them grow.

Fourth and Fifth-Year Teaching: Personal Life Takes Center Stage and Reevaluating Priorities (and Teaching During Pandemic)

For Krystal, her personal life took center stage during her fourth and fifth years of teaching. In the fall of her fourth year of teaching, Krystal's husband was diagnosed with a brain tumor and died two weeks later. Understandably, she dealt with grief and depression.

Although she would not have chosen these circumstances, she engaged in intense introspection and began to understand herself better during this time. She began therapy and realized that she had dealt with insecurities and depression as a teen and adult. She had not been open to trying anti-depression medications at first but then was grateful when she felt the positive effects of the medications.

Although she still felt grief, she was touched by her community of co-workers and family. Teachers in her district pooled their sick days so that she could take more time away from school after her FMLA days were finished. She was also grateful that the high school teachers taught her classes while she was away. Krystal's in-laws also helped her with her daughter, first having Krystal and her daughter live with them for the first day or two after her husband's death and then they moved into her house to help with her daughter.

Ultimately, though, Krystal felt like she needed to be alone to heal. A few months later, she purchased a home for her and her daughter. She moved into a home right before the Covid-shutdowns in March 2020.

Krystal considered leaving the profession this year. She was still grieving and the pandemic made matters worse. She was concerned for her and her daughter's safety and was anxious because she was not sure how to teach online while also having some students attend in person. She credited having to pay for the mortgage for a new house and desperately not wanting to move again for continuing in the profession.

After the winter break, she knew she had to make changes. The in-person students were doing well but the online students were suffering. She began letting students have more say in what and how they learned. She was not excited about bringing students to the state festival, but she credits the students' enthusiasm and working on the music with bringing her "spark back."

Preparing for the orchestra festival pulled me out of my depression. It gave me the spark back and I was so excited. My eighth-grade honors group worked so hard. They were totally invested and asked, "Can we try this in third position" and I was like, "Absolutely! Let's do everything in third position!" One of the kids figured out a finger pattern in fourth position so she said, "Can I teach the class fourth position?" and I said, "I would love that!" It was fun.

I also brought my seventh graders, and they had a blast as well. This was a new thing for both classes because of COVID shutdowns. I told the kids that I did not care what scores we received or if we got a trophy, that is not why we're doing this. However, we did get trophies, and we ended up getting all ones (highest scores) from the judges!

It felt amazing being on the stage again, making music. During our spring concert, I shared that there is something about the power of music that just fills your soul, and it feels amazing being able to share this music with live audience members, especially after not having that opportunity during the year. And that is what the kids needed. Parents emailed me, "Thank you so much for your program! My child loves your class!" It was a really positive experience. (Krystal)

She planned to keep teaching and was excited that she felt that way again. Although Krystal had plans to go to school a few times throughout the summer, she was looking forward to spending most of the summer with her toddler: baking, going to the zoo and aquarium, and doing arts and crafts at home.

Part of Javier's Story

When I was in fourth grade, it became obvious to me that my identity was a little different from other students. I didn't feel safe at school because I was verbally and physically bullied because I was gay. Even my classroom teacher would laugh at me. I was humiliated daily. I always felt the need to try and disappear. From fourth grade on, I can't remember ever feeling comfortable in my skin until I was many 35 years old, working at a bank. I just felt like my identity was so different from everybody else's, that I just didn't belong. I didn't belong here on this planet—I just didn't think there was another person in this world like me.

My mom did not want me to join the orchestra because she was forced to learn accordion and she did not enjoy it. I begged my aunt to help convince my mom to let me play strings and she did. Music became a way for me to express myself, feel some self-worth, and get some respect from others. It was a place where I felt I finally belonged.

My mom and I lived in an apartment and were on a tight budget, sometimes not having enough for food. When I was in high school, my mother couldn't afford to pay for private lessons so my family chipped in to help pay for private lessons; my grandfather would pay for one week, and then my aunt would pay for one week, and then somebody else. I was not expecting to attend college, as no one in my family had a college degree. However, based on my success at Solo and Ensemble festival, a college sent me a letter inviting me to audition and, after hearing me, offered me a full scholarship.

I graduated high school in 1986 and decided to attend college as a violin performance major. Music education was not an option for me because being a teacher of any sort was not appropriate for a gay man at that time, as teachers could be fired for being gay. I attended college for three years but, during that time, I entered into a "toxic" personal relationship, as did my mom, so I left college so we could help and protect each other.

I became a banker, and I was good at it! I also met my husband there. I kept that career for over twenty years but I wanted to become a music teacher because it allows me to make a living doing something that I really love. I needed to do something that I felt was valuable, something that has a purpose, and being a teacher makes me feel like I can set goals for the children and for myself, so we can work together and make music, entertain, transform and transcend people—take them away, and help parents be proud of their children.

Therefore, as a 43-year-old man, I returned to college as a music education major. I felt like the political climate was more open to accepting gay men as teachers. This was during Obama's second term as the President of the United States of America. Although the country feels more liberal, and I was able to marry my husband—we had been together for 22 years before we were allowed to marry—I still live in a conservative state.

Unfortunately, years later, I am not comfortable letting students know I'm married to my husband, even though he comes to my concerts. This was true when I was a teacher in our college's String Project, and it is definitely true as a first-year teacher! I am terrified about how some of my students and their parents will react! Even though I won a Teaching Award in my school district this year, I am not sure how the administrators would react, either. I do not want to ask them, though.

Part of Courney's Story

I grew up in a middle-class suburban area near a large Southwestern city. My mother was an elementary teacher and my father, a proud Italian-American, was a roofing contractor/salesman.

I remember choosing to play violin because my mom played violin in 5th grade strings. She only played for about a year and then she ended up quitting, but she still had the instrument. I was like, "I already have a violin and that was the instrument I wanted to play anyway." I thought it was the prettiest... I mean everybody sees violin virtuoso's... so I probably just thought that was like the coolest one. My mom was excited because she had the instrument and she played so I guess that was like a thing for us to bond over.

My dad took accordion lessons when he was really young because New Jersey, that's like an Italian thing, accordion lessons. Everybody's been supportive, they come to my concerts.... but my dad was always critical of me practicing. He'd always come in and say like 'That didn't sound right' or like 'Oh, I think you messed that up' or something.

I would try to [practice] after they had already gone to sleep. Like, in the farthest corner of the house, with the door shut, with a pillow under the door, with a practice mute. I would do everything that could to not be heard playing because I didn't want him to comment on it.

I recall being nervous a lot of the time [when playing] but I don't think it was always that way, but I'm not sure when it started, exactly... I would guess in middle school sometime, but there's not like a specific event that triggered it I don't think. I always thought playing music in the group was fun, and I enjoyed being in the class and then for the performances, I would always get super nervous, especially if I was like sitting towards the outside... which is still true to a lesser degree. I was afraid of messing up or, I guess people making fun of me or me being like somehow being the weakest person in the orchestra and, like, everybody knew and I was self-conscious about my place in the orchestra. I don't think I learned to read music super well in 5th grade because my instructor wasn't super great at that, so I recall being lost a lot of the time or being worried about getting lost. By the time I got to 8th grade, I finally felt more comfortable because I had actually practiced reading every single note and making sure I knew what it was and where it was on my fingerboard and I think my mom got me flash cards so I had to actively work at [music reading] just because I had been lost for a while.

I got harassed verbally in middle school because people found out that I was bisexual, and they would say things like, "Oh you're sinning! You're going to hell! You're not living the right way..." And I was like, "I'm 13 and I don't understand." I didn't think that was a big deal because that's just how I was but then people would treat me weird, and it wasn't a lot of people... It was that group of middle school through high school, too, that I knew also teased other people and said rude things. They're like the wealthier students, the heavily Catholic or Christian students. Yeah, but that doesn't mean that all Catholic people are like that, but they were all heavily involved in church culture, and that says more about their church culture than it does the entire religion. It was that group that I knew also teased other people and said rude things.

After that, I only shared that I was bisexual and then, as a college student, that I am also agender, with close friends. By agender, I mean I don't identify with a binary gender, male/female. I don't perceive myself as feminine just because I put on make-up or the way I dress. That's what other people project onto me and that's uncomfortable sometimes, especially as a teacher because it's always "Ms." And I know that other people perceive me as female all the time, so there's a dissonance and that's weird. Like, I don't dress this way because I'm

female, I dress this way because that's how I'm comfortable dressing. I wear make-up because I want to, not because I feel the need to be womanly or feminine. Other people seem to really know and identify with their gender, and I never really felt like that and I didn't know why until a couple years ago, I didn't know that was a thing. I didn't know agender was an option, I didn't know there was anything besides than male and female and I'm like, "that explains it! That's why I always felt weird." I didn't like wearing dresses when I was a kid, but I also didn't like dressing masculine when I was a kid, I didn't like either option. I felt like there were only two options. I just think, "that's me."

In high school, I had some great musical experience. I remember in 10th grade, I was part of the pit orchestra in high school. We played the Pirates of Penzance, and I remember thinking it was the most fun thing ever--it was fun to play, it was fun to listen to, and fun to watch. And I remember being so excited for every performance, I was like, "I want to do this all the time. Like, why can't we always do pit orchestra?" After that, there were other performances, too... [When I played,] I was connected with [my teacher], the audience, and with myself. I felt like things finally aligned.

I chose to major in music education because, even though I exceled at most things, I guess nothing challenged me the way that music did. I'm a really good writer but I felt like that just came naturally to me because I used to read a lot but with music, it didn't come naturally. I had to actively work for everything. Nothing came easy in violin, whereas with everything else, I could study a little bit and still make straight A's so I guess the challenge was interesting and when I was trying to pick my major, I didn't want to do something I would be bored with. I also like the subjectivity of music, how it "connects people" and "conveys emotions."

As a teacher, I won't let people bully other people. I won't let that happen in my class but, if it does happen, I will address it in a way that does not offend people hopefully. I thought about talking about musicians that were gay, bisexual, trans. Trying to incorporate that into the curriculum, but that also scares me because some people overreact based on how that person fits a label regardless of what that person contributed to music... We can talk about that in the classroom, like "Why do you think he was scrutinized for being this way? Does that affect him as a musician? Does that affect his contributions to society? Should we not play his or her music because of that?"

I think it will help me not have gender biases because I don't even think gender should be a thing. I don't understand why it is a thing. I want to view students as people. I don't care what race they are, I'm going to respect their culture and their race if that comes into play, but I'm not going to favor certain people or give them more attention because they are a certain thing, because they fit a certain label.

In college, I learned that every teacher carries their own experiences and beliefs with them into the classroom, and these values greatly influence how and what they teach their students. For music teachers, our music teaching philosophies are largely impacted by how we experienced music as students and what aspects of our music education were important or significant to us. It is important to acknowledge these connections to analyze and understand how exactly our own beliefs inform our teaching practices.

Making music in an ensemble, to me, is analogous with feeling like I am an important part of a larger, tightly woven community, [and]...creating a positive learning environment where each individual is capable of achieving success.

Part of Carol's Story

Carol joined the band in sixth grade, encouraged to follow in her older brother's footsteps. Her parents "were just always so supportive, even from middle school on just constantly supporting...they were pretty much supportive of anything we wanted to do. You know, it wasn't always just supportive of music, it was supportive of anything we wanted to do with our lives." She was a curious teen and tried a variety of clubs and sports but remained active in the band program, where her band director encouraged her to consider teaching music as a career. She shared, "I always knew I wanted to be a teacher, from a very young age. I just didn't know what I wanted to teach!"

After graduation, she began teaching band in a rural, low SES high school with some funding for marching band but very little in the way of administrative and parental support. This left her feeling responsible for everything from fundraising to classroom management and discipline as well as adapting to a new community. She didn't have a mentor in the school to help her, so she asked other directors in the surrounding counties to come in to guide her teaching in that first year. Carol worked hard to create strong, successful musical experiences for her students, listening closely to advice from her mentors, but even with their encouragement, her work left her feeling exhausted. Toward the end of her first year of teaching, she had a close family member with serious health issues, so she began spending any free time she had traveling back to her hometown to help her family, increasing her feelings of being overwhelmed.

Carol was also struggling with being open about her sexuality as a teacher in a conservative community. She chose an apartment in a nearby city, increasing the time for her commute to work, but giving herself space to create a personal life. However, moving did not ease the dissonance she felt between her teaching life and her personal life, and she remained unsure of how to balance the demands of the job, the needs of her students, and her desire to have a full life. At the end of her second year of teaching, she resigned from her teaching position, moving home to help her family until she determined what she wanted to do next. She has since returned to college, earned a master's degree in library science, and works on a college campus as a librarian.

2026 Participant Updates

Javier had been a long-term substitute teacher, but he underwent a complicated surgery on his spine in the neck area, and it has taken longer for it to heal. He has also almost completed his master's as a full-time in-resident student and, after two carpal tunnel surgeries, he has been playing violin again and plans to return to teaching.

Xavier is still teaching full-time as a middle school orchestra teacher in the same district where he began teaching after the pandemic. However, he is now at a different middle school where he is the only orchestra teacher in the building and he appreciates the independence. He plans to stay in teaching and remain at that middle school because, as was explored in the third year of teaching, he finally had built a culture and they were his students, and he also felt supported by his administrators.

Krystal is still teaching in her original district, but she became an assistant director at the high school. She is still helping at the middle school, and they were looking for a new full-time teacher. She decided that being an Assistant-director would give her more flexibility to spend quality time with her daughter. Her parents, whose house is about six hours away, moved into her house during the school year to help with her daughter for a couple of years. Now, she has just married again, he adopted her daughter, and they are a happy family.

After the pandemic, **Tricia** returned to teach general music in person, even though she still contemplated whether to make a career change. She said, "It is nice to be back in the classroom." Tricia led Eurythmics training for the music teachers in her district and taught solfege for their summer Kodaly program. She created yearly, monthly, and unit plans for teachers in her district, and she continues to teach.

Oscar is still teaching having moved from a rural to an urban district. He now teaches middle school band in a low SES district, and his 8th grade group was selected to perform as honor ensemble at the state MEA. He is working on his master's degree in conducting during the summers and he and his wife have a toddler at home.

Chapter 10

Philosophy Statements

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Etude for Writing a Vignette

Etude for Writing a Vignette: Choose One Approach from Below to Write a Vignette

1. Reflection-in-Action

- a. Vignettes can dramatize moments of reflection-in-action such as when a teacher, leader, or student faces uncertainty and must “think on their feet.”
- b. Example: A band director adjusting rehearsal mid-stream due to an unexpected student response could embody Schön’s “reflection in practice.”
- c. What you write: a one paragraph story about this observation.

2. Exploring your Teaching Repertoire

- a. Your teaching repertoire is, in simpler terms, your teaching toolbelt. Think of it as the accumulated experiences, metaphors, and examples that you use (or think about using) when teaching students. Reflection on how you use your teaching toolbelt will help you to better see your teaching character in action.
- b. A vignette could show a teacher drawing on a formative moment from their early training (reflection-on-action) to guide something they are trying to get the students to learn, navigate a tough professional decision, or even in interactions with colleagues.
- c. What you write: one paragraph that talks about two or three of the teaching techniques you have (or would like to have) in your toolbelt.

3. Changing course – Plot Twist

- a. A powerful vignette might showcase a turning point where you rethink your core assumptions about a situation rather than just going with your gut.
- b. Example: A teacher abandons their belief about classroom management after observing it backfire repeatedly. They imagine a scenario where they rethink the student’s experience rather than just repeating the same tactic and hoping for a different result.
- c. What you write: a one paragraph story about how the turning point impacted the students and teacher.

4. The School or Program as Context

- a. Vignettes can be about institutions such as schools, arts organizations, communities. Institutions such as these are constantly changing and getting a pulse of the change, and how you feel about it requires reflection.
- b. Teachers and students as members of the school or music program. Characters might innovate or evolve to enhance or challenge norms such as what might have been common practice just last week. Thinking of how people interact differently in different spaces is key to understanding how the school context can impact your program or classroom context.
- c. What you write: a one paragraph story about how one or two people (students or teachers) interacted in different parts of the school in different ways.

5. Think from Multiple Points of View

- a. Imagining contrasting perspectives can show how different people interact with each other in a music learning environment.
- b. Example: A vignette could center on two educators framing a student's behavior differently, revealing different underlying goals that each teacher has for the student in their specific classroom.
- c. What you write: a one paragraph story about observing differing student expectations.

6. Talk and Improvisation

- a. Thinking about how your talk with students (e.g., how you interact and speak when teaching) can show how unscripted and unresolved moments might feel to you as a teacher.
- b. Example: a vignette could capture moments where student input and a teacher's self-awareness changed a lesson in surprising ways.
- c. What you write: a one paragraph story about how an unscripted or unresolved moment made you feel.

Etude for Developing a Teaching Metaphor

This exercise invites you to explore the beliefs, experiences, and images that shape your emerging identity as a teacher. By developing and revisiting a personal metaphor, you will make your philosophy visible and create an anchor for reflective practice over time.

1. **Reflect on formative experiences and beliefs** (Pillars and raw material for anchors)
 - a. Begin with personal philosophy discussions and a review of one or more of the chapters in section one of this book.
 - b. Reflect on your own:
 - Early educational experiences
 - Beliefs about teaching and learning
 - Hopes for your future (or current) classroom
2. **Create a metaphor** (Making beliefs visible)
 - a. Ask: “A teacher is... what?”
 - b. Develop your metaphor through:
 - Short written statements that expand on your idea
 - Visuals (e.g., drawings or photos)
 - Peer discussion to promote clarification and refinement

Prompt: “Choose an image, object, or role that best represents your current idea of what it means to be a teacher.”

3. **Connect metaphor to teaching practice** (Activating anchors)
 - a. Integrate metaphor reflection with teaching experiences (e.g., small-group teaching, practicum work, observations)
 - b. Ask yourself:
 - Does my metaphor still fit this experience?
 - What assumptions does my metaphor reveal?

Method: Field notes, teaching videos, structured reflection prompts

4. **Revisit and Revise the Metaphor** (Anchors over time)
 1. Reflection over time and after teaching experiences can help you re-evaluate your metaphor.
 2. However, changes should only happen if your experience has altered your perspective.
 3. Meet with a peer or mentor to make your metaphors more music-specific or nuanced if needed.

Example: A student changes from “teacher as GPS” to “teacher as gardener” after realizing the importance of student relationships and growth over direction.

5. **Use the Metaphor as an Identity Scaffold** (Beliefs and anchors related to identity)
 - a. Reframing through metaphor helps you to:
 - Articulate complexity

- Understand evolving roles you may occupy and/or embody
- Internalize teacher identity within social and music-specific contexts

Link with Schön: This aligns with reflection-in-action (adapting metaphor during your teaching) and reflection-on-action (reassessing metaphor after your teaching experiences).

6. Extend with Multimodal and Longitudinal Reflection (Recommended)

- a. Use varied formats (audio, drawings, concept maps)
- b. Sustain your metaphor analysis across semesters to capture deeper levels and insights into your identity development

Etude: Second Approach to Writing a Three-Paragraph Narrative — Creating a Vision Statement or Teaching Philosophy Essay

This etude offers a structured approach to composing a three-paragraph narrative that clarifies your vision as a music teacher. While vignettes and metaphors invite reflection through story and image, this exercise moves you toward a more formal articulation of your beliefs, goals, and pedagogical commitments. The goal is not to produce a polished document immediately, but to draft a focused narrative that captures who you are, what you value, and what you hope to cultivate in your students and classroom community.

1. Brainstorm Core Beliefs and Experiences

Begin by identifying the pillars that shape your teaching, including your core beliefs about music, learning, students, community, and the role of schools. Reflect on formative experiences that have influenced these beliefs, such as teachers who shaped you, rehearsals that transformed your understanding of musicianship, moments of struggle or success in practicum settings, or philosophical ideas that resonated deeply. Consider questions such as: What do I believe about musical growth? What responsibilities do I hold as a music educator? What does meaningful learning look and sound like in my classroom? This brainstorming stage provides the raw material for your narrative.

2. Define Your Long-Term Vision

Next, articulate your long-term vision. What kind of musical and human development do you hope to foster over time? Envision the culture of your future or current classroom. Do you see a space centered on collaboration, creativity, technical excellence, belonging, critical thinking, artistry, or social responsibility, or some meaningful combination of these values working together? Think beyond daily lessons to the broader arc of student growth. Your vision should reflect both aspiration and purpose, including what you are working toward and why it matters.

3. Select Either a Vision Statement or a Teaching Philosophy Essay

Decide whether you will craft a concise vision statement or a more expanded teaching philosophy essay. Both formats can be organized using the same three-paragraph structure introduced in the first etude. For example, your narrative might begin by addressing why music matters, articulating what you value most about music and its role in education. The second paragraph can focus on what students will learn, describing the kinds of musical, personal, and social growth you hope to foster. The third paragraph can clarify what kind of teacher you aim to be, highlighting the pedagogical values, musicianship, and mentoring stance you hope to bring into your classroom. A vision statement condenses these ideas into a brief, forward-looking form, while a teaching philosophy essay allows more space to explain and illustrate them through experience.

4. Weave in Philosophical Foundations

As you draft, connect your ideas to broader philosophical foundations introduced earlier in this text. Consider how your beliefs align with traditions such as reflective practice, praxial music education, or experiential learning. You do not need to cite theorists formally in this exercise, but your writing should demonstrate that your thinking is informed by established ideas about

teaching and learning. This step helps situate your personal vision within a larger professional conversation.

5. Highlight Pedagogical Strategies

Move from belief to action by identifying specific pedagogical strategies that reflect your vision. How will your commitments shape rehearsal techniques, assessment practices, repertoire choices, student leadership opportunities, or approaches to feedback? If you value creativity, how will improvisation or composition appear in your curriculum? If you prioritize belonging, how will classroom norms and repertoire reflect diverse musical identities? This section ensures your philosophy remains actionable rather than abstract.

6. Make It Discipline-Specific

Finally, ground your narrative in the realities of music education. Avoid generic statements that could apply to any subject area. Instead, describe what your vision looks and sounds like in a choir rehearsal, band sectional, general music classroom, or studio lesson. Refer to musical processes such as listening, performing, creating, and responding, as well as the social and artistic dimensions unique to music learning. A strong music-specific philosophy demonstrates both pedagogical insight and disciplinary commitment.