Sustainable Change in a Teaching Career:

A Self-Study of an Evolving Music Educator's Journey

by

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ABSTRACT

The purpose of the study is to examine how professional growth is sustained over time through exploring a teacher's narrative of personal and professional growth. The central question of this dissertation is: What creates sustainable and continuous positive professional change and growth in a teacher's professional life? In this study, I discuss my journey towards understanding my practice while teaching a collegiate course and the implications of my journey for continual professional and personal growth.

I used self-study methods to interrogate the personal, professional, and contextual experiences that shaped my thinking about teaching, learning, and my practice. The process of reflection was prompted by various data sources, including journal entries, storytelling, memory work, an experience matrix, concept-mapping, and education-related life histories. This self-study also includes action research projects that I conducted while teaching a college course over seven semesters. Data for action research projects included student reflective writing, observations of their learning, video recordings of group project meetings, and student value-creation stories.

Through reflection on how my personal, professional, and contextual knowledge of teaching developed, I examine how the values I held, the inquiries I undertook, and the communities in which I engaged affected my learning about teaching and shaped both my continuing professional development and who I am becoming as a teacher. Values that emerged in my teaching practice included: creating a student-friendly learning atmosphere, building a learning community, and being a reflective learner. Change agency functioned as a teacher lens and impacted student learning. I also analyzed patterns between my instructional plans, actions, and learning experiences in multiple professional communities. Professional and personal development relied not only on formal learning but was also promoted by informal learning opportunities and a personal learning process.

Findings suggest that teachers' attempts to engage with external resources and awareness of their personal orientations as internal resources appear essential for sustainable change in teaching practice. Teacher professional growth requires exercising positive personal

qualities, such as confidence, compassion, and courage, as well as resilience as an educator and a lifelong learner. Teacher reflection and self-study play a pivotal role in enabling teachers to sustain professional growth.

Keywords: Self-study, teacher development, teacher-self, change agency, teacher personal and professional growth

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OVERVIEW OF THE STUDY

Introduction

On a flight from South Korea to Phoenix, Arizona, August 4th, 2013:

"Wow, look at those city lights! I even see several baseball parks down there. Arizona doesn't look like a sandy desert at all!" My husband kept pressing his face closer to the plane window to get a better view of Phoenix at night. As I leaned next to him, I realized that I was not crying anymore, as I had done when I left my family and headed to the international airport in South Korea. Instead, I was overwhelmed with excitement about starting a new chapter of my journey in the United States. At the time, I was unsure how my prior K-6 teaching career in South Korea would affect my learning in a graduate program in a foreign country. I was excited about the opportunity to be a full-time learner in this new environment and thought that if I was leaving the past behind, then maybe I should not rely so much on my prior experience.

When I relocated from South Korea to the U.S. in 2013 to pursue my graduate degree in music education at Arizona State University, I was in the middle of my eleventh year of teaching music in an elementary school. During my tenth year of teaching, I realized that while I understood that "practice makes perfect" through my experience performing on stage as a musician, I was still looking for an answer, as a music teacher, to the question "What makes good teaching?" The following year, with this question in mind, I started a new chapter of my life as a music educator and scholar in a new cultural environment.

Studying in a master's and then a doctoral degree program became an opportunity for me to see how my professional knowledge and experience played a role in my teaching practice. My formal and informal learning in this academic community helped me develop new perspectives as a teacher/scholar. Eventually, I became a Teaching Assistant and was assigned a course for non-music majors called Music for Children and Youth, which I taught for seven semesters. While teaching and studying through this new lens as an evolving teacher/scholar, I examined my wonderments about various aspects of music learning and teaching and explored the connections between theories and practice by implementing changes in the course. The

experience of teaching and iterating this course through action research projects helped me become more aware of the influence of my own teaching on my students' learning and, eventually, led to self-study of my own teaching practice.

Purpose of Study

This study describes how I developed a personal, professional, and contextual knowledge of teaching while serving as the instructor for the music education course Music for Children and Youth. Over seven semesters of teaching, I conducted action research studies in this course and engaged in professional development activities in and out of a graduate program that impacted my teaching. Initially, I planned to focus my dissertation on a single action research project to examine the changes that I had implemented into my teaching and the impact of those changes on students' learning experiences. As part of the journey to better understand my teaching and student learning, this initial research focus evolved to self-study of the continuous project of learning to teach as I experienced it over seven semesters. The purpose of this study, then, is to examine how professional growth is sustained over time, and to glean from one person's narrative how sustained professional growth might occur for other educators.

In the sections below, I describe the context for this study and its gradual evolution, leading to the research questions for this document. Then I explain the potential significance of this study and provide an overview of the chapters in this document.

Context

Music schools and departments in the U.S. offer diverse music courses for different groups of students, such as students who are pursuing careers in teaching music and music performance, and students who do not major in the field of music but who are interested in the subject. For students who do not choose music as a major, courses may include music theory, music history, music appreciation, music production, songwriting, private or group lessons, ensembles, and survey courses of the music of different styles and cultures. These music courses are designed to meet the needs of students from all disciplines regardless of their prior musical backgrounds and may be used as liberal arts electives or humanities electives. Other courses are designed specifically for students planning careers in early childhood education,

elementary education, or special education. The course that I taught – Music for Children and Youth – was originally designed to serve these students but had evolved to a course open to all majors, which I describe later in this document.

Students enrolled in college music courses bring a wide range of musical knowledge and skills to these classes and may exhibit various attitudes toward learning music (Berke & Colwell, 2004; Hylton, 1980; Kane, 2005; Schopp, 1992). Some students have rich oral traditions, others read music. Some perform fluently, and others identify as listeners and movers. Eccles (1983) suggests that non-music majors consider their own perceived musical abilities when deciding whether or not to engage in new musical learning. For my own purposes, as I began to teach Music for Children and Youth, I wondered whether a meaningful takeaway for college students from a course focused on education and music for children and youth might be their continuing desire to engage in music-making or to incorporate music into their own lives and practices.

The diverse levels and types of students' musical abilities and experiences and a wide range of individuals' motivations in a college course may challenge music educators to develop courses in which all students find and recognize their own success in learning (Austin, 2000). Educators also face a variety of social and cultural issues in their practice, as they seek out approaches that provide practical solutions and theoretical understandings of phenomena in classrooms and among learners. In music education, researchers have been discussing curriculum innovation ideas that can promote greater creativity, increased participation, and more diversity in music learning (Austin, 2000; Burnard, 2007; Kratus, 1991). Some music educators, including those who teach those in university settings, aim for flexible curricula in which each student's musical ability and musical background is honored and included (Hietanen & Ruismäki, 2017; Vannatta-Hall, 2010). One of my wonderments, as a college course teacher, was: In what ways can collegiate music educators provide students with opportunities to recognize that the diversity of their own experiences (musical, teaching, leadership) and those of their peers may benefit their own success in learning?

Wenger (1998) suggests that the mutual engagement of participants in a group setting, such as a class, is a practice of community, and what makes the mutual engagement productive

is the diversity of members' experiences and backgrounds. In *Communities of Practice*, Wenger (1998) points out that in institutional teaching and learning, where students struggle in "one-on-one combat," even collaborating is sometimes considered competing. Community as a class experience may be rare. One reason for this may be that students do not find meaningful connections between experiences developed throughout their lives and what they do in a course. Further, in a music class, the relative deprivation of musical competence that some students perceive when comparing themselves with peers of different musical experiences may hinder them from being active participants in learning (Auh, 2004; Berke & Colwell, 2004). Conversely, not all students with abundant musical backgrounds find themselves excited to be working with peers with less musical confidence. So, I wondered: What does it take to create a community of learners in college music courses? What are the learning conditions under which students with various music backgrounds can actively participate in a music learning community? How does Wenger's idea of community of practice support individual student learning? And under what class environment conditions can students appreciate individual members' contributions to learning? These questions led me to look at my practice in the college music course I was teaching.

Throughout the seven semesters I taught, I explored the musical learning experiences of college students who enrolled in Music for Children and Youth. I examined different facets of creating a musical learning community in a college music course where students developed mutual engagement as a practice and shared their concerns and passions about what they were learning and doing. Working as an action researcher, I examined how musical learning communities developed through a group music learning project, the impact of this group project on student learning, and my decision-making and roles as a teacher.

Each semester I designed and redesigned the course based on social theory (e.g. Wenger's *Communities of Practice (1998)*; Wenger and her colleagues' idea of *cycles of value creation (2010)*, Green's *Informal Music Learning (2002)*, Schön's *Reflective Practitioner (1983)*) and on my own professional and personal experience. I aimed to understand how a musical community of practice project might enhance student informal learning through interaction among

peers with a variety of musical backgrounds. I attempted to assess the impact of the learning community both on my students and on my teaching. I examined what students experienced and what happened in a group musical learning project in an effort to set conditions for sustainable improvement in my practice. I engaged in critical reflection on the ways that adopting a theory, *communities of practice,* impacted students' learning and my practice.

More specifically, I focused on student experiences in a "Community of Music Learners" project embedded in Music for Children and Youth and the values students identified as their successes in learning during the project. I designed the Community of Musical Learners project to encourage students' social participation and music learning in peer groups. Therefore, I also aimed to reframe a collegiate music learning context as a musical learning community. The social theory of "community of practice" proposed by Wenger (1998) informed this project, and I examined the concept of learning as explained by participation in the community of practice. Questions framing my inquiry throughout the seven semesters included:

- How do students describe learning in a musical community of practice?
- How do the participants develop their own community of practice?
- In what ways do the concepts of learning-as-belonging and learning-as-social-participation explain what occurs in a musical community of practice in a higher music education context?
- In what ways does the level of social participation of students change during the project?
- What are the connections between participation and learning?
- What are the instructor's roles in facilitating a community of musical learners in a music education course?

Integrating action research in my class encouraged me to become reflective about my implementation of changes and to respond to students' needs as a process of problem-solving in my teaching. As I finished my last semester of teaching at ASU, I reread students' works and my teaching journals that I documented over seven semesters. I found themes regarding my teaching that often paralleled students' reflections about their learning experience in my class. I came to the realization that patterns of my teaching described in my students' comments were

strongly connected to research projects in which I was engaged and learning experiences in professional learning communities to which I belonged. I acknowledged that teachers' learning should lead to improvement of their teaching and to improvement of students' experiences. While I appreciated the ways in which "we teach who we are" (Palmer, 2017), I needed to critically question my own ways of solving problems in teaching.

To better take account of my teaching, I shifted my attention to why some issues always captured my attention as a teacher, how my personal beliefs and learning experiences affected my own problem solving, and, in turn, how I developed my own ways to teach who I am, and how my personal and professional growth impacted students' learning experiences. Thus, I engaged in self-study and started to write my personal stories of learning and teaching experiences over seven semesters of the Music for Children and Youth course at ASU. The purpose of this self-study, then, is to examine conditions for teachers to sustain change and personal growth throughout their careers through a teacher's journey towards understanding of teacher-self, practice, and professional learning. Through this self-study, I examine how the values that I held as a university teacher-to-be affected my learning about teaching and became an important source of inspiration that shaped who I am becoming as a teacher throughout my continuing professional development.

Research Questions

- How did my personal and professional transition (learning and teaching in a foreign country) impact my attitude towards change?
- How did my personal, professional, and contextual knowledge of teaching impact my teaching practice?
- How did my teacher/researcher lens develop while teaching and learning in a graduate program?
- What creates sustainable and continuous positive professional change and growth in a teacher's professional life?

The Significance of the Study

Through this self-study, I explore how teachers can grow continuously throughout their careers by looking at my own personal journey towards change in practice. Kaplan (2002) suggests that "self-study requires a continual self-examination of one's teaching motives, principles, and beliefs" (p. 32). Through this self-study, which explores various facets of personal and professional knowledge development of a becoming-music-educator, I hope that we might deepen our understanding of teaching as a lifelong endeavor and a meaningful career.

Teachers face challenging professional life issues throughout their careers – lack of support, lack of intrinsic motivation, intense demands, or dissatisfaction (Brand, 2002; Ingersoll, 2001). Regardless of these obstacles, teachers continue to teach, and many seek out new learning opportunities and professional growth throughout their careers. As an evolving learning process, teacher development not only relies on formal learning but also on informal learning and the knowledge gained through experience. Professional development may be sponsored by institutions and can be self-initiated by teachers. Individual teachers who study their own practice, contribute positively to their professional communities by engaging in efforts to connect knowledge and practice through critical questioning, and by reflecting on their actions and the impact of these on student learning.

This self-study of a becoming-music-educator's personal journey toward an understanding of teaching practice and sustainable professional development might remind us to consider not only various influences that shape teachers' practice but also the importance of individual teachers' awareness of their agency in shaping conditions for their lifelong development. Also, thinking about how to encourage teachers to direct their own professional development by connecting to potential resources around them can enhance the knowledge and practice of teacher education.

Chapters of the Document

In Chapter One I provided the context for this self-study, the purpose, research questions, and rationale. Chapter Two is a review of literature about the nature of teacher professional growth, teacher professional agency, and teacher professional development.

Chapter Two also includes issues that shaped my inquiry while teaching Music for Children and Youth: how non-music majors perceive music learning in higher music education, problems of institutional learning contexts, and how students engage in music making in their lives. In Chapter Two, I also outline social learning theories that influenced my teaching practice: *Situated Learning* (Lave & Wenger, 1991)*, Communities of Practice* (Wenger,1998) and value-creation storytelling as a qualitative assessment tool in communities and networks (Wenger et al. 2000).

In Chapter Three I provide a background of Music for Children and Youth and describe my self-study method. I outline questions that guided action research within each semester. I also describe the process of data generation and analysis, trustworthiness, and ethical considerations.

Chapter Four is comprised of narratives of my experiences as a collegiate music teacher over seven semesters of teaching Music for Children and Youth. In this Chapter I describe each class I taught by semester, what I discovered and questioned while teaching, frameworks that inspired me to make changes in my practice, and experiences in professional communities that became part of the scholarship of teaching and my professional growth.

In Chapter Five, I discuss teacher change agency in teaching practice, the composition of teacher as change agent – *personal educational history, community engagement, professional development, and values and beliefs about teaching and learning*, and the process of how teachers develop a critical lens, and the role of teachers' critical lens in connecting external and internal resources for sustainable change in their teaching careers.

The Epilogue following the final chapter serves as a concluding story. In this story, written while finishing my dissertation, I describe what happened after teaching Music for Children and Youth, and, specifically in 2020, during the pandemic, what I look forward to as a music teacher.

CHAPTER 2

DISCUSSION OF RELATED LITERATURE

Introduction

The purpose of this study is to examine how teacher professional growth is sustained over time and how sustained professional growth might occur for other educators through exploring one teacher's personal journey toward an understanding of teaching practice. The topics covered in this chapter include the nature of teacher professional growth, teacher professional agency, and the potential of teacher professional development to bring about teacher change in practice. In addition, this chapter provides an overview of ideas and theories that shaped my inquiry while teaching a college course Music for Children and Youth, as well as frameworks that underpin my actions and my philosophy. These topics include: (a) how non-music majors perceive music learning in higher music education, (b) problems of institutional learning contexts, and (c) how students engage in music making in their lives. Frameworks that shaped action in my teaching practice include *Situated Learning* (Lave & Wenger, 1991)*, Communities of Practice* (Wenger,1998) and value-creation storytelling as a qualitative assessment tool in communities and networks (Wenger et al. 2000).

The Nature of Teacher Growth

Professional development is part of a career in teaching, particularly in preK-12 education contexts. When attending professional development sessions, teachers may meet like-minded others who are at different stages of their careers. No matter how many years of teaching experience they have, preservice teachers, experienced teachers, and retired teachers who engage in professional development sessions may establish networks with other teachers that sustain them in their work. From this perspective, teaching is a lifelong learning process, yet, not all teachers have long and distinguished careers in education. According to a report from the National Center for Education Statistics (2018), about 16% of teachers leave the profession or change schools each year, two-thirds of them for reasons other than retirement, and about a half of new teachers leave teaching within five years.

Researchers who have examined the factors influencing teacher performance and retention recognize that a lack of motivational factors can lead to poor teacher performance and impact teacher retention as well. These motivation factors include:

- Working conditions: administrative support and leadership, school atmosphere, safety, facilities, and staff relationships (Ingersoll & Smith, 2003; Liu, 2005, Tickle et al., 2011);
- Compensation: salary, prestige, benefits, and positive assessment by others (Armstrong, 2006; Sansone & Harackiewicz, 2000);
- Teacher characteristics: teaching experience, teacher qualification, and teacher autonomy (Allensworth et al., 2009; Boyd et al., 2005; Ingersoll & Smith, 2003; Liu, 2005);
- Student characteristics: student behavior and attitude, background (Harrell & Jackson, 2004; Kelly, 2004; Liu & Meyer, 2005).

Regardless of the factors that influence teacher turnover, some teachers do grow and seek sustainable change in their practice. Berliner (1994) examined teachers' acquisition of pedagogical expertise and, by adapting Dreyfus and Dreyfus (1986), proposed five stages that outline how individual teachers move from novice to expert: Novice Level (stage 1), Advanced Beginner Level (stage 2), Competent Level (stage 3), Proficient Level (stage 4), and Expert Level (stage 5). Berliner describes characteristics of teachers in each stage of development:

- Novice Level: Berliner describes this stage as gaining experience and learning features of situations. Novices are deliberate and relatively inflexible compared to experienced teachers, and they tend to follow context-free rules. Student teachers and many first-year teachers may be considered to be in this developmental stage.
- Advanced Beginner Level: As novices gain experience, especially when recognizing that meaningful past episodes connect to their present experience, they develop strategic knowledge by finding patterns in their practice. However, by labeling and classifying contexts and events without fully understanding their responsibilities for action, teachers in this stage are still not likely to leverage their agency in the situation.

- Competent Level: Berliner explains that most advanced beginner teachers reach a level of competent performance as they gain further experience and feel motivated to succeed. Competent level teachers have the ability to set priorities and determine the means to achieve goals that they have in mind. Based on their experience, teachers understand their agency in decision making such as curriculum design and classroom instruction. At this stage, teachers follow their own plans and develop flexibility by responding to data that they collect in their practice. As they feel more responsibilities about what they do than in earlier stages, they are likely to be conscious of their successes and failures in teaching.
- Proficient Level: Berliner explains that competent teachers reach this level by developing know-how and an "intuitive" sense of situations; they notice similarities among events without conscious effort. Teachers at this level are likely to be analytic and deliberate in making decisions.
- Expert Level: Expert teachers show fluid performance with an intuitive grasp of the situation, which Berliner describes as "going with the flow."

Berliner (1994) also suggested propositions about expertise in pedagogy based on the data that he and his colleagues collected through years of observing teachers:

- Proposition 1. "Experts excel mainly in their own domain and in particular contexts" (p.18). Since expertise requires a great deal of time and experience, domain-specific knowledge and skills are acquired through lengthy experience and time. The contextualized knowledge that expert teachers demonstrate, in Berliner's observations, includes teacher knowledge of students, such as knowing cognitive abilities of students they regularly teach, knowing individual students personally, and shared expectations between students and teachers.
- Preposition 2. "Experts often develop automaticity for the repetitive operations that are needed to accomplish their goals" (p. 22). Through the review of studies on expert teachers, Berliner recognized that expert teachers display more repetitive chains of

behaviors in teaching than novice teachers. Expert teachers know the priorities of what to do, have order in lessons, and have set well-practiced routines when needed.

- Proposition 3. “Experts are more sensitive to the task demands and social situations when solving problems” (p. 28). Berliner recognized that, when planning for instruction, expert teachers needed information about students and were sensitive to the social and physical environment in which they teach. With their sensitivity to the social cues emitted in the situation, expert teachers implement change in their instruction based on their interpretation about student involvement and the mood of class.
- Proposition 4. “Experts are more opportunistic and flexible in their teaching than are novices” (p. 4). This characteristic of expert teachers is described as an ability to take advantage of new information and to quickly bring their interpretations about the situation into action (Glaser, 1987). Borko and Livingston (1988) describe the opportunistic quality that expert teachers display as improvisational performance skill. Berliner explains that expert teachers catch teachable moments based on their past experiences.
- Proposition 5. “Experts represent problems in qualitatively different ways than do novices” (p. 38). Berliner found that expert teachers have better skills to label problems of a situation and provide more solutions to the problems than novices. Expert teachers analyze the demands of a task and anticipate problems that students might experience. They have a wealth of knowledge about how students think and have an extensive experience dealing with student errors.
- Proposition 6. “Experts have fast and accurate pattern recognition capabilities. Novices cannot always make sense of what they experience” (p. 44). Expert teachers display better interpretive competency than novice teachers. Expert teachers interpret classroom information in reliable ways by providing plausible explanations of what occurs in the classroom. Berliner suggests that expert teachers know what to pay attention to and how to interpret visual cues with consistency.
- Proposition 7. “Experts perceive meaningful patterns in the domain in which they are experienced” (p. 52). Berliner found that expert teachers respond to inferences about

what they see and perceive more meaningful patterns in learning contexts than novices. Berliner explains that expert teachers impose meaning on phenomena in their domain of expertise.

- Proposition 8. “Experts bring richer and more personal sources of information to bear on the problem that they trying to solve” (p. 57). When addressing problems, expert teachers provide more detailed analysis of situational data and are more creative and thorough than novices in descriptions of ways to solve concerns.
- Additional propositions: Berliner added that expert teachers take a “less literal and more inferential view of teaching” (p. 59). Expert teachers are more evaluative and focus on the atypical as a matter of interest.

Interestingly, although Berliner’s model of teacher expertise has been widely used, Berliner does not describe how professional development occurs. In this model, teachers are isolated individual actors. Similar to Berliner’s model, Steffy and Wolfe (1997) proposed the Life Cycle of the Career Teacher that consists of six phases of teacher development: Novice, Apprentice, Professional, Expert, Distinguished, and Emeritus. Steffy and Wolfe (2001) suggest that these progressive phases can be promoted by reflection and renewal but hindered by withdrawal. Their stages include:

- Novice: Steffy and Wolfe (1997) include preservice teachers in this phase, including those in practicum experiences and throughout internships and student teaching.
- Apprentice: This stage includes the induction period through the second or third year of teaching. At this stage, teachers feel responsibilities for their practice and continue to learn to teach by integration and synthesis of knowledge and pedagogy into practice.
- Professional: As teachers gain more experience, they grow self-confident in teaching, and this process is enhanced by feedback from students. Building a respectful and positive relationship with students is key to success for teachers at this stage. Professional teachers also value opportunities for observation, reflection, and interaction with one another.

- Expert: Steffy and Wolfe (1997) write, "Expert teachers anticipate student responses, modifying and adjusting instruction to promote growth. Teachers at this level competently support, facilitate, and nurture growth and development of all students, regardless of their backgrounds or ability levels. Students feel safe in the environment of mutual respect these teachers create" (p. 8).
- Distinguished: Steffy and Wolfe (1997) describe distinguished teachers as "truly gifted" in teaching. These teachers' impact extends to the community beyond their classrooms.
- Emeritus: At this stage, teachers are retired but continue to make a commitment to the profession. These teachers "continue to grow and self-actualize over time" (Steffy & Wolfe, 2001, pp. 16-17).

Similar to Berliner's model, Steffy and Wolfe's model of teacher development is linear and largely individualistic. While these models describe teachers' careers as progressing through stages as teachers gain experiences and become competent in their practice, literature on adult development and career development acknowledges that teachers may display different attitudes, behaviors, and stances during their career (Fessler, 1985; Lynn, 2002; Super, 1994). Lynn (2002) suggests that teachers' characteristics seemed to change over time based on individual teachers' "personal awareness, cognitive development, interpersonal development, and theoretical knowledge" (p. 179). Fessler (1985) recognized influential factors of personal environment for teachers: family support, positive critical incidents, life crisis, individual dispositions, avocational outlets, and life stages. Related to schools and school systems, Fessler describes organization environment factors that impacted teachers; these consist of regulations or management styles of administrators, public trust in schools, community and parent expectations, leadership of professional organizations, and union involvement.

Similar to Berliner (1989) and Steffy and Wolfe (2001), Fessler (1985) also articulates a teacher career that progresses through cycles (Preservice, Induction, Competency Building, Enthusiastic and Growing, Career Frustration, Career Stability, Career Wind-down, Career Exit), but suggests that teachers may move in and out of their careers in response to the influence of

personal and organizational environment factors. Fessler's model emphasizes a teacher career cycle that occurs within a dynamic and flexible personal and social environment.

- Preservice: This stage refers to the beginning period of preparation for a professional role. People in the preservice stage include college students who study in teacher preparation programs, and teachers who participate in development or re-training programs because they changed positions within the profession or changed positions completely.
- Induction: This stage refers to the first few years of teaching. In this stage, novice teachers are socialized into the school system and strive for acceptance by students, colleagues, and supervisors. They attempt to achieve comfort and security by being in sync with traditional teaching practice as recommended by colleagues or experienced teachers. This stage includes not only novice teachers but also experienced teachers shifting to a new teaching setting.
- Competency Building: Teachers at this stage are receptive to new ideas and seek out opportunities to improve teaching skills and abilities by attending professional development programs. They attempt to build competency in teaching and develop a feeling of confidence and comfort. Fessler (1992) considers this stage as a critical period in the career cycle: teachers who succeed in building competency during this stage are likely to move forward to the following stage — Enthusiasm and Growth.
- Enthusiasm and Growth: At this stage, teachers build a high level of competence in teaching and positively impact the climate of a school community. They are passionate about their jobs and build positive relationships with students, and they constantly seek new ways to improve their teaching skills in order to enrich student learning.
- Career Frustration: In contrast to the enthusiasm and growth phase, teachers in a career frustration stage display a lack of job satisfaction and experience "teacher burnout," which is associated with powerlessness, stress, and disappointments. Some teachers in this stage might question their decision to enter the profession and perceive

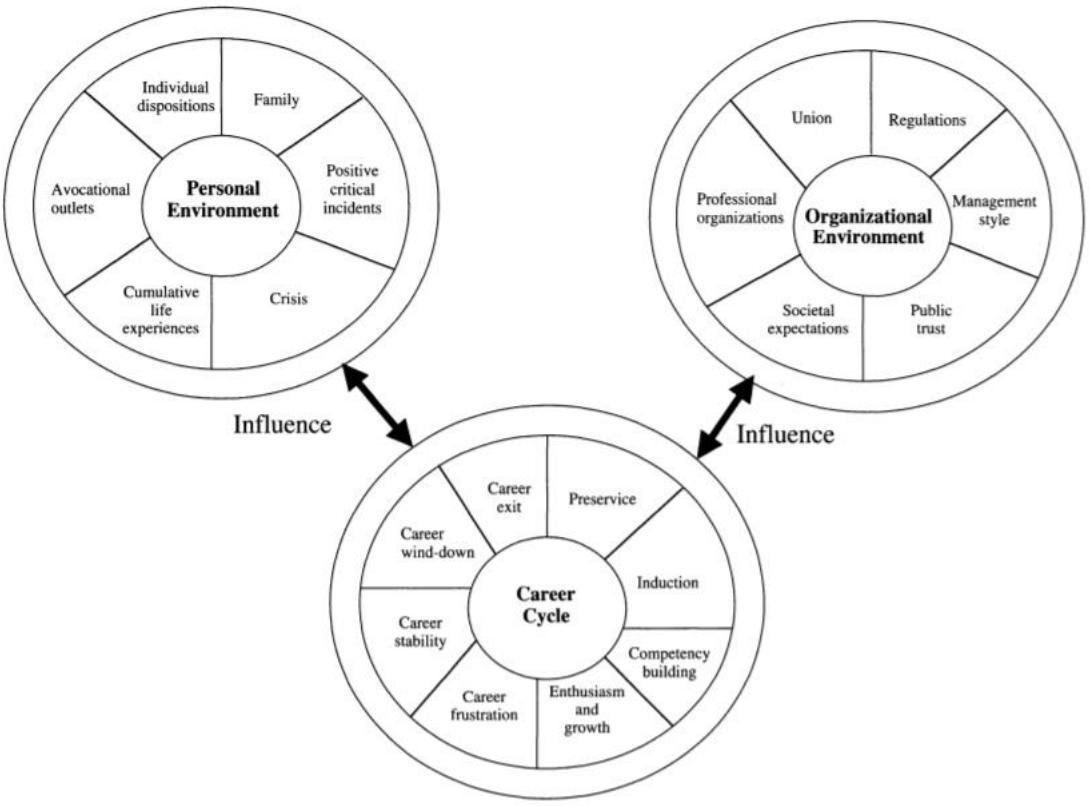
environmental problems as too intense to overcome. For teachers in this stage, renewed attention and change of working conditions might be helpful.

- Stability: During this phase, teachers still display expertise and maintain competency in teaching, but stagnation may become apparent. Teachers at this stage tend to meet what is expected, and some teachers might disengage from their commitment to teaching. For these teachers, professional development opportunities as avenues of experimentation that they can control may lead to renewed growth.
- Career Wind-Down: Teachers who enter this stage are preparing to leave the profession. Some teachers leave their jobs while reflecting on their previous career path positively and look forward to change in their lives, but some teachers experience resentment, bitterness, or mixed emotions about leaving and feel the necessity for change. Some teachers in this stage may return to a preservice or induction phase as they shift their positions within the profession.
- Career Exit: This stage refers to the time when teachers leave the profession. The reasons that teachers leave their jobs include retirement after many years of service, alternative career exploration, forced dismissal, or family issues.

Fessler's model includes professional development at different stages. Fessler's model also implies that professional growth is personally constructed and influenced by the teaching environment (Figure 1). Campbell et al. (2010) suggest that in the process of career movement, teachers' ability to negotiate their circumstances and roles plays an important part "in working through different challenges teachers face as they mature personally and professionally" (p. 51).

Figure 1

Dynamics of the Teacher Career Cycle



Note: Originally published in Fessler, Teacher career cycle (p. 21-44) in Fessler & Christensen (Eds). *Teacher career cycle: Understanding and guiding the professional development of teachers.* Needham Heights, MA: Allyn & Bacon, 1992, p. 36.

These models of teachers' career growth and development provide possible frameworks to examine change and the meaning of change in my practice. These models also provide possible ways to reflect on the impact of personal, professional, and contextual knowledge on the development of my teaching and may be a means of considering the directions of my lifelong professional learning. Further, as an outcome of this study, understanding of characteristics of teachers' career development may help build a model that demonstrates connections to the conditions that create sustainable and continuous positive professional changes and growth in a teacher's professional life.

Professional Development for Teachers and Teacher Change

Teachers engage in many different forms of professional development to improve their teaching practice throughout their career. Clarke and Hollingsworth (2002) suggest that teachers' professional development may be related to different perspectives of change in teaching practice, and they describe six perspectives on teacher change:

- Change as training—change is something that is done to teachers; that is, teachers are ''changed'' by training;
- Change as adaptation—teachers ''change'' in response to something; they adapt their practices to changed conditions;
- Change as personal development—teachers ''seek to change'' in an attempt to improve their performance or develop additional skills or strategies;
- Change as local reform—teachers ''change something'' for reasons of personal growth;
- Change as systemic restructuring—teachers enact the ''change policies'' of the system;
- Change as growth or learning—teachers ''change inevitably through professional activity''; teachers are themselves learners who work in a learning community. (p. 948)

Clarke and Hollinsworth (2002) argue that there has been a historical shift in the focus of teacher professional development from training programs aimed at teachers' mastery of skills and knowledge to the process of teachers' active participation in professional development that shapes change in their practice. They explain that earlier conceptions of professional development, which implied training to repair a deficit of teacher knowledge and skills, have been criticized throughout the literature (Guskey, 1986; Howey & Joyce, 1978; Howey & Vaughan 1983, Wood & Thompson, 1980). Wood and Thompson (1980) argue that from this deficit view, teachers in in-service teacher training programs are seen as needing to be controlled and forced to work toward the goals for schools and districts rather than as people directing their own professional growth.

Clarke and Hollingsworth (2002) suggest that a key shift is needed from the deficit-training-mastery model to the model of teacher professional growth that respects the agency of

teachers. In newer perspectives on teacher professional development and teacher change, teachers are active learners of teaching, and schools are the teachers' learning communities. From this perspective of teacher change and teacher professional development, Johnson (1996) described professional development as an opportunity for learning, and Jackson and Van Zoost (1974) articulate that teachers' motivation to continue to learn about teaching is to seek "greater fulfillment as a practitioner of the art" (p. 26).

Regarding the impact of professional development on teacher change, researchers proposed various models of the process of teacher change. Fullan (1982) suggests that in-service teacher training programs typically assume that professional development changes teachers' beliefs and attitudes, that teachers' changing beliefs and attitudes will lead to changes in their classroom practice, and in turn, that changes in teachers' practice will bring changes in student learning. Fullan points out that due to this misleading causal chain, many professional development programs fail to lead to teacher change. Pointing out these problems of the implicit purpose of training programs, Guskey (1986) provided an alternative model, asserting that changes in teachers' attitudes and beliefs take place when teachers themselves have evidence that the professional development positively affects changes in student performance. However, Guskey's model was also criticized for representing the process of teacher change as a linear progression (Clarke & Peter, 1993, Cobb et al. 1990).

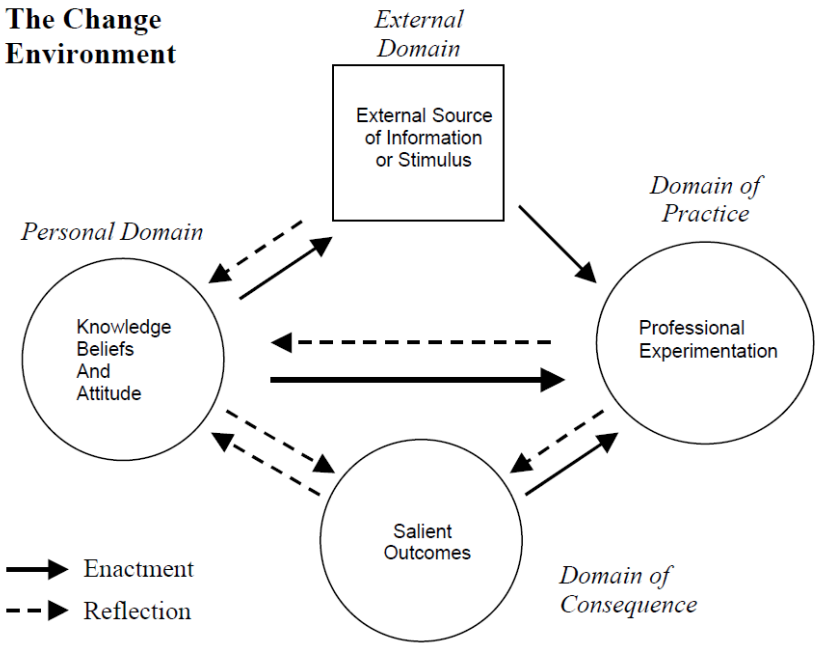
Clarke and Peter (1993) proposed a model of teacher change that represents the complexity of teacher professional growth. Clark and Peter's model was later revised as the Interconnected Model of Teacher Professional Growth (cited in Clarke and Hollinsworth, 2002). The Interconnected Model illustrates four domains of teachers' worlds: the personal domain (teacher knowledge, beliefs, and attitudes); the domain of practice (professional experimentation); the domain of consequence (salient outcomes); and the external domain (sources of information, stimulus, or support) (Figure 2). Clarke and Peter suggest that teacher change takes place through the mediating processes of "reflection" and "enactment" that link these four domains.

According to the researchers, the domain of practice (professional experimentation) includes all forms of professional development in which teachers are involved and is not limited to

class experimentation, yet, much professional development considers teacher change as only taking place in the classroom. In the Interconnected Model, change takes place in any of the four domains, all of which may impact teachers' professional actions, knowledge, beliefs, and attitudes. Clarke and Peter (1993) suggest that change in one domain can "translate" into change in another domain, and they used the term "enactment" to distinguish the translation process (such as translation of a belief or a pedagogical strategy) from teacher's "acting." In this sense, teacher action that takes place in each domain represents the teachers' enactment, a translated change, based on his/her knowledge and beliefs. The Interconnected Model recognizes teachers' agency for their professional growth.

Figure 2

The Interconnected Model of Professional Growth



Note. Originally published in "Elaborating a Model of Teacher Professional Growth," (p. 951), by D. Clarke and H. Hollingsworth, 2002, *Teaching and teacher education*, *18*(8), 947-967.

From the perspective of teacher change as mutual commitment of teacher and school, researchers suggest that teacher change and school reform can be promoted when schools as

workplaces actively provide opportunities for teachers to change their practice, and simultaneously when teachers actively engage in these professional development opportunities (Billett, 2004; Tynjäla, 2013). Lee and Roth (2007), emphasizing the mutual relationship between individual teachers' professional growth and schools as organizations, suggest that "learning individuals make learning organizations what they are while the latter simultaneously provide necessary affordances or action possibilities for its members to develop" (p. 93). Schwier et al. (2004) also view that individual teachers' active engagement in "a process of professional and personal transformation" has the potential to transform the institution (p. 74). This perspective is related to social learning in that individuals' personal transformation relies on their social participation, and in turn, their personal and professional growth influences the shared understanding within the communities to which the individuals belong (Rogoff, 1990).

The Role of Teacher Agency in Professional Growth

There is an emerging tendency in research on teacher professional development to acknowledge of the role of teacher agency (Imants & Van der Wal, 2019; Leijen et al., 2020; Pantic, 2015). Imants and Van der Wal (2019) explain that awareness of teachers' active role in professional growth implies seeking out new solutions to the existing problems of professional development programs in order to create sustainable change in teacher practice and school reform, and that increasing attention to the role of teacher agency in the work environment is crucial. However, regardless of this increasing attention to teacher agency, Biesta et al. (2005) claim that existing teacher change models "underplay and misconstrue the role of teacher agency in educational change" (p. 625).

Research on teacher agency demonstrates various views of agency. While Bandura (2001) describes agency as one's capacity to exercise control over the quality of one's work, some researchers portray teacher agency as teacher action contributing to the shaping of their work, the quality of teachers' engagement, and stances that affect their professional practice (Biesta et al., 2015; Eteläpelto et al., 2013; Goodson, 2003). From a socio-cultural perspective, some researchers view teacher agency as teacher resistance within the social environment. Giddens (1984) suggests that teacher agency is realized within social constraints such as power

structures in educational systems or dominant school cultures. Regarding social constraints, Achistein (2002) also articulates the reality of conflict that influences collective understanding of individual teachers' professional practice and institutional dynamics. These perspectives relate to an ecological understanding of agency that views agency as "an emergent phenomenon of actor-situation transaction" rather than as something that a person can have (Biesta et al., 2015, p. 626). From this ecological point of view, Emirbayer and Mische (1998) define agency as:

> the temporally constructed engagement by actors of different structural environments – the temporal-relational contexts of action – which, through the interplay of habit, imagination, and judgement, both reproduces and transforms those structures in interactive response to the problems posed by changing historical situations. (p. 970)

Emirbayer and Mische (1998) distinguish three dimensions of agency – *iteration, projectivity,* and *practical evaluation*. Emirbayer and Mische (1998) explain the iteration element, referring to Ortner's (1984) *Theories of Practice,* as "the selective reactivation by actors of past patterns of thought and action, as routinely incorporated in practical activity, thereby giving stability and order to social universes and helping to sustain identities, interactions, and institutions over time" (p. 971). According to Emirbayer and Mische (1998), the projective element entails "the imaginative generation by actors of possible future trajectories of action, in which received structures of thought and action may be creatively reconfigured in relation to actors' hopes, fears, and desires for the future" (p. 971). Emphasizing the capacity of actors, Emirbayer and Mische (1998) describe the practical-evaluative element of agency as an ability "to make practical and normative judgments among alternative possible trajectories of action, in response to the emerging demands, dilemmas, and ambiguities of presently evolving situations" (p. 971). Emirbayer and Mische's (1998) concept of agency, which highlights "reconstructive, (self-) transformative" (p. 1012) action within "collectively organized contexts of action," (p. 974) has the potential to shed light on understanding of teacher agency and professional growth in this study and other inquiries.

Studies on teacher professional development and teacher growth reveal that there are gaps between what teachers need and what they are getting from professional development (Bill & Melinda Gates Foundation, 2014; Calvert, 2016; Killion & Crow, 2011). A Bill and Melinda Gates Foundation study (2014) reveals that teachers long for professional development programs that are teacher-driven, recognize teachers as professionals, and value teachers' insights. Calvert (2016) describes teacher agency as "the capacity of teachers to act purposefully and constructively to direct their professional growth and contribute to the growth of their colleagues" (p. 52). Teacher agency enables teachers to become aware of their role in their professional learning and to take action for achieving their goals in their careers. These findings imply that teacher agency contributes to the quality of teachers' career and professional development.

In a study that examined teachers' needs for professional development through interviews with 26 educators, Calvert (2016) describes ways to advance teacher agency when designing professional development:

- Tap into teacher leadership and teachers' intrinsic motivation. When teachers are treated as experts and decision makers, they want to master their crafts and long to construct solutions to real classroom challenges.
- Support teacher engagement by helping teachers grow professional learning networks.
- Balance control with support based on teachers' needs.
- Establish a culture of continuing learning in school communities and guide teachers towards authentic professional learning goals.
- Start small and go large by providing capacity building and support for teachers. (pp. 54-55)

The literature discussed above emphasizes teachers' roles as change agents in professional development and their practice. In this self-study, teacher agency as an "actor-situation transaction" explains how my personal and professional transitions impacted my attitude towards change and how I incorporated personal and professional knowledge of teaching into my practice. In this self-study, I also describe how students in a college course, including prospective

teachers, become aware of their active roles and responsibilities for their own personal and professional growth. I explain their awareness of agency as a positive change in their professional development. Therefore, the multiple dimensions of agency will support my theorizing about how teachers discover and develop agency that supports their lifelong learning and professional growth throughout their careers.

College Students' Perceptions of Musical Learning in Higher Music Education

Preservice elementary education majors may take one or more courses in music or music education at colleges or universities, either as electives or as one of the fundamental courses to become certified in their fields (Berke & Colwell, 2004; Price & Burnsed, 1989). Preservice elementary education majors who have had successful previous musical experiences as children believe that music is valuable to teach in the curriculum. On the other hand, those who have had negative prior experiences in learning music as children show a lack of confidence in doing music in teacher preparation music courses and have uncomfortable feelings toward teaching music (Barry, 1992). Teachers who perceive themselves as inadequate to teach music tend to be reluctant to be out of their comfort zone and integrate music in their teaching practices. These preservice teachers, who claim to lack previous musical experiences, often compare themselves against those who have musical competence and feel inadequate to learn about and teach music (Hennessy, 2000; Seddon & Biasutti, 2008).

Hennessy (2006) points out that in primary teacher preparation courses, preservice elementary education teachers may have little or no access to the experience of music teaching in practice. Hallam et al. (2009) examined trainee primary teachers' perceptions of their effectiveness in teaching music. The researchers found that many of the preservice teachers agreed that they would be an effective teacher (87%), while only 47% agreed that they were confident about teaching music or including music in their practices. Hagen (2002) also found that, overall, preservice teachers who are required to enroll in general subject courses tended to be more comfortable with teaching general subjects than music.

Many studies reveal that the lack of confidence in teaching music among preservice teachers stems from their prior experiences, schooling, and their lack of content and pedagogical

knowledge of music (Auh, 2004; 2006; Bresler, 1993; Kane, 2005; Richards, 1999). In a study of the perceptions of preservice teachers from five countries in relation to the priorities and challenges associated with teaching music in elementary schools, Russell-Bowie (2009) identified that challenges include teachers' lack of musical experience, the low priority given to music in schools, the lack of resources or time to teach music, lack of confidence in the subject knowledge, and inadequate preparation time.

Self-efficacy may also impact college students' perceptions of their own abilities and future practices. According to Bandura (1997), self-efficacy is one's belief in his or her ability to accomplish a certain task. McPherson and McCormick (2006) suggest that teachers' self-efficacy affects students' outcomes, such as musical performance. Preservice teachers with low self-efficacy regarding music have a fear of doing music, such as singing and playing instruments, in front of an audience including a perceived audience of students. They tend to have a narrow perspective on problem-solving and feel that they face a more challenging task than singing or playing really is (Vannatta-Hall, 2010). The "cycle of low expectations" for themselves hinders their successful musical experiences during their teacher preparation courses focused on music (Hennessy, 2000). Therefore, it is important for music educators to help preservice teachers break the cycle of low expectations by working through their preconceived beliefs about teaching and learning acquired during their childhoods.

Then, can music courses in teacher preparation programs help preservice teachers develop or find their musical selves and have confidence in including music in their classes? Austin (2000) claims that preservice teachers who have limited prior musical experience found it difficult to feel that they could become proficient enough to teach music within a single semester, but other studies show that a music methods course can improve preservice teachers' confidence to teach music (Auh, 2004; Colwell, 2008; Jeannerett, 1997). Colwell's (2008) study shows that having a music methods course improves the preservice teachers' comfort level in integrating music in their practice. In Auh's (2004) study, preservice teachers who participated in a music methods course stated that demonstrating in front of their peers was helpful to developing their confidence in teaching music. Jeannerett (1997) advocates a music methods course model

based on three components—curriculum, competency, and teaching strategies, and claims that there was a significant change in preservice teachers' confidence to teach music as a result of taking a music methods course focused primarily on developing musical skills and knowledge and secondly on general teaching strategies.

Vannatta-Hall (2010) suggests that there have been conflicting ideas regarding the content of music methods courses and the types of activities and skills that classroom teachers perceive as useful in their classrooms (Bresler, 1993; Price & Burnsed, 1989; Saunders & Baker, 1991). Walker (2000) claims the necessity of a music fundamentals course focusing on music theory and fundamental knowledge and skills as a prerequisite to a music methods course in order to assist preservice teachers' gaining confidence to teach or integrate music in their practice. Kane (2005) advocates for a music methods course concentrating on the development of content knowledge, practical experiences, and models of teaching music. Berke and Colwell (2004) found that in many universities, the music course that preservice education majors are required to take (if one is required) is designed to provide both fundamentals and methods. On the other hand, some music education researchers criticize music methods courses that focus heavily on music theory, literacy, and traditional musical skills because they may be counter-productive to fostering preservice teachers' active engagement in musical activities (Gifford, 1993; Temmerman, 1997). Vanatta-Hall (2010) suggests that the right combination of musical knowledge and skills and a curriculum fostering the dispositions to teach music can develop preservice teachers' teaching efficacy in music.

Preservice elementary teachers may or may not teach music directly to their students depending on the educational situations in which they teach, but they usually have opportunities to integrate music into their curricula. Preservice teachers' confidence level in their musical ability and their beliefs about the value of teaching or including music in the classroom are related to their practice (Barry, 1992; Berke & Colwell, 2004, Bresler, 1993; Giles & Fresgo, 2004). Russell-Bowie (2009) claims that what preservice elementary teachers believe about the priority and challenges of including music in education in elementary schools will impact their attitudes and practices when they are teaching in schools. It is important for music educators to understand

pre-service teachers' attitudes and beliefs when thinking about designing courses aimed toward developing thought processes, teaching abilities, and classroom practices of preservice elementary educators (Asmus, 1986; George & Hudges, 1980; Vannatta-Hall, 2010). In many studies, preservice teachers mention that teaching activities based on singing, listening, and moving as well as opportunities to engage in authentic music teaching experiences and reflective practice were more helpful to improving their confidence than content focused on developing personal musical skills and music theory knowledge (Bresler, 1993, Kelly, 1996; Teicher, 1997; Valerio & Freeman, 2009). Teicher (1997) found that preservice teachers' active participation and peer observation affected their attitudes toward teaching music. Holt (1988) proposed a model of a music methods course based on the integration of content reading, movement education, and music. In addition, researchers have discussed the importance of providing preservice teachers with opportunities to be familiar with multicultural music and activities for their future practice in classrooms (Kelly, 1996; Teicher, 1997).

Elementary school classroom teachers spend a great deal of time with their students and their attitudes toward and value for including music in their practices will influence their students' lives (Austin, 1991; Propst, 2003). The standards for beginning teachers in the U.S indicates that "The teacher understands how to connect concepts and use differing perspectives to engage learners in critical thinking, creativity, and collaborative problem solving related to authentic local and global issues" (Council of Chief State School Officers, 2011). Music may be one means of accomplishing that aim. Therefore, helping preservice teachers understand the value and importance of music in people's lives may encourage them to engage in music as lifelong learners and include music and music-making with their students in their classrooms (Stein, 2003).

The studies above suggest that achievement of aims, such as developing musical knowledge, skills, and the strategies for integrating music into their practice, depends on preservice teachers' perceived prior success in music as well as their success in the music course and their musical enjoyment. Regardless of their preconceived abilities to teach music, their enjoyable experiences in music methods courses may motivate them to develop strategies

and creative ways to integrate music in their practice and continue with music as part of their personal and professional development even after their completion of the music courses. These studies imply that music teacher educators can help preservice teachers by designing courses that provide them with opportunities to reflect on their learning process and to share their perceived successes while participating in class activities and projects that are accessible, relevant, and meaningful to them.

Creating Diverse Forms of Musical Learning in Institutional Settings

In anthropology, ethnomusicology, and sociology, researchers have had a growing interest in how learning occurs in different places and in different ways. In music education, researchers have shifted perspectives from what to teach and how to teach to a greater focus on how students learn, where learning occurs, what students experience in the learning contexts, and what the learning means to the learners. Music education researchers who see musical learning as a cultural practice have paid attention to how various musical phenomena are perceived, experienced, and expressed in musical ways in our everyday lives (Batt-Rawden & DeNora, 2005; Folkestad, 1998, 2004, 2006, 2005; Hallam, 2001; Hargreaves et al., 2003;, Jones, 1995). Researchers with this socio-cultural perspective study the broad area of music in everyday life focusing on various aspects of how people use music, and they discuss students' musical experience as a process of socialization in a socio-cultural context (Barrett, 2005; Cope & Smith, 1997; Crozier, 1997; De Souza & Preece, 2004; Veblen, 1996). For example, Campbell (2010) examines how children engage in music-making in their daily lives by observing and talking with them in socio-cultural contexts such as their homes, schools, on the playground, or on a school bus. Cope (2002) suggests that consideration of social context is critical for understanding how learners construct meaning through learning.

Investigations of informal ways of music learning taking place outside of institutional settings not only provide a socio-cultural perspective but have also been discussed as a means of understanding various forms of learning in school. Music education researchers have focused on adopting these informal ways of learning into schools as a way of linking relevant youth culture and musical learning (Folkestad, 2006; Green, 2008; Jaffurs, 2006; Rideout, 2005). Folkestad

(2006) suggests that informal learners have choices in learning music throughout the process, and because of this they experience a sense of ownership.

Studies of how musicians learn in informal musical contexts (Cope, 1999; Cope, 2002; Green, 2002; Söderman & Folkestad, 2004) imply that informal ways of learning are powerful mediators of learning that can increase accessibility of and participation in playing music. These studies show that in contexts in which students' spontaneous music-making or musical learning occurs, interactions among people include sharing ideas, informal instruction, suggestions, feedback, and playing together. Based on concerns about traditional institutional learning contexts, which are criticized as decontextualized learning experiences for students, researchers have acknowledged the potential value of informal music learning strategies and pedagogical frameworks in formal music education contexts (Hallam, 1998; Williamson, 1999).

Green (1998, 2002) examined informal musical learning practices among self-taught popular musicians and identified five principles of informal musical learning:

1. Learners always start with the music they like.
2. The main learning process is copying recordings by ear.
3. Learning can take place alone, but mostly in groups of friends or peers.
4. Learning is holistic and haphazard not structured from simple to complex.
5. The learning process involves integrated musical activities such as listening, performing, improvising, and composing.

Green demonstrates that the ways in which popular musicians learn music is not quite similar to those in traditional formal music education, and she attempts to adopt these characteristics of informal ways of learning into the school learning setting. Green (2008) systematically applied the five principles of informal musical learning into a project involving 13 and 14-year-old students in schools. Through conducting a school project adopting how popular musicians learn music, Green elaborates on how pupils organized their learning within groups and what created inclusion in their collaboration. She found that pupils use self-directed strategies and benefit from peer-guided learning. Green also discusses how teachers viewed their roles as they developed throughout the process. Green's work provides pedagogical strategies and methods for

encouraging students' active participation in music-making in school by including the perspectives and experiences of a wide range of students and teachers in the project.

Informal ways of learning have been adopted in music education with a variety of labels and approaches, such as popular music pedagogy and vernacular music learning (Mantie, 2013). Folkestad (2006) points out that with the increasing impact of media and technological development, students come to school with a rich and sophisticated musical knowledge, which makes the conditions of change to practice all the more important. Media and technology developments have led to online communities, and researchers have examined how people engage in music in these virtual communities (Baker & Ward, 2002; Waldron, 2013, 2009). Waldron (2013) studied music learning and teaching in the Banjo Hangout online music community and examined how the online community and offline music communities integrate with each other. The integration of the online and offline community shows a successful community of practice with a participatory culture. Waldron suggests that the internet is an effective way of facilitating informal music learning in on and offline communities.

Music education researchers also advocate for the inclusion of various musical genres and practices into the traditional school music curriculum (Kratus, 2007; Rideout, 2005; Westerlund, 2006). Folkestad (2006) suggests that these inclusive approaches to music education, which include all kinds of musical learning modes, will facilitate a continuous dialogue between researchers and music practitioners working in a variety of music teaching and learning contexts. In his study, Allsup (2011) incorporated the practice of popular music into his curriculum through a "classroom garage band." He introduced "garage band learning" to traditionally trained musicians in his secondary music method class as part of university teacher education program. In this project, groups of five students with diverse backgrounds composed and rehearsed for two hours once a week. Students discussed their garage band experiences and their possibilities in schools, and the project culminated with a concert of students' new composed songs at the end of the semester. In the garage band learning project, Allsup worked as a facilitator to help "students experience and think deeply about democratic music education" through learning new musical styles and collaborative learning experiences (p. 31). While facilitating the project, Allsup

(2011) found the potential of the popular music project as a democratic approach to music teaching and learning by observing students working across “differences and conflicts, learning from the talents and shortcomings of those who make up one’s group, teaching what one does well to others, sharing leadership and followership, and composing music that reflects the makeup of one’s group” (p. 31). Allsup outlined pedagogical strategies he used to bridge classical music and popular music practice by articulating the active role of the teacher in shaping educational encounters with popular music in their classrooms.

Due to the vague meaning of the term “informal learning,” an argument exists among researchers about its definition. Some researchers argue that the ways of learning adopted from informal learning outside school, when integrated into the classroom, are not informal learning because there is still a teacher’s guidance (Mok, 2011). Folkestad (2006) suggests that a distinction between formal and informal ways of learning rests in the intentionality. He explains that in the formal musical learning setting, the minds of both the students and the teacher are directed toward how to make music [object], whereas, in the informal learning setting, the mind is directed toward music-making [practice]. On the other hand, Cain (2013) describes formal learning as a “pedagogy of transmission” and informal learning as “authentic reproduction” rather than limiting the notion of informal learning to where the learning occurs, whether in and out of school. Folkestad (2006) views schooling and training, where drills and practice exist to develop skills and teaching, and learning is explicit, as formal learning, and spaces where socially contextualized learning happens within a specific practice and a certain culture is passed on by people to one another as informal learning. Folkestad (2006) suggests that informal learning involves the relationship between practice and the surrounding society. As a middle category of learning, Folkestad views that “education is the meeting place for formal and informal learning” (p. 139).

In this study, I implemented project-based learning in Music for Children and Youth by adopting Green’s (2002) ideas of informal musical learning to create musical communities of practice project. The literature discussed above provided information about potential benefits of

the application of informal learning and an opportunity to consider the roles of a teacher who uses both formal and informal ways of learning to enrich students' learning experiences.

Situated Learning

Along with the interest in informal ways of learning in practice and communities, the concept of "situated learning" and "communities of practice" proposed by Lave and Wenger (1991) have drawn attention in the music research field. Situated learning in communities of practice focuses on learning and knowing through social relations, mutual engagement, and informal exchanges in a wide range of learning contexts.

The concept of situated learning proposed by Lave and Wenger (1991) involves the process of human understanding and communication through social participation. Rather than considering learning as an acquisition of knowledge and skills, they view learning as "a certain form of social co-participation" (p.14). Learning as social participation means acquiring skills by engaging in the process of practice in a community. Lave and Wenger (1991) propose the term "community of practice," and Wenger (1998) elaborates on the conceptual framework with regard to what matters about learning using the concept of "community of practice." The primary focus of this social theory of learning is on learning as social participation. According to Lave and Wenger (1991), a community of practice is "relations among persons, activity, and world over time" and in relation to other overlapping communities of practice (p. 98). Learning in a community of practice concerns the process by which newcomers become full participants in a social community.

Lave and Wenger (1991) view that situated learning is not congruent with the idea of apprenticeship as learning or "learning by doing" (p. 31). Lave and Wenger suggest that the uses of the term "apprenticeship" as a metaphor in educational research is a problematic historic view of learning. In their view, learning takes place in a process of social participation in the learning context and through mediating different perspectives among participants in a social community. This approach to learning seems to challenge intellectualist theories, which view learning as a process that takes place in individuals based on their own conceptual structures. Lave and Wenger (1991) criticize conventional learning theories that view learning as a process of internalizing knowledge, because these theories dichotomize the learning process as outside and

inside. In these theories, learning is construed as an “unproblematic process of absorbing the given, as a matter of transmission and assimilation” (p. 47). In contrast to conventional education theories focusing on learning as internalization, Lave and Wenger’s (1991) theory of social practice focuses on learning as increasing participation in communities of practice. This theory of social practice emphasizes the relationships between agent and social world and meaning through the action of persons. In this theory of practice, communication in and with the social world is situated as a process of learning, and learning is understood as the “changing relations between newcomers and old-timers in the context of a changing shared practice” (p. 49). Therefore, at the core of this theory of learning, participation is viewed neither as fully internalized knowledge structures nor as fully externalized activity structures.

On the other hand, Engeström (1999) criticizes the theory of communities of practice because it tends to focus on the relationship between members to reproduce cultural knowledge and skills, and therefore commonality between members is more emphasized rather than the diversity among them. Engeström (1993) defines community as “multiple individuals and/or subgroups who share the same object" (p. 67). While Lave and Wenger (1991) suggest that “the effectiveness of the circulation of information among peers suggests . . . that engaging in the practice, rather than being its object, may well be a condition for the effectiveness of learning” (p. 93), Engeström (1993) argues that “an activity system incorporates both the object-oriented productive agent and the person-oriented communicative aspect of the human conduct" (p. 67).

The concept of “situated learning” in communities of practice, which emphasizes the relationship between people, has also informed the need for change in assessment and evaluation among some scholars. Schwandt (2004) suggests that in the concept of situated learning, evaluation is also situated within a social context. Schwandt analyzes underlying assumptions regarding knowledge and learning, which are found in both behaviorist and cognitivist theories of learning, and he criticizes them based on the concept of situated learning. In behaviorist and cognitivist theories of learning, the starting point of teaching is to consider what it means to know and learn. Knowledge is thought of as generalized propositions and something “possessed” or “had” as knowledge capital. In addition, learning is considered as an “internal”

operation that takes place in the individual knower's mind. However, the ideas of situated learning challenge these assumptions by emphasizing the connection between knowledge and action and the dynamic of knowledge and learning as they unfold in a social context. Schwandt (2001) suggests that evaluation in situated learning is "intimately concerned with the timely, the local, the particular and the contingent (e.g. what should I do now, in this situation, given these circumstances, facing this particular person, at this time)" (p. 229). In this study, I considered assessment relative to Wenger et al.'s (2011) cycles of value creation, which is discussed later in this chapter.

Communities of Practice

Wenger (1998) elaborates on the theory of community of practice, providing three dimensions of communities of practice. First, the mutual engagement of participants defines the community, and what makes mutual engagement in practice possible is diversity. Each participant in a community of practice has a unique identity and takes a unique role in the practice. A sustained interpersonal engagement and a shared practice "connects participants to each other in ways that are diverse and complex" (p. 77).

The second characteristic of a community of practice is the negotiation of a joint enterprise. Not only mutual engagement, but also negotiation of disagreement is part of the enterprise. The more the participants have shared enterprise, the more they can negotiate what works for them. Within this negotiated joint enterprise, the members produce a "local collective creation of practice," which Wenger calls an "indigenous enterprise" (pp. 79-80).

What allows the indigenous enterprise in the community of practice is the development of a shared repertoire, the third dimension of communities of practice. Wenger (1998) used the term "repertoire" to refer to a community's set of shared resources emphasizing both meanings in the shared history that a community produces and recognized resources to be used for further engagement. The repertoire of a community includes its practices that are represented through routines, stories, ways of problem-solving, and actions.

Lave and Wenger (1991) propose the idea of "legitimate peripheral participation" as a way through which "learners inevitably participate in communities of practitioners" (p. 29).

Legitimate peripheral participation is the way through which, via gradual mastery of knowledge and skill, “newcomers . . . move toward full participation in the sociocultural practices of a community” (p. 29). In their view, learning is not merely situated but is an integral part of social practice in the real world, and the legitimacy of peripheral participation is considered a characteristic of ways of belonging. “Peripherality” in participation means that there are multilayered and inclusive ways of being located in the social world, and changing locations through a variety of forms of participation occurs in ways that are consistent with the participant’s “learning trajectories, developing identities, and forms of membership” in the community (p. 36). Furthermore, Lave and Wenger view that legitimate peripherality can work as an empowering position to newcomers by providing connectedness to the community through growing involvement. In their view, legitimate peripheral participation is motivated by newcomers’ desire to become full practitioners. So, the condition of legitimate peripheral participation for newcomers affords possibilities for learning.

According to Lave and Wenger (1991), learning as legitimate peripheral participation is congruent with an evolving form of membership. Participation is membership in social communities, because participation refers to both taking part and to being in relation with others. The relationship between persons and their participation in communities of practice constructs the agency through which people define themselves and their relationships in practice. In the process of community build-up, changing forms of participation and identity of persons works mutually. For example, within the cycles in which a newcomer enters a community and becomes an old-timer through participation in activities in the practice, individuals may be involved in a variety of ways and construct their own meanings, and at the same time, the community of practice both develops and reproduces its history.

Regarding educational contexts, rather than dichotomizing learning in and out of school, Lave and Wenger suggest that learning takes place through participation in the learning curriculum of any community. They give an example that a group of students learning physics in high schools as reproducing a kind of practice of physics, even though the ways in which high school physics students participate are different from those of professional physicists. Still, high

school physics students are introduced to the physics community through their participation in school learning. In that sense, Lave and Wenger view that school learning environments also need to be analyzed as specific contexts where knowledge and learning are part of social practice, because the place of school in the community is a social organization related to its own and other communities of practice with various forms of membership.

Even though the theory of legitimate peripheral participation is not a method of education, this theory has been examined in educational contexts (Mantie & Tucker, 2008; Morrison, 2001). Morrison (2001) examined social and cultural dimensions of school performance ensembles as a social structure that creates subcultures, with a set of shared values among participants as well as conventions and customs. In this study, Morrison recognized several common cultural and social themes found in school performance ensembles practices: identity, transmission, social dimension, practical and personal boundaries, organizational hierarchy, traditional repertoire, traditional performance practices, the diaspora, indoctrination, and lore. Morrison explained that student participation becomes an aspect of their self-identity, and this identity grows over time as students spend time together and extend their social interactions throughout their school years. An individual student gains ownership of ensemble experience and develops membership in the social unit, which Morrison explains as consistent with Lave and Wenger's (1991) legitimate peripheral participation.

On the other hand, in their study, Mantie and Tucker (2008) remain skeptical of the impact of students' experiences in school music on their lifelong musical involvement. Mantie and Tucker examine the perceptions of avocational musicians on motivations for their continuing musical engagement beyond their formal schooling years. Through the interviews with avocational musicians, they found that many attributed their continuing engagement in music to their experiences out of school, such as the influence of their family or friends, rather than to their experiences in school music. Mantie and Tucker (2008) speculate that students in school music do not see themselves as co-participants in an ongoing practice with a legitimate source of learning opportunities. They also problematize that teachers do not see that their teaching leads to students' lifelong participation in music-making. They suggest that conceptualizing music

teaching and learning in school following the idea of legitimate peripheral participation might help establish a link between practice in and out of school.

Lave and Wenger (1991) describe learning as participation in ongoing practice and intentional instruction. They distinguish between a “learning curriculum” and a “teaching curriculum”: a learning curriculum is viewed as learning resources from the perspective of learners including diverse situated opportunities, and a teaching curriculum is considered as the structured resources for learning for newcomers (p. 97). For both newcomers and other practitioners, their reproducing of a learning curriculum is a contribution to transformation in the community of practice. Wenger (1998) also elaborates on the interrelated meanings of participation for individuals and communities. For individuals, to learn is to be engaged in the practices of their communities. Communities also refine their practice and reproduce new generations of members. According to Wenger (1998), working with others who share the experience is “mutual engagement” (p. 47), and these collective practices, constructed through learning, are the property of community created over time, so considered as a “shared enterprise” (p. 45).

Wenger (1998) elaborates on the various forms of learning in communities of practice: evolving forms of mutual engagement, understanding and tuning their enterprise, and developing their repertoire, styles, and discourses (p. 95). These modes of learning reflect the characteristics of the practice of the community. Wenger also argues that learning is emergent and takes place without teaching. Therefore, teaching as planned resources for learning should provide opportunities for the negotiation of meaning. From this perspective, schools can gain relevance by providing students with transformative experiences including negotiability and ownership of meaning.

Lave and Wenger’s theory of communities of practice has been examined in a wide range of workplace settings as well as education contexts, because workplace learning can be described using the theory (Abma, 2007; Eraut, 2001). From the perspective of the theory of legitimate peripheral participation, the central issue in learning at the workplace is to *become* a practitioner, not to learn *about* practice. This implies a connection between knowledge and

practice. Eraut (2002) examines the concept of communities of practice in a wide range of workplace contexts such as the learning of nurses, engineers, and accountants in their first three years of employment. For those professionals, during the first three years of employment, learning is an integral part of working. Eraut investigates whether the two concepts of “learning community” and “communities of practice” provide useful frameworks for organizing questions regarding learning and the conditions for learning in the workplace. This study reveals that most social relationships related to learning depend on people being together in the same place and at the same time. Eraut (2002) found links between people with a common outside interest or who used work together, and these links can affect who talks to whom, and therefore, who learns from whom. In addition, the outcomes of work affect the workers directly and indirectly. Direct influence includes performance-related pay and indirect influence includes external evaluations that may affect their future professional development. Furthermore, the workers’ self-evaluation was influenced by their perception of how others evaluated them. Eraut (2002) suggests continua related to three aspects of communities of practice: (1) assumptions about learning range from treating learning as being based only on social participation in workplace activities to treating learning only as of the outcome of formal instruction; (2) the social status of the trainee ranges from one of equity with that of other workers to that of being a subordinate or interloper in the workplace; (3) the commitment to learning in the workplace itself may be high or low, either because or in spite of policies at the organizational level (p. 9-10).

Based on the concept of situated learning, Abma (2007) studied experiences in one community situated within an evaluation project. Abma conducted an evaluation project in the mental health sector in the Netherlands to foster dialogue between stakeholders participating in hospitals such as project leaders, health professionals, patients, and families. This study is also based on the idea that the quality of the practice is determined by the quality of the relationship between members and their dialogical processes. The purpose of the project was to evaluate the implementation of quality criteria in 12 mental hospitals in order to further improve practice in those hospitals. Stories were used as relevant sources of knowledge because they are situated within specific contexts. This study shows that a sense of community enables stakeholders to

enhance their knowledge of the practice and to learn with and from each other during the evaluation process. The members recognized the findings of the evaluation as their “own” products. Abma also discusses that welcoming the experiential knowledge of different community members who are traditionally underserved or excluded, such as patients in this study, develops a better environment for a learning community.

Cycles of Value-Creation

Wenger et al. (2011) believe that communities and networks are two different aspects of social structure, and they provide a distinction between them. Community refers to “the development of shared identity around a topic or set of challenges,” and network means “the set of relationships, personal interactions, and connections among participants who have personal reasons to connect” (p. 12). These two aspects of social structure are distinct, and both affect learning. In this sense, these two aspects of social structure are combined in a variety of ways in most groups. Wenger et al. (2011) suggest that this dynamic interplay of both social structures enhances social learning. Therefore, how the two aspects of social structure are intertwined and how members contribute to the combination of network and community in communities of practice creates both the community of practice and their membership.

Communities and networks require time for people to engage, and with time, members have stories of accumulated individual and shared experiences. The narratives of members naturally include their perspectives on what forms of learning take place, what values they create, and how their values evolve. For the members of the communities, whether they recognize value or not determines their further level of participation. Wenger et al. (2011) believe that the value appreciated by the members evolves over time. Because the learning that takes place in communities can be applied later in other contexts, individuals may create different forms of value over time.

To account for the ways in which community members create value, Wenger et al. (2011) proposed five cycles of value creation, or a spectrum of value creation. They provide a brief definition of each cycle of value creation:

1. Immediate value: activities and interactions

Activities and interactions in a community are the most basic cycle of value creation. Participants cooperate in seeking creative ways to solve problems, share their difficulties in working on small projects, and help with challenges.

2. Potential value: knowledge capital

Activities and interactions produce “knowledge capital” that has the potential to be realized as useful in a new context later (p. 23). This knowledge capital takes different forms. Participants can acquire skills, information, or a new perspective such as a professional identity. The participants’ networks are also social resources that can lead to further collaboration. Participating in a community creates tangible capital such as references and socio-informational structures that can be useful beyond the community as well. If a community develops a good reputation, this intangible capital can be also used to enhance an individual’s professional status. In addition, the unique ways of problem-solving developed in a community enable participants to have the ability to embrace challenges in other contexts.

3. Applied value: changes in practice

Applying and adapting knowledge in other contexts leads to changes or innovative actions in practice. While knowledge capital may or may not be used directly, applied value means leveraging knowledge capital in new contexts or other ways.

4. Realized value: Performance improvement

When a participant applies knowledge and new practice in other contexts, it may or may not work. In any case, realized value is the belief of a participant that what guarantees performance improvement is not merely change in practice or knowledge itself, but may also be found in reflection on the potential impact of the change for stakeholders.

5. Reframing value: Redefining success

Reframing value happens when social learning causes individuals or organizations to redefine success in learning and reconsider the criteria by which they defined success before. The redefinition of success in learning leads to the reframing of

goals, strategies, and new metrics for performance. This leads not only to perspective changes but also to changes in action.

Even though value creation evolves over time and through these cycles, learning is not a linear process, but rather a dynamic process. The five cycles imply neither a hierarchy nor that the communities reach the final cycle successfully. Rather, different aspects of each cycle are important to different stakeholders or to the community. To identify when and how value creation occurs among community members, Wenger et al. (2011) provide two complementary types of data: cycle-specific indicators and "value-creation stories" (p. 41).

Cycle-specific indicators are different kinds data that can be collected through forms, charts, and self-reports. All sorts of quantitative data such as meeting attendance records and website log records may also be potential value indicators. Wenger et al. (2011) view most indicators as "proxies" for value creation that lead to what individuals are trying to achieve next. For example, if a document created by a community is downloaded many times by others, one can assume that the community produced knowledge that is useful to many people. These indicators, recognized by the members as well as stakeholders, affect their reflection on how they put the knowledge, social learning, and social relationships to use. Questions may also be useful. Wenger et al. suggest a series of questions regarding the value of knowledge and interactions that inquire about what happened, what members experienced in the community, and how they feel about the experiences. As value creation evolves, questions may produce more complex responses.

To understand the value creation of members in a community of practice, Wenger et al. also suggest that collecting both personal and collective narratives is important. In a community, each member develops a unique identity that involves personal stories that are from different experiences in the multiple social communities to which he or she belongs. In addition, collective narratives around practice in a community built by the members' shared experiences show what they experience and how their community develops, which provide indicators of their value creation. In this sense, a collective narrative developed in a community is part of the narratives of individuals, and individuals' stories are part of the collective stories of the communities. Wenger

et al. believe that important forms of learning take place as members create and negotiate value in the communities. Therefore, they suggest, the members' value creation should be explored in the context of personal and collective narratives. The researchers describe how the "aspirational narratives" developed by members function in a community (p. 23). Aspirational narratives indicate what an individual member is trying to acquire through the activities in the community and the values that members expect the community to produce. Those values expressed by members through the aspirational narratives show how communities should be and what members define as success in the community.

Chapter Summary

Situated learning (Lave & Wenger, 1991), communities of practice (Wenger, 1998), and cycles of value creation informed both a series of action research projects I conducted in Music for Children and Youth and this self-study. When I began to teach this elective music course for all majors, my focus as a teacher was on how I could help those students who claim to lack previous musical experiences and feel inadequate to learn about and teach music to break the cycle of low expectations for themselves and to redefine success in learning.

As I sought new ideas to enhance students' engagement in the course, I became interested in social learning theories and practice. Green's (2002) ideas about informal musical learning provided a practical knowledge of how to link formal and informal ways of learning in music, and I initiated a Musical Communities of Practice project (initially called "Informal Learning" project) in the class. Situated learning (Lave & Wenger, 1991) and communities of practice (Wenger, 1998) provided frameworks that helped me understand various facets of learning that social participation within a community of practice produces. Further, through my experience connecting these social theories and practice in my classroom, I became aware that my own personal and professional growth relied on social participation in multiple communities of practice to which I belong. Therefore, based on ideas of communities of practice, I began to examine my own practice by considering relationships among myself, my actions, my communities, and various influences that motivated changes and sustained professional development.

CHAPTER 3

RESEARCH DESIGN AND METHODOLOGY

The purpose of this study is to examine a sustained professional growth and how that growth could occur for other educators through gleaning from a teacher's personal narrative. LaBoskey (2004) suggests that as a self-improvement process, self-study "requires evidence of reframed thinking and transformed practice" (p. 859). In teaching practice, the transformation takes place in the intersections among teachers and students, the experiences they have together, and the knowledge they produce together (Lather, 1991). This chapter provides context for this self-study, including my personal history, the background of the course Music for Children and Youth, and procedures of data generation and analysis. Also, I discuss trustworthiness for this self-study as well as ethical issues.

Context of the Study

After nearly eleven years of teaching music in elementary schools in South Korea, I decided to pursue my graduate degree in music education and to become a music teacher educator. I resigned my tenured elementary teaching position in South Korea and moved to the U.S. I started my master's program in music education at Arizona State University as a full-time student, which was a huge transition for me personally and professionally. While taking courses with undergraduate music education majors, master's degree students who were often preK-12 teachers, and doctoral students, I began to understand American college culture and music teacher education. And my internship at an elementary school helped me grasp the atmosphere of K-6 music classes in the U.S. Nevertheless, I acknowledged that my experience of education in the U.S was limited as an immigrant student, so I attended as many school events as possible to experience the culture. While navigating graduate school days with feelings of fear and excitement, I gradually adjusted to this new environment.

The following year, I was accepted into a PhD program in music education at ASU. In my second semester in the program, I began teaching elective music courses for all majors. I considered myself lucky to be involved with teaching these courses while also learning to teach through formal and informal activities in my doctoral program, such as reading, seminar,

research, conferences, and conversation with mentors, critical friends, and professional colleagues. Music for Children and Youth was one of the courses that I taught as a doctoral student, and I continued to teach this course for seven consecutive semesters from the spring of 2015 to the spring of 2018. Previously called “Music for the Classroom Teacher,” the course was redesigned during the 2012-2013 academic year and offered under the new title in fall 2014. Following the redesign, the academic diversity among students in this course increased (Table 1). The academic affiliations of the 164 undergraduate students at Arizona State University who took this course over seven semesters I taught it included the Teachers College, Design and the Arts, Liberal Arts and Sciences, Integrative Sciences and Arts, Business, Health Solutions, Nursing and Health Innovation, and Engineering.

Table 1

Student Academic Affiliation

Year/ Semester	Total	Program					
		Education (%)	Design and the Arts	Liberal Arts and Science	Business	Health	Engineering
2015/Spring	24	17(71)	2(8)	3(12)	1(4)	1(4)	
2015/ Fall	20	17 (85)	3 (15)				
2016/Spring	22	14 (63.6)	3 (13.6)	4 (18.2)	1(4.5)		
2016/Fall	18	15 (83.3)	1 (5.6)	1 (5.6)		1 (5.6)	
2017/Spring	22	16 (72)		4 (18)	3(13)		
2017/Fall	29	14 (48.3)	1 (3.4)	10 (34.5)	1 (3.4)		3 (10.3)
2018/Spring	28	15 (53.5)	1 (3.5)	8 (32)	1(3.5)	1 (3.5)	1 (3.5)

While teaching this course over seven semesters, I adapted the course continuously to meet the needs of students, who had diverse musical and educational backgrounds. To examine various issues that I observed and wondered about while teaching this course, I conducted pilot studies and action research projects in this class. My journey towards self-study in this dissertation evolved through my continual questions about my teaching practice, through drafting what I had learned from teaching each semester, and by revisiting and revising my work. Samaras and Freese (2006) suggest that "self-study is a change journey in a hermeneutic spiral of questioning, discovery, challenge, hope, and change" (p. 43). My questions or wonderments for each semester, the theoretical ideas I explored, and reflective questions that arose as I conducted this self-study are outlined in Table 2 below. Through this "reflective conversation with the situation" over time, I have been continuously developing a personal and contextual knowledge of teaching (Schön, 1983, p. 295).

Table 2

Concept Map

Semester	Wonderments	Theoretical Ideas	Reflective Questions
Spring 2015	What do I know? What should I do? How will I start feeling confident?	I was interested in Fuller's (1969) teacher concerns theory for two reasons: (a) most students in my class were education majors, and (b) I was feeling like a first year teacher again in a new teaching environment, regardless of my prior teaching experiences.	• How did my personal and professional transition (learning and teaching in a foreign country) impact my attitude towards change? • How did my personal, professional, and contextual knowledge of teaching impact my teaching practice? • How did my teacher/researcher lens develop while teaching and learning
Fall 2015	How do students engage in music in their lives? How can I create a learning environment that provides relevance for students? How can I help students find success they crave in learning through an informal learning project?	Green's (2002, 2008) informal music learning in school. Problem-based learning Social learning theories: situated learning by Lave and Wenger (1991) and communities of practice by Wenger (1998).	

Spring 2016	How do *we* (students and I) co-create a learning environment that fosters social participation? What aspects of learning do students identify during a group project?	Communities of Practice by Wenger (1998) Reflective Practitioner by Schön (1987)	in a graduate program? • What creates sustainable and continuous positive professional changes and growth in a teacher's professional life?
Fall 2016	In what ways do the concepts of learning as belonging and learning as social participation explain what occurs in a musical community of practice in a higher music education context? What are the connections between participation and learning?	Communities of Practice by Wenger (1998) Communities of Learners by Bruner (1996) Community of Learners by Shulman & Wilson (2004)	
Spring 2017	Does the level of social participation of students change during the project? If so, how does it change and how does the change impact students' learning? What are my roles in facilitating a community of musical learners in a music education course? How can I create a learning environment where students find the value of their own culture?	Cultural Wealth by Yosso (2005) Communities of Practice by Wenger (1998)	
Fall 2017	How do students identify their values in learning while reflecting on their learning experiences? How can I include student values in assessment processes?	Cycles of Value-creation by Wenger et al. (2000) Students' motivational values Assessment that supports students' values	

Spring 2018	What am I learning from my experience through the process of planning, instruction, and assessment? What are my core values of teaching and how are these values affecting students' learning?	Teacher Values and Student Values Adaptive Action Research (Stringer et al., 2009)

Musical Communities of Practice Project

Beginning in the second semester of teaching, in Music for Children and Youth, I included a group learning project that eventually became the "Musical Communities of Practice Project." This group project and the learnings that came from it was often the focus of my action research each semester. In project groups, students learned how to play a musical instrument of their choice, culminating with a live performance at the end of the semester. The Musical Communities of Practice project served as the capstone project for the course. In this section, I describe the project, and I show the development of this project in Chapter 4.

Before forming groups for the Musical Communities of Practice project, the entire class experimented with musical instruments, such as guitars, ukuleles, percussion instruments, and recorders for two weeks. They covered a popular song with these instruments, guided by me as instructor. During these first few weeks, students rotated and experimented with the instruments available. After exploring the instruments, students formed small groups based on their interests in learning one of musical instruments. Each group included five to seven members focused on learning one instrument. Each semester, four to five musical communities were formed based on the size of the class.

Musical community of practice groups met once a week for 15 to 30 minutes during class sessions. Each community gathered in separate places in the music building to work on songs and other information that would present in the final week of class. Project groups kept practice logs and videotaped their group practice to showcase their progress on the final presentation day. While students learned the musical instruments in groups, individual students reflected on their

learning. I designed and provided reflective journal questions based on my inquiry focus each semester. These questions were based on the concept of communities of practice proposed by Wenger (1998) and the cycles of value-creation introduced by Wenger et al. (2011). On the final group presentation day, each group showed video documentaries that they had created by editing video clips taped during their practice. Then, students live performed: playing the instruments while singing or chanting.

These semester-by-semester inquiries are described in detail in Chapter 4. Collectively, they became part of the self-study that is the central question of this document.

Method

Action research and self-study are related. Kosnik, et al. (2002) suggest that "In keeping with true action research our work is a continuous spiral of self-study" (p. 52). This self-study incorporated action research to examine my practices and their impact in Music for Children and Youth. This chapter includes a summary of the generation and analysis of data that guided my plan of action each semester and my long-term inquiry into sustainable professional growth. While reviewing the data that collected over time in Music for Children and Youth, I became aware of issues that surfaced continually throughout my teaching and my personal life (which may still be related to my teaching). I realized that the patterns of my actions need to be examined to gain an understanding of my teacher-self, and the "self" became the focus of this study.

To make sense of how I become myself as a teacher and the way I construct my teaching practice, I also employed life history method for this self-study. The life history method has been adapted for educational research since the1980s (Casey, 1995) and provides contexts of teachers' professional lives and careers. Goodson and Choi (2008) suggest that individual life history highlights "personal trajectories in the institutional context" and provides "situational responses of people to daily interactional contingencies" (p. 6). In this dissertation, I employ life history by documenting not only my teaching but also other critical incidents in my personal and professional life that contribute to my professional growth, my study of self as teacher, and my inquiry about sustainable change. Due to the nature of study about self, this study requires my

openness and vulnerability, which I make evident in the chapters that follow. I believe that we, as teachers, can improve our teaching through a “continual quest for what we do not know about ourselves” (Wilkes, 1998, p. 206).

Data Sources

To understand phenomena in Music for Children and Youth as an action researcher, I became “a genuine participant in the activity being studied” (McMillan, 1996, p. 245). Through this active role as a participant-observer, my “experience” of situations in the course guided both my inquiry about a teacher’s role and my reflections on my actions. To achieve a better understanding of student perspectives about their experiences in this course, the data for this study include student reflective writing on personal observations of their learning, video recordings of class project meetings and student group presentations, student binders, student self-assessment forms, and student value-creation stories. These data were generated naturally as part of class assignments and were also used for assessment of student progress and participation. To examine the lived experiences of my own personal practice and the role of my “teacher self” in teaching, I generated data such as journals, videotapes of my teaching, notes from observation of student group practice sessions, class evaluations from students, email threads, my graduate writings, reading lists for graduate classes, conference booklets that I collected when attending conferences, and similar documents. These data sources are summarized in Table 3 and described in the sections below.

Table 3

Data Sources

Semester by semester	**Wonderments**	**Data Sources**
Spring 2015	What do I know? What should I do? How will I start feeling confident?	● Researcher journal entries ● Course portfolio ● Syllabus
Fall 2015	How do students engage in music in their lives?	● Observation ● Researcher memos/journal entries

	How can I create a learning environment that provides relevance for students? How can I help students find success they crave in learning through informal learning project?	● Researcher reading lists
Spring 2016	How do we (students and I) co-create a cooperative learning environment? What aspects of learning do students identify during a group project?	● Observation ● Researcher memos/journal entries ● Storytelling ● Student reflective journal
Fall 2016	In what ways do the concepts of learning as belonging and learning as social participation explain what occurs in a musical community of practice in a higher music education context? What are the connections between participation and learning?	● Student reflective journal ● Observation ● Researcher memos/reflective journal entries
Spring 2017	Does the level of social participation of students change during the project? If so, how does it change and how does the change impact students' learning? What are my roles in facilitating a community of musical learners in a music education course? How can I create a learning environment where students find the value of their own culture?	● Researcher memos/reflective journal entries ● Student self-assessment ● Student reflective journal (sorted in time order)
Fall 2017	How do students identify their values in learning while reflecting on their learning experiences? How can I include student values in assessment processes?	● Researcher memos/reflective journal entries ● Student value-creation storytelling
Spring 2018	What am I learning from my experience through the process of planning, instruction, and assessment? What are my core values of teaching and how are these values affecting students' learning?	● Journal entry ● Student value-creation storytelling ● Researcher memos/reflective journal entries ● Experience matrix ● Course portfolio
Self-Study Reflective Questions		**Data Sources**
How did my personal and professional transition (learning and teaching in a foreign country) impact my attitude towards change?		● Researcher reflective journal entries

	● Experience matrix ● Narratives
How did my personal, professional, and contextual knowledge of teaching impact my teaching practice?	● Narratives ● Researcher developmental portfolio ● Student reflections ● Researcher reflective journal entries
How did my teacher/researcher lens develop while teaching and learning in a graduate program?	● Researcher developmental portfolio ● Narratives ● Experience matrix ● Researcher reflective journal entries
What creates sustainable and continuous positive professional changes and growth in a teacher's professional life?	● Narratives ● Researcher reflective journal entries

Student Reflective Journals

For both teachers and students, keeping journals provides an insightful opportunity to conceptualize their experiences and to see their progress. Anderson et al. (1994) suggest:

> The journal acts as a narrative technique and records events, thoughts, and feelings that have importance for the writer. As a record kept by a student, it can inform the teacher-researcher about changing thoughts and new ideas and the progression of learning. (p. 153)

I provided individual students with opportunities to reflect on their learning experiences both in a group and as individuals in diverse ways. For example, I asked students to write reflections on their experiences in their project groups beginning in Spring 2016, and these students' reflective journals were a primary data source. In the Fall 2016, I used these journals to examine various aspects of community of practice in a class project. This study showed that self-reflection helped individual students within groups identify what a community does for individuals and what aspects of learning in a community matter to their learning. In the Spring 2017 semester, I developed

questions to guide student reflection based on the concepts of learning in a community of practice (Wenger, 1998). Each of the journal entries focused on different aspects of learning: *confidence, musical knowledge and skills acquired, level of participation, innovation in practice, change in perspectives of success*. The students completed four journal entries guided by the different sets of questions that I crafted during a semester. As the project went on and the communities and networks were built up among students, different sets of questions enabled the students to reflect on their learning from different points of view.

Student Binders

The use of artifacts, such as student portfolios, captures individual students' work samples over time and shows their commitment to learning (Mills, 2000). These qualitative data show how individual students learn collectively and individually. As part of the assignments for the course, beginning in Fall 2015, I asked students to collect the materials they used for class projects in binders as evidence demonstrating both their process and the products of learning that they might use for their future teaching. For their group project, students also generated other kinds of documents that they also put in their binders. For example, they created a group timeline to complete tasks, checked for member attendance, wrote about what they had been working on collectively and what they would need to prepare for the next meeting, and included any visual aids they used in the binders. Students in some semesters used practice logs to remind themselves of what they had done in the previous meeting and track their progress during their group project. In addition to becoming a data source, I reviewed student binders to check each group's progress and to see how individual member viewed their experience in the group project.

Student Self-Assessment

Beginning in Spring 2017, students completed self-assessment forms that I designed to help students to reflect on their participation in class through attendance checks, assignments, assessments of level of participation in small group discussions, and their contribution to group projects. The self-assessment forms were used as an indicator of participation and interactions. By reflecting on their level of interactions with peers and observing the impact of other members'

participation in their group project, students might become aware of the meaning of learning as participation and the influence of their participation on their learning communities.

Student Value-Creation Storytelling

Along with student reflective journals, beginning in Fall 2017, students submitted three stories of their experience during this course. We called these stories "value-creation stories," following research by Wenger et al. (2011). Wenger et al. (2011) suggest that as participants of communities and networks gain experience over time, the communities and networks have individual and shared or collective stories. These stories are narratives about learning that takes place in communities and about values that are created or emergent through their experiences. These "value-creation stories" provide evidence of how students create value in communities and networks and how personal and collective values evolve over time (Wenger et al., 2011, p. 38).

When I first incorporated value-creation storytelling into this course, I provided students with two different templates to prompt their writing. One of the templates was drawn from Wenger et al. (2011) and included a sequence of five steps: (1) the activity they participated in, (2) what they gained out from it, (3) how they applied what they learned, (4) what the outcome was, and (5) how they defined what matters to them. The other template included open questions asking what happened in their communities and whether they found connections between their experience in their communities and their life experience. My action research question that semester involved examining the possibilities of student storytelling as a qualitative method of assessment. The data revealed that student storytelling prompted by these structured templates looked not much different from their reflective journal entries, which were guided by questions that created. I wanted to hear what students talk about regarding their experience, regardless of my teacher intentions, so the following semester, I allowed students to utilize their own ways of storytelling such as drawing, journal entry, or audio or video recordings. Students who wanted to tell their stories to me in person were also welcomed to have a dialogue with me, and these dialogues were recorded.

Teacher Field Notes and Reflective Journals

As a part of the community being studied, a teacher-researcher can modulate their role as participant-observer depending on the situation being observed. Teachers also can be active observers of the social interactions of students and the impact of instructional strategies during other teachers' teaching of their students. In this study I recorded videos of my teaching and watched these videos, which was a refreshing and insightful opportunity to observe how I interacted with students through a researcher lens (Mills, 2000). My involvement through this form of participant observation helped me identify and guide the relationship with students who were also significant informants about my teaching practice, realize how students and I interrelated with one another, and recognize how we produced collective values and leadership together (Schensul et al.,1999).

The written records of a participant-observer are called field notes and these data provide the action researchers with the opportunity to see their own routines in new ways (Milles, 2000). Researchers can reflect through the field notes that are constructed during observations and find the gaps between their existing theories and the lived realities by researching further or narrowing their focus. During and after each class, I described in my journal what I noticed while observing group meetings, student interactions and relationships, how instructional strategies that I incorporated worked in the situation, and how I interpreted the situation.

While I observed students and interactions during teaching whole class, I also observed individuals in group meetings for the Musical Communities of Practice project. Unlike during times of leading whole class activities, I took on the role of a passive observer during group project meetings with the aim of seeing "what's going on around here." During the project, the students were welcomed to utilize me, the instructor, as one of the potential resources for their musical learning, and they seemed to recognize when their instructor transformed into a researcher who was less interactive with them. When four or five different project groups were running at the same time, I circulated to the places where each group practiced. I facilitated when groups needed to move forward to next steps by checking on what they had done. It was impossible to focus on just one group meeting entirely at a time, so I provided each group with a video camera

and asked them to record their conversations and practice. Each group of students set up the camera and videotaped their group practice every week. I stored these videos on my computer for two reasons: to observe their group practice, and to give them back to each group for their video documentaries demonstrating how they progressed as part of their final presentation. The observation through the videos of group practice helped me see the students' progress over time and enabled me to focus on specific individuals' interactions when it was needed. I created my researcher memos while observing either in person or through video recordings. I noticed that students often set up their video cameras at random spots and did not care much about them during their practice or that the videos had limitations in terms of capturing the whole picture of the meetings. Due to these limitations, both in-person observation and documentation in my journals as well as video observation of students' activities became important.

In addition to these means of documenting my teaching, I also relied on other forms of journals from my graduate student experience and my life experience. I had begun to keep my own reflective journal when I took an elementary music methods course during my master's degree program at ASU. In the course, students were asked to write self-reflections about their peer-teaching experiences. As a student, I focused on how my lesson plan worked, what I would like to improve in my teaching, and what I noticed through observing my peers' teaching in the classroom. Also, I was excited about new learning opportunities, such as music workshops, Orff and Kodály Level courses, conferences, and public lectures on campus, so I took pictures of these events and wrote about what I learned from my participation. Sometimes I took pictures with people whom I met during these events and who inspired me, and I posted them on my Facebook page. While teaching Music for Children and Youth, I continued to keep personal reflective journals in these ways. These multiple forms of reflections not only provided me with an in-depth picture of the situation and new learning tools but also helped me to be aware of my current practice and my values as a teacher.

Analysis through a Practitioner Inquiry Process

This dissertation involves both study of my teaching self over time and through the action research I conducted in each semester of Music for Children and Youth. Greenwood and Levin

(1998) suggest that the credibility of action research relies on whether actions solve problems and increase participants' control over their own situation. Weil (1998) also notes that choices of action, inquiry, and strategy can be continually "tested, deepened, revised, and challenged in (inter)action" (Weil, 1997). Burns (2009) points out that the focus of action research is on an action that enables learning from experience through feedback in real-time.

Due to my role as a teacher-researcher, analysis of data, particularly in terms of the group project each semester, started while I was generating data. I focused during most semesters on how each project group developed its practice for their learning, what individual students needed, and how my implementation of changes to the group project affected student learning. Hendricks (2006) suggests that ongoing data analysis allows the researcher to make changes to data collection strategies during action research. This process of continually reading and analyzing enabled me to reflect on whether the data collected from each source or data generation method answered the research question and was an effective technique for the study. For example, through a review of student reflective journals, I was able to read some subtle changes in their relationships and role-takings in their practice, which helped me to answer questions about roles and group dynamics. So, reflective journals were an effective means of generating data, and I continued those from one semester to the next. I also transcribed video recordings of each group's practice meetings. The videos showed how each student participated in their group work and interacted with others, however, individuals' reflective journals and their value-creation storytelling helped me understand nuances of how they saw their participation and interactions with other members in the groups. Data generation and data analysis sometimes overlapped. For example, whenever I noticed a specific change of climate in a group practice, I talked with students who wanted to tell their value-creation stories in person about what happened in their practice. I wrote their thoughts about specific events or the climate of their group practice, adding my thoughts in my researcher journal.

I made copies of all written texts, such as student reflective journals, the written value-creation stories, field notes, and transcripts of student storytelling prior to returning the original student assignments back to the students. Audio recordings of each students' storytelling and

video recordings of each group practice were transcribed. I also converted any handwritten or printed texts into digital documents and made backup copies of all files. Then, I checked the data and made sure all information was complete and legible. I wrote researcher journal entries while reading observation notes, transcripts, student reflective journals, and their storytelling documents. Writing notes helped me have a record of my initial thoughts and a sense of the data (Mills, 2000). Later, when I was deeper in the process of analysis, I found that some of these early impressions changed, however, some initial thoughts held up throughout. While reading and writing researcher memos, I began to search for recurring themes and common threads. I used these data to craft the narratives of each semester's inquiry, as found in Chapter 4 of this document.

After adding researcher memos to copies of the data, I made two copies of the data and retained the original copy. First, I sorted a set of data in a time-order sequence to examine the periodic characteristics of the development of CoP among students. For example, I organized transcripts of audio recordings of student value-creation stories in time order, then I read the reflective journals and written and transcribed value-creation stories created in the same period to see whether there were any periodic changes of student perspectives of community building throughout the project. I highlighted words that were found often in participants' reflective journals and made comments in the copies of journals when I wanted to dig into details of the individual's perspective. Considering the list of themes derived from my literature review and the patterns found in the data collection, I focused on whether each story thread matched any of the existing themes. I also went back and forth to the video recordings of their practice to see how the individual students interacted with others based on his or her perspectives. During this stage of analysis, I scrutinized the relationship between any changes in students' role-taking and their perspectives on learning in their groups.

After reviewing the documents ordered by period, I rearranged them by individuals' names. Then, I regrouped the data by the name of individual members in different musical community groups. The process of the grouping of the individuals' storytelling and reflective journals helped make sense of connections between personal and collective experiences of

individuals in their groups. With these regrouped data, I described the setting (the musical community of practice), the background of participants of each group, the relationships standing out among the group members, the role-takings of members, and the phenomena related to each group. Since there were multiple different project groups working on different musical instruments each semester, I considered the different ways of learning, communicating, helping each other, and developing the community of practice in each group. I looked for how individual students define their success in learning to figure out the relationship between participation and learning. These kinds of analysis later helped me generate the self-study reflections that are at the center of this dissertation.

Personal History Self-Study

During the ongoing data generation and analysis, I noticed patterns of learning culture that I wanted to co-create with the students, and, for the purposes of this study, I used this ongoing data generation and analysis and to examine my "teacher-self" and my own professional development (Allender, 2001). I incorporated multiple methods for this self-study, such as memory work, narratives on education-related life stories, and mind-mapping to contextualize experiences that influenced my thinking about teaching and my teaching practice. To prompt my reflection on the connections between professional development and my teaching practice, I assembled and reviewed my own *developmental portfolio* (Lyons & Freidus, 2004; Samaras & Freese, 2006), which included my own class binders and computer folders that I created while teaching Music for Children and Youth over seven semesters. Samaras and Freese (2006) suggest that "the developmental portfolio self-study method presents an opportunity to store, catalogue, and study your professional growth over a selected time period" (p. 68).

My developmental portfolio also contains my academic work, such as assignments that I submitted during my doctoral course work, research papers, conference presentation slides and papers, conference programs that I attended, and email exchanges with critical friends with whom I talked about problems that I faced while teaching (Lyon & Freidus, 2004). Lyon and Freidus (2004) suggest that while developing teaching portfolios, "one can trace the growing emphasis on teaching as scholarly inquiry, as well as the strengthening of the idea of the portfolio as a mode of

reflective interrogation" (p. 1080). Based on the data in my developmental teaching portfolio, I started a sticky note map to brainstorm and sort multiple realms of influence on my teaching (Figure 3). I grouped notes into these themes: exploring self (sense of agency), exploring contexts (connecting to others), and exploring teaching and learning (conducting inquiry into practice).

Figure 3

Mind-map of Inspirations Impacting on My Teaching Practice

Through this brainstorming, I was able to create an experience matrix that visualizes how I encountered big ideas and how I implemented these ideas into my practice over seven semesters (Table 4). "Scholarship of Teaching" in Table 4 refers to my engagement in professional development for improvement of my teaching, such as research papers that I read and wrote, conference presentations that I provided or attended, or activities in professional communities. "Personal Experience" includes changes in my perceptions of teaching or of my "teacher-self." "Theory" involves big ideas that underpinned my implementation of changes to the course and my practice each semester. "Discovering and Questioning" entails my curiosities and issues that were problematized by my teacher-researcher lens. "Action" indicates my implementation of new ideas. When filled out (Table 4), the matrix revealed that I sometimes stick

to a specific theory for several semesters until exploring different aspects of the concept (Figure 4).

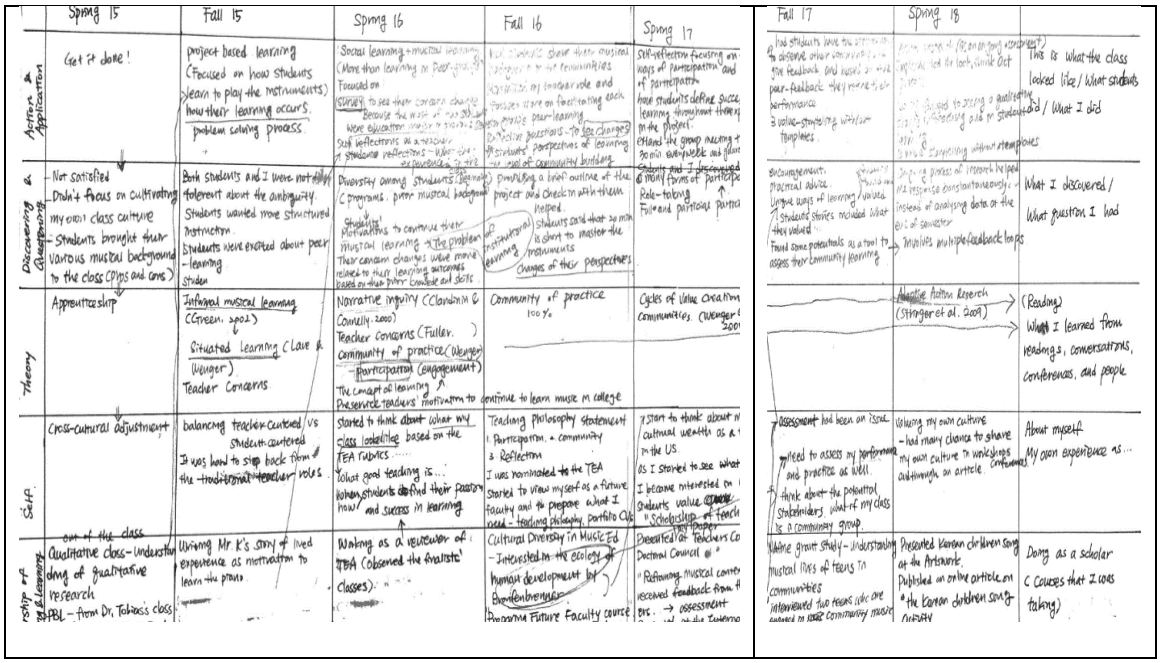
Table 4

Experience Matrix

	Spring 2015	Fall 2015	Spring 2016	Fall 2016	Spring 2017	Fall 2017	Spring 2018
Action							
Discovering & Questioning							
Theory (Frameworks)							
Personal Experience							
Scholarship of Teaching							

Figure 4

My Experience Matrix



The process of exploring my teaching and teacher self in multiple ways helped me realize that there are multiple realms of teaching and teacher-self and theses attempts to explore them are an essential part of my journey toward self-understanding of teaching. Following these different ways of looking at my practice and my evolving teacher self, I wrote stories of each

semester including how I prepared for the first day of Music for Children and Youth, what I noticed, what I thought and wondered, and what I experienced outside of the course. Also, stories of other critical incidents (interludes), such as professional development, and encountering influential people, were included. Then, I theorized in chapter 5 by returning to literature and modeling my ideas about teacher personal, professional, and contextual knowledge development and by reflecting on the question 4 what creates sustainable teacher growth.

Trustworthiness

In qualitative research, trustworthiness is established by examining the credibility and the dependability of the qualitative data (Mertler, 2007). Credibility involves believability of the qualitative data collected from participants, which includes their perspectives of the issues, and dependability indicates researchers' responsibility in accounting for the research process and for changes that occurred in the setting and process along the way (Trochim, 2002c). In other words, both the ways in which qualitative data are generated with participants and how the researcher interprets the data contribute to establishing trustworthiness.

From a different perspective, according to Lincoln and Guba (1985), the trustworthiness of qualitative inquiry is established by addressing credibility, transferability, dependability, and confirmability. Credibility refers to the researcher's ability to deal with the complexities derived from the data. Transferability indicates that, although every study is context-bound, readers of the study understand the context and, potentially, draw their own insights from the text. Dependability refers to the stability of the data, and confirmability indicates the extent to which the findings of a study are shaped by the respondents not researcher bias or interest. To address these criteria of trustworthiness, I took the following steps.

Acknowledging Researcher Bias and Reactivity

Maxwell (1992) suggests that explaining the researcher's potential biases and how the researcher deals with them is a key task of the qualitative researcher. Eliminating the influence of the researcher is impossible; the nature of qualitative research is to understand influence and use it productively (Hammersley & Atkinson, 2007). As practitioners, we see immediate results of our actions when we examine our practice (Samaras & Freese, 2006). A teacher-researcher is a

powerful instrument who has the potential to understand the participants' social worlds as well as their own actions through reflection and reflexivity (Hammersley & Atkinson, 2007). This study examines the impact of a community of practice, both on my students' learning and on my practice within the context of our shared classroom experience. As action research, I recognize that my understanding of students' experiences and needs in my class informs my action as a teacher in practice and that my actions also affect my students' experiences and their actions based on their perspectives. As a self-study researcher, I acknowledge that this cyclic nature of action research, in which understanding informs action and action informs understanding, requires responsive and flexible role-taking as well as personal interrogation and reflection.

As action research is participatory (Dick, 1999), I acknowledge that students in the classes portrayed in this study are the class culture bearers and informants for this study. Students are not only active participants in this research but were also co-inquirers of their own learning, particularly as they reflected on their actions and their learning experiences. In later semesters, I made this process of co-inquiry conscious to students. For example, when introducing my action research plan to the students in Spring 2018, I shared the concept of communities of practice with students and invited them to be co-researchers of their own experiences. Through their reflective journals, students examined their own and others' learning in their community of practice, and these examinations seemed to shape their actions for "better" outcomes based on their own values in learning. Therefore, I acknowledge that both my students and I worked to better our learning by taking actions through our critical reflections rather than just describing how the culture was constructed and operated. As I reviewed my research memos, the data, and the data analysis, I did so with the understanding of the potential biases in this study because of my direct involvement, the questions I chose to investigate each semester, and the ways I framed the structure of the course and the assignments, which became part of the data.

Multiple Data Sources and Iterations of Data Sources

To ensure credible data for this study, I used multiple data sources including student reflective journals, my researcher journal, my observations of their actions, student self-

assessment, student binders, and their storytelling in both written and aural formats. Establishing multiple sources of evidence helps contribute insights into emerging phenomena (Yin, 2015). Multiple iterations of the same kind of data were sometimes important. For example, from Spring 2016 to Spring 2017 students wrote eight reflections each semester, and as I implemented student value-storytelling as another assessment tool in Fall 2017 and Spring 2018, students created four reflections and three value-creation storytellings each semester.

In other ways, different kinds of data generation enhanced credibility. For example, students used various methods for their value-creation storytelling, such as written stories, audio/video recording of their stories, or talking to me in person. These data could be compared to my observations of student group practice every week either in person or through video recordings that each group submitted, and to individual students' self-assessment forms.

Maxwell (2012) suggests that interviews can provide additional information that was missing in observation and can be used to check the accuracy of the observations (p. 94). Although I did not use interviews in this study, conversations with students became another means of generating data and enhancing trustworthiness. For example, if I observed how a student participated in her group practice, read about how she described her roles in the group in her reflective journals, and then heard what she thought about her experience through her storytelling, I could be confident that the data depicted her practice and her perspectives well (Mertler, 2007). Sagor (2000) suggests that action researchers complete a "triangulation matrix--a simple grid that shows the various data sources that will be used to answer each research question" (pp. 19 - 20). I created a triangulation matrix, which helped me consider how to design each method to gain rich data and how the different data sources support as the basis for each other (Table 3, p. 51).

Prolonged Engagement and Observation

Lincoln and Guba (1985) recommend prolonged participation at the study site to overcome distortion caused by the existence of the researcher at the site. Spending sufficient time in the field observing various aspects of a setting and developing a rapport with members of the community helps the researcher understand the culture, social setting, or phenomenon of

interest. Becker and Geer (1957) suggest conducting repeated observations and interviews to uncover different views of members and how the members deal with conflicts of these perspectives.

As a teacher-researcher in each class over seven semesters, I was able to monitor many aspects of classroom culture: how each student built relationships with others, ways of communicating by and between individuals, the level of participation of individuals, and the comfort levels of the students as I observed them in class and in their group projects. As an active participant-observer of students' experiences, I was fully immersed in the context that I was studying (Mills, 2000). Potentially, my presence as the instructor meant that I was not interrupting the nature of learning as much as external observers might have. Instead, because the students and I developed a level of trust over time within each semester, I was able to observe how students interacted with members of their groups, their struggles, and how they got over the problems and even subtle conflicts among members.

Thick, Rich Description

In each semester, I collected rich data that were detailed and varied enough to provide a narrative picture of the setting and the events of each semester (Becker, 1970, p. 51-62, Mills, 2000, p. 133). A thick description refers to the detailed account of the participants, the setting, and the phenomenon (Geertz, 1973; Mills, 2000). Geertz (1973) suggests that a thick description provides enough context and meaning of the participants made explicit through their behaviors and languages that readers outside the culture can understand the complexity of the culture. In this study, I was conscious of providing a detailed account of the class culture, including how students built their relationships with others, the process of the project, how each group constructs the communities of practice, and how individual students view their learning in their groups. The descriptions in Chapter 4 are based on the field notes from my observations, transcripts of students' storytelling, artifacts such as student reflective journal entries, and my researcher comments on what I felt about specific events.

In addition, this is a study of myself as a teacher, so a thick description about myself captures not just my physical behaviors, but includes the context, emotions, feelings, voice,

actions, and their meanings. I acknowledge that writing a thick description about myself is in some respects impossible, and there will always be gaps between my written descriptions about myself, who I am, and who readers understand me to be.

Member Checking

Member checking is also known as respondent validation (Bryman, 2003). Member checks may involve not only checking for the accuracy of raw transcripts of interviews with the participants but also receiving feedback from the participants about the accuracy of major findings and the researcher's interpretations of the data (Creswell, 2017). The process of member checks can reinforce the collaborative and ethical relationships with participants (Locke & Velamuri, 2009, p. 488-489).

In Spring 2018, when I opened the format of student value-creation storytelling to multiple modes of representation, some students wanted to tell their stories to me, and I recorded our conversation with their permission. I sent the transcripts of storytelling back to the students who told the stories to make sure that there were no errors made during transcribing. I gave the participants the opportunity to correct errors and to volunteer additional information. Then, during the data analysis, I sent e-mails to the participants to listen to their thoughts about my interpretation. During that semester, my data analysis ran as an ongoing process along with the data collection, as I talked with students who came to my office to tell their stories in person about what I was wondering while observing the videos of their practice. Formally or informally, I was able to share my understanding of some events that took place during their projects with the participants.

Seeking the Advice of Critical Peers

From the process of designing Music for Children and Youth, to data collection and the data analysis, I shared my thoughts about this study with critical peers. The critical peers included fellow doctoral students, academic peers whom I met and talked with at conferences, and colleagues who are well informed about the methods in my study or senior scholars who are knowledgeable about research. The advice of the critical peers facilitated a better understanding of the framework and my decision making regarding the process of data collection and the

analysis plan. From the process of data analysis to interpretation, I also shared what I found out from the data, such as emerging themes, and how I thought data answered research questions with outside observers.

Yin (2015) suggests that pilot studies help to "test and refine one or more aspects of a final study" and provide another opportunity to practice its design, fieldwork procedures, data collection instruments, or analysis plans (p. 37). For this study, I conducted two different pilot studies: one is to examine how the application of the framework into an educational setting works, and the other is to investigate the possible use of student storytelling as data revealing their experiences in the setting. The information from the pilot studies and feedback from peer researchers that I received at my presentations of the two pilot studies (Kang, 2017; 2018) helped me refine this final study.

Ethical Considerations

Research integrity in qualitative research means that a researcher can be trusted as he or she strives to understand reality through actions, research methods, and his or her demeanor. The trustful statements may also include indicating uncertainties that can never be overcome or even the willingness of the researcher to disclose how his or her earlier thinking on research puzzles has been challenged through the research (Yin, 2015).

Openness and Vulnerability

Self-study of teaching helps us extends ways of thinking about the value of ideas and actions in teaching practice. Also, self-study of teaching is a personal inquiry process that is initiated by teachers themselves, and its goal is self-improvement. To improve practice through self-study, the teacher-researcher must be open to sharing issues that may feel threatening and to concerns that might look too trifling to others. Sharing personal views on teaching and one's personal journey towards improvement of teaching publicly involves a level of vulnerability because we do not want to look inadequate as professionals (Samaras & Freese, 2006). Throughout my semesters of study, I was more open to sharing with critical friends about classroom issues that I noticed and willing to ask for their advice when teaching Music for Children and Youth. On the other hand, I was reluctant to talk explicitly about my personal issues,

such as my cultural adjustment and how I felt about teaching and myself as a teacher, including feelings of fear, inadequacy, and frustration. I thought that the situations that I underwent were my individual circumstance that would be difficult for others to understand. Also, as Samaras and Freese (2006) explained, I did not want to look inadequate as a professional by sharing my concerns about myself.

However, developing a mindset to be willing to share and receive constructive criticism is part of our journey to improve our teaching practice, and formalizing our work and making it available to public is an indication of our commitment to the professional community of educators. While encouraging undergraduate students to reflect on how their past experience shaped their belief of music learning and practice and reading their reflections and stories, I realized that the key to personal growth starts with the awareness of one's needs and through honest dialogue and collaboration. I believe that as teachers, our personal, professional, and contextual knowledge of teaching develops throughout our continuous exploration of the perplexities and dilemmas of our teaching practice. In the meantime, we may keep encountering challenging moments that threaten our motivation to continue our career in education, and we may need to hear that "you are not the only one." Individual teachers' personal journey to examining one's role and responsibilities to students can lead to collective questions and lead to collaborative inquiry.

Awareness of Potential Power Structure

In this study, where I research my own practice as an insider, I was aware of the possibilities of "complicated power" and "supervisory" situations (Karra & Phillips, 2008; Yin, 2015, p. 43) that might be caused by the relationship between a teacher and students in a classroom. As a self-study researcher, Schulte (2002) suggests,

> I define the transformation process as the continuous evolution of one's own understanding and perspectives in order to better meet the needs of all students. It is marked by a disruption of values or cultural beliefs through critical reflection with the goal of more socially just teaching. Transformation requires teachers to think critically and challenge ideas of how power and control are constructed in the world and mapped onto them. (p. 101)

I engaged in self-study with a desire for my own transformations and, in turn, for my students' transformation in their practice.

Even though teachers are encouraged to demonstrate an on-going focus on their own professional growth by exploring new approaches and incorporating these into their practice, these decisions are often made without consulting with parents or students (Mitchell, 2004). According to Mitchell, even in a case that the students of teacher educators are adults who are legally capable of informed consent, there is still a power relationship present and an obligation. In this study, the initial action research project in the Fall 2016 semester was declared exempt from IRB review because it involved normal educational practices, which means that signed student consent forms were not necessary. However, not only for the sake of the study but also for educational purposes, I believed that I needed to provide the students with information about where the ideas for the class came from and the purposes for implementing ideas into the class each semester. For example, I first presented what the class project was about, potential resources that the students could utilize for the project, a timeline that I created for their final performance, and what I hoped they would accomplish through the project. Then I explained what inspired the project, the framework of the study, and my research interests based on the project. In later semesters, I shared my prior experiences of facilitating the project in former iterations of the course and told them how former students' feedback had been shaping the class project.

I suggested to students that any honest thoughts from them about their experiences throughout the project would be welcome and would help my understanding of their needs for success in learning. I also encouraged them to look into their own learning experiences through their own research lens as co-researchers. Regardless of welcoming students' honest feelings of their learning experience, I often felt that most students seemed happy to advocate for my approaches by describing only the bright side of their experiences. I also acknowledge the possibilities that I might be inclined to advocate for a certain perspective on learning based on the communities of practice framework. Therefore, I was willing to disclose any conditions that disagreed with my preconception of learning in the communities of practice based on the framework.

There were a few moments that I struggled with my role as a teacher-researcher. For example, during a review of student storytelling and their reflective journals during one semester, I noticed that there were some conflicting relationships among students in each group for various reasons. I wondered whether I should be more involved in group practice or let the students embrace the problems as part of the nature of group work. What I decided to do was to communicate with an individual student who expressed her discomfort with the relationship of specific members in her group and give advice related to what she could do to solve a problem that might affect their group learning atmosphere. Some of the discord came to the surface, so I was able to mediate covertly, but some discord was unspoken and permeated into their community. However, I understood that even in the small social world that students are involved in for the project, it is impossible to shape a culture in a certain way that an individual member wants because the culture is socially constructed by how each member interacts with one another.

Chapter Summary

This chapter provides the context for this study including background of a college music course Music for Children and Youth, information about a class project Musical Communities of Practice, and how the findings of action research projects I conducted in this course led me to study myself as a teacher. In addition, this chapter includes description of my research process, including my thinking about the study-within-a-study structure, and how data generation and analysis processes throughout the action research projects supported my journey towards self-study and self-understanding of teaching and sustainable professional growth.

Based on the data generation and analysis discussed in this chapter, the narratives in Chapter 4 describe the development of Musical Communities of Practice project, my semester-by-semester inquires that shaped changes in Music for Children and Youth, and my personal and professional learning and teaching experiences in and out of that course. Then, in Chapter 5, based on the findings from the narratives, I theorize by returning to literature and modeling my ideas about teacher personal, professional, and contextual knowledge development and by reflecting on the research questions, including what creates sustainable teacher growth.

CHAPTER 4

STORY OF TEACHER-SELF: WHO I WAS AND WHO I BECAME

The purpose of this study is to examine what creates a continuous positive professional change and growth to self and other educators through a teachers' personal narrative. To examine the relationship among the changes in my practice, my personal and professional learning experience, and the values that I held as a university teacher-to-be, I wrote my personal stories of learning and teaching experiences over seven semesters of teaching the course. Preparation of this chapter began with mapping personally significant moments in my life as a teacher.

Bullough and Pinnegar (2001) suggest:

> A self-study is a good read, attends to the "nodal moments" of teaching and being a teacher educator and thereby enables reader insight or understanding into self, reveals a lively conscience and balanced sense of self-importance, tells a recognizable teacher or teacher educator story, portrays character development in the face of serious issues within a complex setting, gives place to the dynamic struggle of living life whole, and offers new perspective. (p. 19)

In this chapter, I construct a retrospective account of what I see as changes in my teaching practice and what I experienced in and out of my classroom while teaching the course Music for Children and Youth over seven semesters. The narratives in this chapter include descriptions of each class I taught by semester, what I discovered and questioned while teaching, frameworks that inspired me to make changes in my practice, and my experiences out of class that became part of the scholarship of teaching and my professional growth. This study also led me to connect to my past and present teacher selves and to examine my beliefs about teaching and learning that had been shaped throughout 12 years of schooling, 4 years of teacher preparation, and more than 10 years of teaching in schools prior to my graduate work.

This chapter includes stories of my teaching and learning experience to provide readers with an understanding of how I implemented instruction and engaged undergraduate students, my own learning experiences related to professional development, and my stance as a *becoming*

music teacher educator while teaching a college course. Through self-study and narrative inquiry, I explore experiences and contexts that initiated changes in my beliefs and my teaching. I also describe how these changes in belief and practice were sustained based on my changing notion of what teaching, learning, and professional development are about (Cole & Knowles, with contributions by Canzoneri & Diakiw, 2000). The stories of my experiences are organized chronologically, and the commentaries on the experiences are presented through my current lens.

Spring 2015

The First Semester of Teaching

"If you are not nervous, you are not growing."

Rob Asghar, *Lesson in Change and Courage*, 2014

"Sally, would you be interested in teaching a course entitled Music for Children and Youth next semester?" My advisor asked me that question near the beginning of my second semester in the doctoral program in music education at Arizona State University. I had moved to Arizona from South Korea a year earlier to do a master's degree, and I was still adjusting to the new learning and living environment. So, teaching a college-level music course seemed like tossing up a third ball while juggling two. Regardless of my prior teaching experiences, I thought that it would take a lot of nerve to teach in this new environment. However, throughout my life, I had discovered that there was no job more exciting to me than teaching music. I believed that it was pure luck for me, an evolving educator who grew up in a different cultural and educational context, to get to teach American college students. I said "yes," and it was the best decision that I ever made.

Fortunately, although I was a first-year doctoral student, I had completed my master's program the year before, and during that time, I was a student worker in the Music Education and Therapy Lab (MET Lab) where the course Music for Children and Youth was held. So, I had had a chance to observe informally how other doctoral students taught the course. I knew that Music for Children and Youth was open to all majors outside of the School of Music and usually attracted Teachers College students. I was fascinated by the participatory atmosphere of the

class that my colleagues and their students created together, and I was excited to know that I would be teaching that same course.

Luckily, the former instructor, who was also one of my doctoral student colleagues, passed all of her teaching materials to me and gave me permission to use any content she had uploaded onto the class Blackboard website. I was relieved to have resources I could use to develop the course and thought that it would be easier to follow her curriculum until I developed a better understanding of the students and had more experience teaching a college course. So, I examined the content, obtained the textbook, and developed presentation slides, a tentative class schedule including reading assignments, and a discussion agenda for every class. I had a clear picture of how the course operated. However, I still felt insecure.

Teaching is not like following a manual. I was rather overwhelmed by the names of authors and terms on the reading list that the previous instructor had used but that I had never heard of. I realized that her content was developed based on her understanding of her students, the frameworks that she thought would help her students' understanding of the musical lives of children and youth, and her pedagogy. I thought, "It's her, not me." Before the semester started, I set her materials aside and decided to develop my own curriculum from scratch, based on my own experiences and ideas from courses I had taken and workshops I had attended.

As the first day approached, I became worried and wished for more time to prepare. Yet, I felt that I was in a supportive community because of the help of many of the people around me. My doctoral colleagues were willing to assist me in many ways. Some of them shared their syllabi with me, gave me practical advice on their first days of teaching college students, and told me of their experiences during their first semesters.

Twenty-six undergraduate students enrolled in MUE 311: Music for Children and Youth during the Spring 2015 semester. Most of the students were education majors and there was only one male student. I thought back to my first classes in my master's program at this same university, trying to think about how to begin my own teaching in this new environment. I recalled that on the first day of my first master's degree class, I had been the first one to arrive in the classroom (even earlier than the teacher!). I was excited and nervous while waiting because it

was the first class that I would take in the United States. The course was for undergraduate and master's degree music education students and focused on music pedagogy for children. A young woman walked into the room with a bright smile, introduced herself as a doctoral student in music education, and said that she would be teaching the class. She kept talking to me about her life as though we had been old friends while she set up for the class. She was outgoing and friendly to all of the students who attended, and throughout the semester I enjoyed the uplifting atmosphere of her class.

Then I thought of another course, which was an evening class for master's and doctoral students. On the first day, about ten students sat around the room, a few of them were chatting with each other and some were working on their laptops or phones. Then, a professor came into the classroom, walked around the room and interacted with individual students, hugging some and talking with others. The professor already knew my name, and that meant a lot to me. Suddenly, the professor had us all stand-up and walk around to meet and talk with someone. The classroom lit up quickly with a vigorous conversation among us. It was an eye-opening experience. These were my first impressions of American college courses, and looking back on them made me excited about this new chapter in my teaching life. I wanted my classroom to feel like this--welcoming and like a community.

When the day arrived for me to begin my journey as a college teacher in America, I headed to the room twenty minutes before class time to set up. The room was a combination classroom space and lab where students could check out instruments, books, and music scores. Teaching in the Lab had the benefit of easy access to various musical instruments, however, the space was small for twenty-six students, particularly if we chose to do movement activities or to set up a drum circle. There were two tables in the middle of the room, which were fairly heavy and hard to move, and about fifteen chairs. I knew I had to move the tables out and some chairs in from another classroom. On the way to the classroom, I saw several students sitting along the hallway waiting for the next class, which I realized must be my class. Even though I wanted to take time to introduce myself, even briefly, and I also wanted to sneak into the room by myself.

One of my colleagues was finishing his class as I entered in the Lab, and contrary to my intention not to disturb them, he waved to me with a big smile and spoke to his students with his characteristically energetic voice, which sounded almost like singing. "This is Sally, my friend. She is awesome! She will be teaching a class in here so we should get out of here right now." His students smiled and looked at me, and then started packing up and walking out of the classroom. A new group of students entered the room, grabbing chairs and looking around anxiously. While I set up my laptop and moved the tables, my colleague packed up his stuff and then turned to the students sitting in front of us. "Are you taking Sally's class? You guys are so lucky. Sally's awesome!" he said again. And he left the room, giving me the thumbs up. His lighthearted comments helped me loosen up before the class. I walked around the room to greet individual students and asked them how to pronounce their names correctly. Many of the students from the Teachers College seemed to know each other already.

I asked the students to form a circle for a call-and-response body percussion activity. The space was a bit cramped with more than twenty students, but everyone seemed to be enthusiastic. I had experienced a similar body percussion activity during my first music education class at ASU. While leading this exercise now, I noticed that many of the students seemed to have difficulty creating rhythms when it was their turn to lead or even copying the rhythms that the previous person had made, but no one seemed concerned. At first, I was a bit taken back. The body percussion echoes did not seem to go as smoothly as when I had participated in that activity as a student. However, I had planned body percussion as a warm-up and I wanted the students to have fun and feel confident and comfortable in their first-day-class experience, so I moved on.

After the warm-up activity, I introduced myself and had individual students take turns introducing themselves. We went over the syllabus together and talked about the reading assignments and the midterm and final projects. They had lots of questions about the class projects, asking exactly what I wanted to see from them. Due to the nature of the project, I could only tell them the purpose, the choices they had, what they could do, and the rubrics that they could use to assess themselves. I was rather intimidated by the confused look on some of the

students' faces and afraid that they might blame me if my instructions and explanations were not so clear because I was an international teacher.

When the first class was over and all of the students had left the classroom, I found that my legs were shaking, even though I had not noticed that while teaching. There had been some fun and exciting moments and some nerve-wracking instances during the class, and I realized that I was very conscious of how students responded to me. I definitely was nervous, but I was also even more eager to find ways to improve my teaching.

Apprenticeship in Teaching

Teaching is about always learning and being a "student of teaching."

Campbell, Thompson, and Barrett, 2012, p. 29

I started a doctoral program in music education hoping to become a music teacher educator, but I did not realize that I was in process of being shaped as a music teacher educator every day in the program until I had the chance to teach a college course. The first semester of teaching a college course was not only a huge challenge for me as a music educator who had been learning and teaching in a different culture, but also one of the milestones of the program in which I was enrolled. While on one hand I was excited about my new teaching adventure in the context in which I hoped to have a career someday, on the other hand I felt that I had just reverted to a novice teacher stage in this new teaching environment, regardless of my 11 years of prior K-6 teaching experience in South Korea.

My experience during the first semester of teaching at ASU seemed similar to Lortie's (1976) notion of the "apprenticeship of observation" (p. 61). Lortie explains that preservice teachers bring their own beliefs about teaching into their teacher preparation programs. These beliefs are developed throughout their own experiences and observations of teachers and teaching in their school years. In the position of students in teacher preparation programs, preservice teachers' prior observations of teaching and experiences of their teachers have limitations; they usually have not reflected on what they have seen and they have not assessed teaching practices from a perspective other than their own K-12 frame. Rather, preservice teachers have acquired generalized perceptions of what "good" or "bad" teaching is based on

their personal impressions of particular kinds of teaching they have experienced (Mewborn & Tyminski, 2006).

Like preservice teachers, at the beginning of my first semester of teaching a college course, I found myself reconstructing my beliefs about university teaching based on my observations and experiences in courses that I attended at the same institution. As those were my only experiences of college culture in the United States, I tried to incorporate class activities that I experienced and imitated how my professors taught, which had impressed me in other classes. Similarly, I often compared the classes that I was *taking* as a student and to the one that I was *teaching,* and I seemed to form my expectations of students based on my own experiences as a student. However, I often felt that the class I was teaching did not seem to go smoothly, and I became insecure and concerned about how adequate I was as a teacher in my class. For example, my first impression of college students in the United States came from graduate courses in which most students were eager to participate in discussion and willing to share their thoughts. Even though it was hard to participate in these discussions actively as a non-native English speaker, I felt I was learning more through sharing our thoughts in the class discussions than I could learn from my own understanding of readings. Therefore, I asked my undergraduate students to have conversations with classmates about readings in small groups and to share their thoughts in a whole class discussion. But my first attempt at facilitating a class discussion did not go as I planned. Only a few students participated, and I realized that I might not have focused on how my professors facilitated class discussions so that all students engaged.

Lortie (1976) argues that the students' learning about teaching via their apprenticeship of observation is "intuitive and imitative rather than explicit and analytical; it is based on individual personalities rather than pedagogical principles" (p. 62). Therefore, the term "apprenticeship of observation" has been often used with the claim that "teachers teach the ways they were taught" as an explanation for the failure of the influence of teacher education programs and practices on the development of teaching as a profession (Heaton & Mickelson, 2002, p. 51). I acknowledge that I tried to imitate teacher actions that I observed, focusing more on interpersonal skills and how I felt than on pedagogical knowledge about how to facilitate. And as Lortie (1976) pointed

out, my optimistic expectations formed through my apprenticeship of observation led to frustration and a lack of satisfaction as a professional when I encountered problems while teaching. So I began to write my reflection about the gaps between what I learned through observing how professors taught in my graduate classes and what I experienced as I taught Music for Children and Youth.

Even though Lortie (1976) wished to emphasize the technical aspects of teaching that preservice teachers could develop during teacher preparation programs over their prior beliefs about teaching, I believe that preservice teachers' prior experiences and beliefs about teaching can motivate them to think about their teaching practice. Feimen-Nemser (2001) suggests that opportunities preservice teachers have to examine their beliefs about good teaching critically can act as filters for new learning and as new "visions of what is possible and desirable in teaching to inspire and guide their professional learning and practice" (p. 1017). She suggests that when teachers see themselves as learners, their learning is continuous and dynamic. I hoped to be able to recognize my areas for improvement in my practice through my reflection and connecting theories and practice as a lifelong student of teaching.

Cross-Cultural Adjustment

During the first semester of teaching Music for Children and Youth, I was trying to adjust to the new teaching environment rather than cultivating my own ideas of classroom culture and practice. Even though teaching in a language that was not my mother tongue was a big challenge for me, my worries were not only about language but also about my cultural fit as an educator in the United States. I was teaching music that my students grew up singing but I did not, so I was not confident about myself as a content expert. I was open to the new culture and was paying attention to adapting to the new environment, but I was not aware of the value of my own experience and my own culture.

My cross-cultural adjustment in the United States had begun during my master's program three semesters earlier. In one of the courses that I took, all of the students were asked on the first day of the class to list five songs that we liked as children and to share the reasoning for our choices. As an international student, I was only able to list two English songs I knew, but these

were not my heritage songs. I did not think anyone would care about Korean songs that they had never heard of, and I was concerned that they might think that I did not have any knowledge of their musical culture. While I believed that understanding musical culture was a critical component for music educators, I also felt that I was less competent as an international student compared to other students who grew up in the United States.

Regardless of my attempts to learn the skills required as a music teacher while also learning as a student, my personal feelings of inadequacy kept recurring when I started teaching in this new cultural environment. I was afraid that my limited educational experience in the United States would affect trust-building between the students and myself and that they would not be able to learn effectively. My self-efficacy fluctuated like the stock market based on my interpretation of student responses in every class. When I spotted problems, I was not sure if those issues were related to cultural difference and also not sure whether I should get used to them or cope with them as a teacher. My first semester of teaching a college course felt like navigating uncertainty and doubt in my practice.

The narrative above depicts my cross-cultural adjustment process as a university music-educator-to-be following my international relocation to the United States. Von Kirchenheim and Richardson (2005) define the term “adjustment” as one’s ability to “function effectively, personally and vocationally in the new environment” (p. 409). According to Lonner and Hayes (2004), individuals select behaviors and actions in response to the various opportunities and challenges of daily living based on their competence. The process of cross-cultural adjustment involves how individuals develop intercultural competence. Scholars suggest that intercultural competence involves the recognition of being in a particular cultural context, the appreciation of cultural differences, and the development of general strategies to adapt to cultural differences (Bennett, Bennett, & Allen, 2003; Paige & Goode, 2009). Using elements identified by experts in the field of international education, Deardorff (2009) developed a model of intercultural competence constituted of knowledge and comprehension, attitude, and skills. Deardorff (2009) argues that the process of gaining intercultural competence evolves over time. According to Deardorff’s process model of intercultural competence, the requisite attitudes for developing intercultural

competence include valuing cultural diversity, curiosity, discovery, and tolerating ambiguity and uncertainty (Paige & Goode, 2009). Along with these attitudes, deep understanding and knowledge of culture as well as skills including critical self-reflection and reflexivity (Spitzberg & Changnon, 2009) which act together and produce two desired outcomes: a shift in one's frame of reference in which one's adaptability and flexibility play a critical role (internal), and a shift in behaving and communicating appropriately in cross-cultural situations (external) (Deardorff, 2009, p. 338).

An individual's global self-identity also contributes to the intercultural adjustment process (Kim, 2009). With regard to identity factors in intercultural competence, Kim (2001) describes intercultural identity as a continuum of adaptive changes, from a monocultural to an increasingly complex and inclusive character that individuals develop over time in cross-cultural situations. He suggests that through the prolonged experience of intercultural interaction, one can see oneself and others on the basis of unique individual qualities and can become aware of the relative nature of values and universal aspects of human nature. According to Kim (2009), in the process of becoming intercultural in identity orientation, the individual becomes "more competent in making deliberate choices of constructive actions rather than simply being dictated by the prevailing norms of a particular culture" (p. 56).

As the narrative of my first semester of teaching in the U.S. illustrates, the process of cross-cultural adjustment involved anxiety, stress, and pitfalls. Even though I was excited to be engaged in the new cultural learning and teaching environment, I often had to confront feelings of inferiority and defensiveness in the process of developing intercultural competence. Lazarus (1966) suggests that the level of identity security reflects an individual's level of "ego-strength" and is related to the individual's ability to engage in activities involving culturally dissimilar others without losing the ability to maintain one's integrity. Identity security integrates more narrowly defined terms such as self-confidence (Van den Broucke, de Soete, & Bohrer, 1989) and self-esteem (Padilla, Wagatsuma, & Lindholm, 1985). Kim (2001) suggests that the level of identity security is revealed in generally positive attitudes toward oneself and others.

Interlude

After surviving my first semester of preparing for and teaching a college course, I realized that I had become more eager to teach and to learn. The summer of 2015 provided me with time to seek for ideas for the following semester. I attended the Mt. Lake Colloquium, where college professors and music education leaders shared their experiences and discussed current issues and concerns in music education. I attended a roundtable forum entitled "Organizing the Method Class" led by Rob Amchin, a music education professor at the University of Louisville. Amchin uploaded videos of himself teaching his college students on his YouTube channel, including videos in which he facilitated various musical activities for diverse groups of students. I had subscribed to his YouTube channel earlier and it had provided me with good resources during my first semester of college teaching, so I was thrilled to have the opportunity to meet him in person. Prior to the colloquium, Amchin had asked potential participants to bring a sample syllabus to share, and I brought the syllabus that I had constructed for my class for the first semester. In the roundtable forum, faculty and graduate students shared ideas about how we structured our music education classes and traded our syllabi. Thanks to the people that I met at the roundtable, I learned that there were many more aspects of teaching that promote students' success in learning. I was inspired by the well-organized syllabus Amchin developed for his non-music major class. The syllabus clearly illustrated the expectations for students, and I realized that my syllabus needed to be more specific and detailed.

Another session at the Mt. Lake conference that inspired me to think about ways to transform my class and my teaching was entitled "Popular Music and Informal Musical Learning Practices in a Traditional University Recorder Course: Balancing Innovation and Tradition," led by Martina Vasil, a doctoral student at the West Virginia University. Vasil introduced "A Recorder Pop-Tune Project" that she designed for her college students which integrated popular music and informal learning. In the project, college students formed small groups, chose a popular song, and made their own covers by playing the recorder. I was struck by the concept of informal learning, proposed by Green (2002), which framed Vasil's project. As a result, I became interested in the potential of incorporating informal learning in a formal music education setting, and I began to

research further about the ideas of informal learning and the possibility of integrating it into the course I was teaching.

During the same summer, I also participated in Kodály and Orff levels courses held at Arizona State University. I had briefly explored both approaches during a graduate course in my master's program and became interested in the unique processes of teaching and learning that were designed based on each musician's philosophy. Kodály Level I was led by two ASU alumni, Shelly Cooper and Audrey Cardany. Because we had the ASU community in common, they often talked to me about their experiences of teaching when they were doctoral students as well as their pathways following graduation. I was fascinated to hear the stories of how their interests guided their experience and how eventually accumulated experiences become valuable assets in helping them discover who they are. The connections I made with these predecessors in my program helped me realize that every moment is a valuable experience with the potential to shape me as I desire to be.

In the Kodály Level I course, I studied Kodály's philosophy of education as an inspiration for teaching. Kodály believed that music belongs to everyone and emphasized the role of music in the intellectual, emotional, social, and physical development of every child. The musical materials of the Kodály approach include authentic music of the child's culture, such as nursery rhymes and songs, children's hand-clapping songs and playground songs, authentic children's literature, and folk music of multiple cultures. While studying the Kodály philosophy in an American context, I realized the value that my own musical culture possesses and my own cultural wealth as something to be appreciated and shared (Yosso, 2005).

During the Orff course, I was impressed by the emphasis on a "child-centered way of learning" (Campbell, 2008) and on learning through participating in various forms of music-making as well as movement, visual arts, and literature. The process of student learning through four stages – exploration, imitation, improvisation, and composition – begins with the teacher facilitating student exploration of a concept or musical materials, followed by the teacher or a leader student modeling and students copying or echoing what they observed to learn patterns in music or movement. Student comprehension is grounded in their experience of whole musical

activities. In the imitation stage, students create their own patterns based on their experience. In the improvisation and composition stages, students combine elements from the previous stages to create their own music and movement ideas and forms.

The Orff course included pedagogy, recorder, and movement sections and in each section, I explored musical ideas through these stages as a student while also noticing how each teacher created a comfortable environment that promoted students' musical agency and creativity. While participating as a student, I enjoyed the learner-friendly and comfortable atmosphere in which my musical ideas were valued without any feeling of being judged. Many aspects of learning seemed like play. The pedagogy instructor, Carla Cose-Giallella, also an ASU alumnus, showed us how to incorporate a variety of classroom materials, such as scarves, yarn, puppets, and other manipulatives, to spark students' creativity. I grew up in an environment where music education was all about singing and playing while seated in rows, which later led to my reiterating the same practice when I started to teach. My experience in the Orff course brought me new perspectives about both learning and teaching.

Likewise, the movement and dance lessons in the two-week course broadened my understanding of the relationship between movement and music-making. I already had connections with the movement instructor, Joshua Block, because I had been an intern for his music class during my master's program. Throughout my internship, I was impressed that music was not limited to his music classroom, but rather seemed to permeate the school environment. At an assembly, when Joshua played the tune "Happy," most of the students immediately responded by wiggling and dancing as they did in music class. Students played hand-clapping songs that they learned during music class on the playground, and their play-like music-making was presented at school concerts. At the time, I wondered what it took to create such a musically immersed school environment. Throughout the semester of my internship, I observed how Joshua facilitated students' experience in diverse forms of music-making inspired by visual arts, poems, stories, and history. For example, when students entered the music classroom, Joshua introduced expressive movement vocabulary on cards and then let them express ideas through their movements while the background music played. Those movement expressions included

elements of time and dynamics which helped students' awareness of the aesthetic qualities of music and allowed for their creative expressions. Students from various backgrounds enjoyed their music class and became comfortable with expressing themselves through the various art mediums.

Similarly, throughout the two weeks of the Orff course, most of the students, including myself, became more comfortable with expressing through movement. I felt that I could express myself as a whole in the movement class, something I would have never realized without the opportunity to develop my movement literacy during Joshua's class in the Orff course. I came to believe that musicianship includes not only musical skills but also the awareness of the aesthetic qualities of music, such as time, space, form, and mood, embedded in movement as well as music (Banks, 1982).

Fall 2015

While preparing for the upcoming semester, I reflected on my learning from professional development events over the summer, including the Mt. Lake Colloquium and the Kodály and Orff courses. My biggest take-away from those experiences was that I needed to establish a philosophy that drives my practice and to seek sustainable change as a teacher. When I compared the ways I taught during the previous semester to my summer experiences, I realized that my teaching had been teacher-centered, focused on imparting knowledge. I also noticed that I learned best during the moments at Mountain Lake and the Level courses that focused on students' self-motivation, interactions, and inquiries.

In fall 2015, 21 students enrolled in MUE 311: Music for Children and Youth. Eighteen students were education majors, and the others were in majors affiliated with the Design and the Arts college. In the first week of the semester, during introductions of one another, many of the students expressed concerns that their lack of prior musical background would negatively impact their success in learning during the class. Some students shared prior musical experiences in which they "failed" to learn a specific instrument or described "quitting" their engagement in music learning. One student said that she had committed herself to playing the piano and loved it, but as soon as she started competing as a child, playing was not enjoyable anymore. She hoped to

be musically engaged again through being part of a college music course, despite her failures in the past. Another student mentioned that she had never succeeded in playing the recorder in her elementary music class despite many attempts. She recalled that her music teacher instructed her and three other students to pretend to play during the class performance. On the other hand, some students stated that they loved their experiences in high school choirs, bands, and orchestras, and those experiences motivated them to look forward to another opportunity to engage in music making. Those students were excited to work with their classmates, as they missed group performances and learning songs that they chose.

After listening to the students' stories, I was happy that they had decided to re-engage in music learning in college, regardless of past negative experiences for some, and I was determined to help them have a successful musical learning experience in Music for Children and Youth. Because most students were education majors, I recalled my own experience as a pre-service teacher and thought about pre-service teachers' concerns and perceptions of teaching and learning music during college. In my teacher preparation program in South Korea, regardless of their major, all students were required to pass two courses: piano accompaniment and sight-singing. For students who did not have prior musical experience, their experiences in these classes, which focused heavily on skill development, seemed like entering a contest in which the winner is already decided. Many of the students in those courses did not understand why they would need to be equipped with piano and sight-singing skills as future elementary teachers, and they expressed that they would never teach music and would avoid it as much as they could when they became teachers. Through reflecting on my own experiences in the past, I realized that the most important takeaway from a subject matter course for a preservice teacher is the desire to teach or include the specific subject in their future teaching practice. Furthermore, I wondered what it would take to create an environment where students learn best and are motivated to be engaged continuously in various forms of music making not only in their teaching but throughout their lives.

Reframing Musical Learning in Higher Music Education

Researchers in music education have advocated for the inclusion of new approaches to music learning and teaching in preK-12 education, such as popular music pedagogy, informal musical learning, and vernacular music learning (Cope & Smith, 1997; De Souza & Preece, 2004; Green, 2002; Mantie, 2013). Scholars claim that these approaches provide students with opportunities for creativity, self-expression, cultural relevance, and musical identity construction (Abramo, 2011, Allsup, 2003; Campbell, 1995; Davis, 2005; Davis & Blair, 2011; Folkestad, 1998, 2006; Green, 2002, 2008). Folkestad (1998, 2006), who views musical learning as a cultural practice, suggests that the factors determining whether learning is formal or informal include where the learning takes place, how the learning occurs, who has ownership of learning, and what the learner's mind is directed toward. Regardless of what kind approach is taken, Folkestad's questions shine perspective on how music educators in higher education frame learning contexts. Folkestad (2006) also suggests that these inclusive approaches to music education, including all kinds of musical learning, can facilitate a continuous dialogue between researchers and music practitioners working in a variety of music teaching and learning contexts.

Music education researchers have focused on adopting informal ways of learning into schools as a way of linking relevant youth cultures and school musical learning (Folkestad, 2006; Green, 2008; Jaffurs, 2006; Rideout, 2005). Folkestad (2006) suggests that when informal learners have their own choices throughout the process of music learning, they develop a sense of ownership. If students recognize how their learning occurs and feel that they have ownership of what they learn, then their meaningful experiences will transcend in that specific environment and expand to other learning contexts.

Green (2013) explored the ways in which popular musicians learn music that is not quite similar to traditional formal music education and attempted to adopt these characteristics of informal ways of learning into the school learning setting. Through conducting a school project adopting the ways in which popular musicians learn music, Green (2002) identified five characteristics of informal musical: (a) students always start with their own choice of music; (b) students usually copy recordings by ear rather than reading notation; (c) students learn mostly in

group of peers; (d) the process of student learning is not structured or sequential from simple to complex; (e) learning is holistic including diverse forms of musical activities such as listening, performing, improvising, and composing. Green (2008) elaborated on how students organize their learning within their groups and how inclusion occurs in a musical collaboration. She found that students who use self-directed strategies benefit from peer-guided learning. Green (2008) also mentions that how teachers viewed their roles developed throughout the process, as they became oriented to being facilitators and organizers. In her study, Green acknowledges strategies and pedagogical frameworks from informal learning practices can be used in formal music education contexts.

Green's (2002) project served as a reminder of my own experience of music making in a church praise team in the past. I grew up listening to Contemporary Christian Music (CCM) every day, and I loved playing music in my church band, which consisted mostly of peers (teens). I was the keyboard player in the band, and we copied our favorite Christian songs by ear. Most of the band members did not have formal music training on their instruments; they usually learned their parts by copying and by noodling around on their instruments. At first, as a keyboard player, I focused on learning my part and mastering it rather than paying attention to others' parts. However, while playing together, we struggled when we did not sound as good as the recordings that we heard. To fix this problem, we realized that we needed to listen to other players' parts to understand how the ensemble worked. As we gained experiences playing in the band, we developed critical musicianship, such as listening skills, playing from memory, improvising, and ensemble skills, all without formal instruction. As I reflected on this experience, I thought that if we had had someone who facilitated our rehearsals with knowledge and resources or who challenged us to be out of our comfort zone, we could have expanded our music-making experience even further.

Implementing a Project Inspired by the Informal Learning

Based on my reading and reflection, I thought that Project-Based Learning (PBL) might help students in Music for Children and Youth, who had diverse musical backgrounds, experience music learning in productive and powerful ways. In addition, for the students who would become

teachers, their musical experiences through PBL might widen their perspectives about their future students' learning. According to Magnify Learning (n.d.), core components of PBL are authentic applications of content and skills, student choice, collaboration, inquiry, feedback and revision, and reflection. I named the PBL project as "Informal Musical Learning" project (students simply called it as the final project, though), because the purpose of the PBL was to explore the authentic ways in which popular musicians learn music focusing on the informal learning process.

My initial idea for the PBL was to have students form groups with various instruments and cover a song as a group. Instruments such as soprano ukuleles, baritone ukuleles, autoharps, recorders, and percussion were available to use, so students would have many choices of instruments that they wanted to learn how to play. However, after considering my students' diverse musical backgrounds, I decided that it was more effective to let them develop knowledge and skills on the same instrument in peer-learning groups (all peers in the group on the same instrument) instead of putting individual students under the pressure of learning an instrument by themselves in a mixed instrument group.

Before introducing the project, to help students' understanding of what this informal musical learning project would look like, I modeled how to cover a popular song as a whole class using "I'm Yours" by Jason Mraz. Students chose an instrument based on their interests, such as xylophone, autoharp, soprano ukulele, boom-whackers, and various percussion instruments. I taught each group of students how to play their instruments as needed. Since the song included a simple chord progression that repeats, students needed to learn only those four chords. Depending on their comfort level, some played just one or two chords. In this way, we learned and performed the whole song in class in one day. Students were excited to play a song that they knew, and they seemed to enjoy the group playing experience.

Afterward, I introduced students to the project. The purpose of the project was to increase students' success and long-term growth in musical learning through collaboration, reflection, and musical decision making in a peer-guided learning environment. Students would choose an instrument to learn based on their interests and form small groups of five to six members. Each group would select one or two songs to learn over the next 11 weeks, practice

those songs in their peer-guided groups, and perform as a group at the end of the semester. For the final group presentation, each group would be given 20 minutes and could decide on the structure of their final presentation within that time frame. Final presentations would include a group live performance, a mini workshop of the instrument they learned, and a video documentary of their progress. Students could use any resource to aid their learning, such as the internet, method books, and people with experience of the instrument.

The Music for Children and Youth course met twice a week for 75 minutes. Project groups meet once a week for 15 to 30 minutes during class time. Individual students reflected on their learning experience in their groups and wrote seven self-reflections throughout the project. Student groups including the number of students per group and the students' majors are shown in Table 5.

Table 5

Project Groups and Members

Group (N)	Guitar (4)	Recorder (4)	Soprano Ukulele (7)	Boom-whacker (5)
Major (N)	Digital Art (2) Elementary Education (2)	Special & Elementary Education (4)	Performance (1) Elementary Education (5) Early Childhood Education (1)	Elementary Education (3) Early Childhood Education (1) Art (1)

Student Concerns

When the students were introduced to the project, they expressed excitement in class while also voicing concerns explicitly in their reflective journals. One of the worries that students seemed to have was whether they would be able to master the instrument given the amount of time without direct teacher instruction. They also expressed concerns about each group member's different pace of learning as the greatest challenge to effective group learning. Recalling prior experiences with group work, they stated that they found it unfair when someone

who did not put in as much effort as others and received the same grade. They also asked for examples and rubrics so that they could clearly grasp my expectations.

At first, the students' responses overwhelmed me, and I wondered whether I should have been better prepared as a teacher to create a project-based learning environment. My assumption of project-based learning (PBL) was that there might be more than one answer to any problem, and students would figure out solutions as they went. In other words, once students identified problems, they would find and construct their own paths to solving the problems. According to Magnify Learning (n.d.), as part of PBL, "students receive the rubrics outlining what tasks or end products they will have to create." However, based on the assumption of student-driven ideas and problem-solving, I was concerned that if students were given rubrics, they would feel trapped and become more afraid of taking risks and dealing with uncertainty, which is a part of project-based learning. On the other hand, I thought sharing rubrics with students before the project could help them recognize the goals they were trying to accomplish and help then keep track of their work throughout the project.

So, I had students think about the process we used to cover the song "I am Yours" by Jason Mraz. I asked questions:

Who chose the song?

Why do you think I chose this song to cover?

What materials did I provide you to help students with various learning styles and musical backgrounds?

(As an example, to help the students who chose the autoharps to cover the song,) what do you think I needed to figure out for this instrument?

How did I help individual students with different levels of prior knowledge and skills learn about the instrument they chose?

After discussing these questions and the learning process, I told the students that they would direct their own learning by setting up their own goals, dealing with problems, and finding resources with friends in their groups, and then they would reflect on the process of their learning. Then, students and I created a list of criteria for assessing the group project together. The criteria

they chose included attendance, levels of participation in a group discussion and practice, references, and levels of group performance (at the final presentation).

Musical Choices

While students were concerned about the open-ended process, they were also excited to have ownership of learning. In most of the project groups, students initiated conversations about their favorite songs related to the potential of their group performance. Individual members came up with musical ideas for their group performance. For instance, in the soprano ukulele group, one student suggested playing a round as a from. Another mentioned that each of the members should play different parts of a song to divide the workload and learn the song quicker. Another recommended playing a medley of songs for the class as opposed to one long song. Students discussed different genres, such as children's songs, Christmas music, and hip hop. One of the soprano ukulele group members expressed that she loved the group atmosphere where none of the members were afraid to speak up and share their musical ideas, which felt different from formal learning settings.

The percussion instrument group members had more choices of instruments for their project and performance. Students collected various performance ideas through searching YouTube videos and found examples of bucket drums, boom-whacker ensembles, barred instruments ensembles, and the “Cup Song.” One of the members wrote:

> I am excited about the creativity that the project brings. There are so many opportunities for us to be creative and to come up with unique ideas. Our group discussed using bucket drums and boom-whackers during our performances. Michelle suggested the “Cup Song” with glow-in-the-dark cups as we pass it along. Dana suggested that we play the bucket drums to the beat of “Funky Town.” Sara mentioned that we could play two awesome songs if we incorporate different instruments into the mix. So, we practiced playing “Crazy Train” with the boom-whackers. Lastly, our group used a boom-whacker play-along video on YouTube to the tune of “Jingle Bells.”

I arranged for groups to have different spaces to practice during class time and the percussion instrument group members met in the classroom, which was also an instrument lab, so they were

able to play around with various percussion instruments. They tried out the boom-whackers and figured out how the different lengths of the pipes made different pitches. By watching a play-along video on YouTube, the students figured out “Jingle Bells” on the boom-whackers. As they became more comfortable with playing “Jingle Bells,” some students wanted to incorporate other instruments as well, such as drums and egg-shakers. On the other hand, some students seemed to worry that they had too many choices and that it could take them a long time to come to an agreement on each issue. One of the members said,

> I look forward to working with my peers and creating something interactive, but I am nervous about perfecting multiple songs and that my group will not agree on one song to play.

Learning to Find Resources

Before they chose an instrument group, I created a shared document and had each student add at least two online resources for each instrument group. Students found online resources including tutorials and performance videos, as well as blogs about the fundamentals of a specific musical instrument, and listed them in the document (Table 6).

Table 6

Example of the List of Online Resources

Name	Boom-whackers/bucket drums/Barred instruments	Ukulele	Recorder	Guitar
Olivia	https://www.youtube.com/watch?v=xK181-Se1c0 https://www.youtube.com/watch?v=LF7NC_tRMw8	https://www.youtube.com/watch?v=Ad4MpwnZFdY https://www.youtube.com/watch?v=7Qh2JQwkhjk	https://www.youtube.com/watch?v=x-b8uOcBv0g https://www.youtube.com/watch?v=euw-0FAOBXw	https://www.youtube.com/watch?v=Jg-BRpn38L8 https://www.youtube.com/watch?v=ppoiecarX-o
Natalie	https://www.youtube.com/watch?v=kmGqPmv4G6s https://www.youtube.com/watch?v=3qve3S-XrTI	https://www.youtube.com/watch?v=sYIymaJi6tc https://www.youtube.com/watch?v=UYZAAkulYd4	https://www.youtube.com/watch?v=t0lqS4ZuZNI https://www.youtube.com/watch?v=FqXMNklki04	https://www.youtube.com/watch?v=Yn60tREGv7E https://www.youtube.com/watch?v=gSedE5sU3uc

After the students formed their own groups, they reviewed the online resources that their classmates developed and searched further to discover what would work best for them. The video resources that the students found useful were visual aids that showed when and what to play as well as tutorials that included tips for beginners. They also used apps to tune instruments and to learn the different hand placements for chords on fretted strings. A student in the

percussion group said, “We found YouTube videos that show various colors that correspond with musical notes. The videos we found are play-along videos that allow the viewer to follow along.” One of the soprano ukulele group members reported that they found music sheets that told them how to play chords and showed them where to place their fingers, which was helpful.

While many students used primarily online resources for their project, some students reported that the project enabled them to establish connections to their lives outside of the class, which were also resource rich. For example, Evelyn said that her roommate, who possessed and played the soprano ukulele, helped her practice in her dorm so that she could help other members when she was back with the group. Emily, who grew up listening to her dad playing the guitar at home, video-called her dad to ask some questions about fingering techniques on the guitar.

Student Learning Processes in the Project

The way in which students guided their own learning followed key principles of informal learning proposed by Green (2002). Since students chose a musical instrument to learn regardless of their prior experiences, their learning process as a group looked somewhat haphazard, without structure or clear sequence (Green, 2002). However, whether the students knew it or not, they were naturally reaching musical goals via their own musical exploration. While students recognized and specified musical and non-musical problems they faced during the project; I observed that the students were not stuck in the same problems and kept moving toward their next goal. Students also noticed that they were making progress. Musical problems that students identified included: how to tune either via an app or by ear, mastering different strumming patterns depending on the genre of the song, playing chords clearly and making a smooth chord transition, layering percussion instruments, and singing while playing.

Students seemed to approach the musical “whole” at first, finding several issues to be solved, then worked on each issue (Green, 2002). While sometimes the issues they encountered seemed like hardships from the students’ point of view because there was no sequential guideline, they eventually realized, sometimes by working backward, the fundamental knowledge and skills required to play a tune on a specific instrument. For example, the baritone ukulele

group chose a song that was everyone's favorite, but soon realized that it was hard to find tutorial videos covering the song. As a result, they decided to learn several chords via a tutorial video which showed how to play each chord on the baritone ukulele. However, the students found that the sound that they were making on their instruments was not similar to the one that they heard on the tutorial video. A student who had experience with string instruments pointed out that they needed to tune their instruments first. Then, they searched online for how to tune. However, while trying to tune by adjusting knobs on the baritone ukulele, they kept snapping the strings and had to change strings several times. Finally, they realized that tuning the baritone ukulele was different from a standard tuning for soprano ukulele and fixed this problem.

While struggling with several issues they encountered during the project, students did not seem to realize that they were learning in the moment. However, when they had a chance to reflect on their learning paths, they recognized that they had achieved a number of musical goals by directing their own learning. For example, a student mentioned that she learned how to play the guitar chords, strumming patterns, and how to cooperate with the team members by trying to come up with a better way to solve the group's problems. Another student wrote that she developed the ability to learn music by ear and learned how students learn and work in a group. Wiggins (2015) suggests that in an environment where students' ongoing inquiry about musical processes and products are supported and valued, students become not only "problem setters" but also "problem finders" (p. 57). The students were indeed finding and solving problems.

The Role of Teacher in Informal and Project Based Learning

I was first exposed to project-based learning (PBL) as one of the teaching methods in my teacher preparation program in South Korea. However, I had never used this method in my K-6 classroom during my decade of teaching there. When I experienced PBL for the first time as a student during one of my master's courses at ASU, I was a bit flustered, because I did not know what to do and was not sure if I was on the right track. While working in the project group, I felt stressed because it seemed as though days and weeks went by without anything getting done. Without an outline and timeline for the project, I was not sure about the educational effectiveness

of our explorations. Therefore, reflecting on my own experience of PBL, I understood the frustration level of my students as they experienced PBL themselves within their groups. While implementing PBL in my class, I deepened my thinking about the roles of the teacher in PBL by reflecting on my skills and my changing practice. I practiced my new role as a facilitator in this informal musical learning setting, which was "the hardest way of teaching" as Allsup (2011) states. Neither helping students mostly whenever they need it nor just "disappearing," taking an active role as a facilitator in student learning was an area that I needed to improve. Allsup (2008, 2011) critiqued the "disappearance of the teacher" in Green's (2008) informal learning project "where professional educators are prohibited from setting explicit educational targets and learning objectives" (p. 5). Allsup (2011) suggested the active roles that a teacher-facilitator take such as "setting up musical challenges, moderating discussions, and posing questions that require critical thought" (p. 33). Tobias et al. (2015) also view projects as "carefully planned sets of interrelated learning experiences built on substantive disciplinary ideas that involve inquiry and musical engagement, often emergent out of student learning needs or interests" (p. 40). Regarding teacher facilitation of project-based learning, Tobias et al. provide a framework for designing projects including

(1) Choosing a worthy topic: topics that empower students' imagination and artistic inquiry and meet curriculum requirements.

(2) Finding a real-life context: situating a project in a real-life context enables students to see themselves as members of musical communities of practice.

(3) Creating generative questions: questions that provoke students' thoughts and questions and generate multiple pathways for student learning.

(4) Developing critical thinking and cultivating intellectual dispositions: designing problems that stretch students' abilities to think critically through the process of exploring issues, gathering relevant information, articulating findings from research, and combining knowledge and skills across disciplines. Thinking about how to cultivate students' curiosity, wonderment, and persistence through the problem-solving process.

(5) Deciding the scope: deciding the scope of projects based on readiness of students for project-based learning, teachers' comfort levels with facilitating a project-based learning, and school environments.

(6) Designing the experience: not only creating opportunities for students to experience by describing context and activities that students will be situated and articulating the ways that students' musical engagement might occur, but also leaving the design open for students to explore multiple pathways of music-making. (pp. 41-44)

Tobias et al.'s framework helped me to learn about teacher roles as a facilitator and to prepare for my experience of facilitating a project-based learning. First, I discovered that I needed to find a balance between student-centered exploration and guiding their productive struggles. When students found things that did not go as they expected, they conveniently wanted to ask me for help because I was there with them. Even though I allowed students to utilize me as one of the resources for their learning, I did not want to be the students' first and only means of problem solving. Therefore, when I circulated around to observe the groups' practice, I tried not to stay more than 10 minutes in order to provide students with both security and an opportunity to direct their own sense-making in a wider variety of ways. On the other hand, I had to understand how each group of students was progressing and, at times, ignite their wonder and action to scaffold their successful learning experience.

Through observing the peer-guided group learning, I found that students needed tools to motivate and push themselves toward new limits for a deeper learning experience. For some students who lacked self-motivation or seemed to struggle in a less-structured learning environment, I needed to provide tools to help them assess their own progress and support their needs. Through my experience implementing PBL into my teaching for the first time in my teaching career, I realized that flexibility and responsiveness are qualities that I needed to develop in order to make room for student choice and to enhance their engagement. By reviewing students' reflections, I found that many students valued that they were able to make meaningful connections to their music making through this PBL experience.

Spring 2016

Fostering Social Learning Environment

In Spring 2016, twenty-two students studying various academic programs at ASU enrolled in the Music for Children and Youth course. The programs in which they were enrolled included Elementary Education, Early Child Education, Special Education, Sociology, Biological Sciences, Business, and The Arts. Regardless of my considerations of musical and experiential diversity among students in my class, their wide range of capabilities, their different needs, and their different levels of confidence and participation often challenged me as an instructor. Students who reported that they had failed in musical learning in the past seemed to have fixed beliefs about themselves, such as “I am not musically inclined” or “I am not good with learning a musical instrument.” These fixed mindsets caused the students to avoid active engagement in new learning where they might feel like a failure. Furthermore, these students’ partial participation and half-hearted attitudes toward learning seemed to influence their group’s learning as well. These students seemed to focus more on results, such as performance, rather than the learning process, and they let past negative events define themselves and their confidence.

During my first experience of implementing the musical group project in the Music for Children and Youth class, I recognized that I needed to help students find the importance of the process of learning. I realized that we are learning socially when we observe others, ask questions, and share knowledge resources, which was part of the structure of the project. Social interactions enabled students to develop a growth mindset and learn to commit to the process of learning. Music researchers have discussed students’ musical experience as a process of socialization in a socio-cultural context beyond the boundaries of traditional education settings (Campbell, 2007, Barrett, 2005, Harwood, 1998). This socio-cultural approach inspired me to become interested in how to create a more vibrant social learning environment in the classroom.

Communities of Practice

While implementing the informal musical learning project in the previous semester, I was seeking a framework for thinking in more depth about the project, the students, and their learning. In my search, I encountered Communities of Practice (CoP) as conceptualized by Lave and

Wenger (1991). According to Lave and Wenger (1991), CoPs are groups of people who share the same concern or passion for something they do, and they learn how to do it better as they interact regularly. Through social interaction and engagement in shared activities in CoPs, members build relationships that enable them to learn from each other.

Wenger (1998) proposes that in a CoP, social participation as a process of learning must integrate these components: (1) meaning—our changing ability to experience life meaningfully, (2) practice—shared history and perspectives, (3) community—the social configurations in which members build up the knowledge enterprise, and (4) identity—the way in which members change and create personal histories through learning in community. These elements are interconnected and mutually engaged with each other. Wenger describes not only what students can take away from a CoP but also what it takes to create a CoP in the classroom context.

From the perspective of CoP, I imagined Music for Children and Youth as a community of practice where we, as social human beings rather than multiple teacher/learner dyads, shared our experiences, knowledge, and skills through our social participation. Students in the classroom already belonged to large and small communities, such as families, religious groups, bands, sports teams, book clubs, work groups associated with part-time jobs, and volunteer groups. Like any other community, our class was a social organization and a community of practice. Various factors may affect student choices about their position in the community and their social participation, and I realized that there could be multiple, varied ways that students chose to participate in class activities.

Lave and Wenger (1991) proposed the concept of “legitimate peripheral participation,” which provided for me a better understanding of the phenomena of student learning and participation. According to Lave and Wenger (1991), learning is a process by which newcomers become part of a community of practice and move forward to full participation in the sociocultural practice (p. 29). The “partial participation” of newcomers is described as “peripherality” in a dynamic learning environment. Lave and Wenger (1991) write that:

> Peripherality suggests that there are multiple, varied, more- or less-engaged and -inclusive ways of being located in the fields of participation defined by a community.

> Peripheral participation is about being located in the social world. Changing locations and perspectives are part of actors' learning trajectories, developing identities, and forms of membership. (p. 36)

Reflecting on the concept of newcomers and old-timers, I realized that even though all students embarked on the informal musical learning project at the same time, individual students felt their position and social participation differently. For example, some students might feel like newcomers in this new musical learning setting and want to observe until they develop some skills, understandings, or a comfort level rather than immediately engaging in the process. On the other hand, other students might feel more comfortable with the learning environment depending on their prior musical experience or the level of self-esteem and therefore be ready to more actively participate in social interaction from the start.

As I reflected on students' concerns and past experiences, I understood how they felt. I looked back on my own experience in a statistics course outside of the music department where I felt as though I was outside my territory. On the first day of the class, everyone but me seemed to have substantial knowledge and experience in the field. Even though we all began learning in the course at the same time, I felt like a newcomer. Many students asked questions that seemed unrelated to me. They were fully engaged in the class, while I was overwhelmed with the feeling that I would never catch up. Unfortunately, I did not have any opportunity to interact with other students in the course and the level of my participation in the class was limited. Even though my level of engagement was determined by myself, it never changed throughout the semester. From the view of the concept of legitimate peripheral participation, learning means not only acquiring knowledge and skills but also gaining access to sources for understanding through growing involvement in the community.

In addition, reflecting on my learning trajectories in a doctoral program over the three years, I realized that my ideas about who and what I want to be and become were formally and informally shaped in this community. While we developed our professional knowledge and skills through the coursework that was mapped out for us, we all built our own career pathways through actively engaging in the social practice of the community. In this community of practice, learning

took place when I recognized and became part of the community through engaging in sustained participation. We shared histories of engagement over time through talking about our readings outside of class, attending conferences as a group, and celebrating one another's achievement. As I valued my belonging to this community of educators, I was able to recognize the multiple resources for my growth as a scholar and an educator.

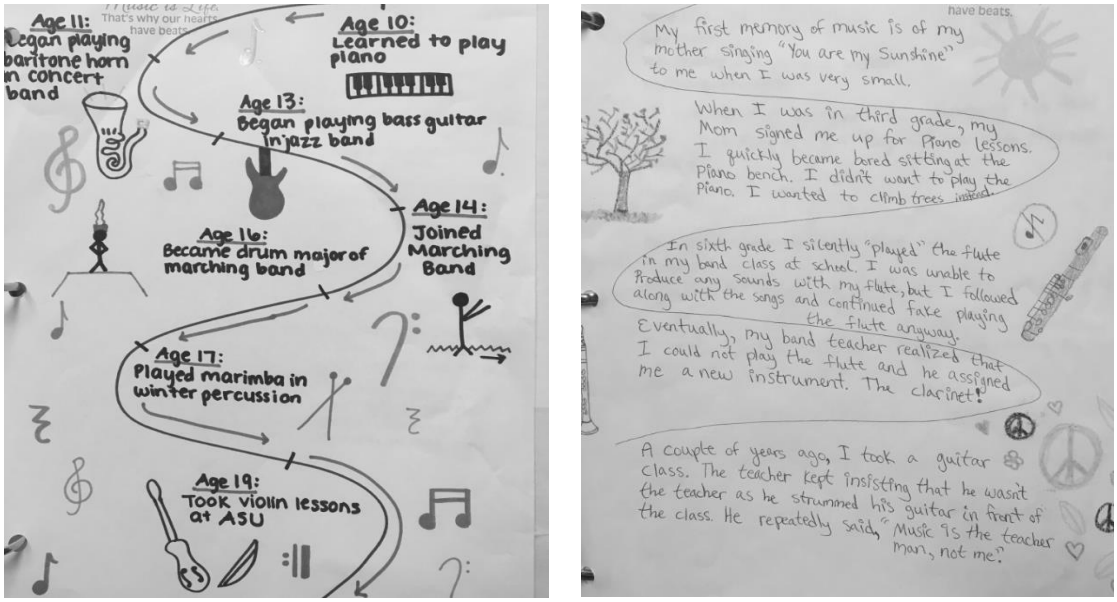
Based on my readings and reflections, therefore, I aimed to create a community of practice in the Spring 2016 class, where students could identify and access resources and enhance their learning through social participation. As a result, I renamed the project "Musical Communities of Practice" and introduced the outline of the project to the class in a different way.

Finding Shared Ground

To build inter-group relationships in each project group, students needed an opportunity to recognize and appreciate individuals' unique musical backgrounds so that they could bridge differences among members and achieve common goals. Therefore, I asked students to construct their own Musical River (Burnard, 2000) that illustrated memorable musical experiences in their lives. In her study, Burnard (2000) used a visual method based on the shape of a river with bends used to highlight critical musical experiences of participants' lives. Based on this idea, students created their own visuals featuring their musical memories and experiences. Some students wrote narratives of their musical journey along with the visuals to guide their storytelling. During the first project group meeting, students shared musical backgrounds using their Musical Rivers in each group. While listening to each member's story of their musical experience, students passed the visuals around and wrote down what surprised them in their reflection notes (Figure 5).

Figure 5

The Musical River constructed by students



In a soprano ukulele group, even though none of the members had experience playing the soprano ukulele, all were excited with their choice of instrument. Sharing her playlist on Spotify, one student said that she had always wanted to be able to play the ukulele because she liked the artist Vance Joy, who plays the ukulele in his recordings. Another student, Abbie expressed that she loved the idea of learning a new instrument because she had played the clarinet for 8 years in band. Another student expressed that she was impressed by Abbie's dedication to music because she had seen band or orchestra kids like her stick with their instrument for only a year. Another student, Ahmed, said that he chose to learn the ukulele because when he was young, he had learned an Arabic string instrument, the oud, from his uncle. On the other hand, regardless of their various musical experiences, they found out that none of them felt comfortable with singing, which caused a burst of laughter. Then, they came to an agreement that singing while playing would require a lot of practice.

The guitar group began their first group meeting with only three members when five had signed up. Students shared their musical backgrounds: Meggie played the piano and had competed in multiple piano competitions in her childhood; Rebecca had no experience of playing any musical instruments and was concerned whether or not she would "get the hang of it" in time;

and Briana had some knowledge and experiences with guitar and ukulele. Briana was excited about the project because she was happy to help other group members and wanted to be comfortable performing in front of other people, especially singing and playing the guitar simultaneously.

In the baritone ukulele group, students spent most of their first meeting getting to know one another, sharing their musical backgrounds and their first impressions of the instrument they chose. Ellie mentioned that she chose the baritone ukulele because she had been interested in instruments that sound lower in pitch and she thought that the baritone ukulele was beautiful. Ellie used to play the piano, baritone horn, bass guitar, and violin, but she did not know the baritone ukulele existed before the project, and it piqued her curiosity. On the other hand, Bethany expressed that she was “a little bummed” when she discovered the size of the baritone ukulele, which is larger than the soprano ukulele. She described it as looking like a shrunken guitar and thought that it would not be as fun to play as the soprano ukulele.

The percussion instruments group began with Penny’s sharing of her experience with the triangle in her elementary music class. Penny said that she was proud of her job at that time because she was the only triangle player in the ensemble and that it was one of the reasons that she chose to play in the percussion instruments group. With a shy smile, Penny also mentioned that she was not good with rhythm and counting, so she was nervous about learning to play a musical instrument. Other group members encouraged her to play the triangle for the performance if she wanted. Dana introduced herself as a choir girl who grew up singing in multiple choirs throughout her childhood. She said that she loved the interactive atmosphere in the ensembles to which she belonged and was always excited to work with peers. Sharon had played barred percussion instruments in her high school band, so she wanted to incorporate xylophones in their performance. Julie expressed her surprise that only two of seven members had a significant history with music and the rest had said, “no musical inclinations at all.” She anticipated that the two students with musical experiences would need to lead the group if they faced any musical problems, while the less musically inclined people could help with the speaking aspects of their final presentation.

In a whole class discussion, a student expressed that sharing the stories of individual members in her group made them grow closer as a group. Some students stated they realized that diverse cultures and upbringings heavily affected individuals' musical lives. Some students were surprised that members of their groups had experience with at least one instrument in their lives. On the contrary, others expressed that they were nervous as they realized that none of the group members had any experience with the instrument that they would learn over even the next several weeks. A student with substantial experience playing the piano said that learning the guitar would be challenging because it would be different from the process of learning the piano, but she was excited to have the fun of learning how to play the guitar. Another mentioned that she was not very musically inclined or talented because she had attempted to play three different instruments in her life – the violin, guitar, and the trumpet – but had only "succeeded" in playing the violin. She also expressed later in her reflective journal that "it was embarrassing to share my little or non-musical background and that I was pretty much tone-deaf."

Mutual Engagement

The first characteristic of practice in communities is mutual engagement among members; people engage in actions where they negotiate meanings with one another. During the first four weeks of the Musical Communities of Practice project as students collected resources, they seemed to rely more on online resources, such as YouTube tutorial videos and websites, than the peers in their groups. However, as the project went on, I noticed that interactions among members increased in each community, and students relied more upon one another than other resources. In each group, students tutored one another by modeling specific skills on the instrument and giving feedback on each other's performance. In each community, students seemed to grow more comfortable and open when learning through interacting with peers. In addition, sharing a similar discourse while learning the same instrument with one another in a group appeared to allow for greater understanding. While developing their understanding of individual members' working styles and personalities, many students expressed in their journals that they made new friends by building closer relationships and they found working together more fun.

Wenger (1998) explained that members in a community of practice "[sustain] enough mutual engagement in pursuing an enterprise together to share some significant learning" (p. 86). Accumulated and sustained mutual engagement builds relationships, maintaining connections produces an enterprise of the practice, and shared histories of learning turn into the boundaries of each community that represent membership. These qualities illustrate the difference between a community of practice and group work. In a community of practice, learning is not merely the condition of membership but includes growing through sharing histories of learning. The dimensions of learning in a CoP consist of developing knowledge and skills and the experience of identity, and the process of becoming an active participant.

Throughout the project, students not only focused on accomplishing musical tasks but also cared about their communities of practice: how members interacted, how to do things together, and how to learn from each other. Students in each group exercised a variety of strategies to help the group's musical progress. Some students created visual aids, others paired up to learn specific percussion instruments effectively, and in a ukulele group, one student leading the group modeled playing while the other leader called out the next chords of the song. In addition, students cared about fostering an atmosphere that encouraged everyone's participation. They became aware of how the relationships within the group were forming and how the social interaction worked for individuals' performance. Wenger (1998) suggests that mutual engagement involves creating atmosphere, place, diversity, and mutual relationship through shared practice.

Wenger (1998) claims that learning cannot be designed but rather occurs and belongs to the realm of experience. In the spring 2016 class, students' reflections and storytelling illustrated their changing perspectives on learning that take place through experience. Students expressed that, at times, they felt as if they were hitting rock bottom and tried finding different avenues to lift themselves back up. From this, they became patient with one another while they learned at their own pace and valued a sense of achievement when working with friends. These are considered a shared understanding of learning in the CoP model (Wenger, 1998).

Role-Taking

Wenger (1998) suggests that members in a community of practice develop their competence with others -- the ability to connect to the contributions and knowledge of others through their mutual engagement, including what they do and know (p. 76). When students in the spring 2016 class began the Musical Communities of Practice project, they were already envisioning the potential roles that each member of their group could take based on individuals' prior musical backgrounds and their initial attitudes toward group work. Students expressed their thoughts about leadership when learning in a peer group. For example, some students assumed that students with substantial musical skills and knowledge would lead the group. Students with prior musical experiences reported that they would take the role of helping/teaching others in their groups. On the other hand, some students pictured that different types of leaders would arise: a natural leader as someone who encourages group members and stays positive in the face of struggles; a logistics leader as someone who checks the progress of each member and makes sure everything gets done; and a musical leader as someone who helps everyone learn the notes properly.

After the sharing of individuals' musical backgrounds, Rachel mentioned in her reflective journal that Kelly came up with many ideas for their group performance and listened to others' opinions and responded actively. Rachel assumed that Kelly would be good at facilitating teamwork based on her first impression of Kelly. Rachel also mentioned that Kelly's participation must be influenced by following her mother's path as a teacher by pursuing a degree in education.

Kara addressed how Brook had "good musical taste" so she might be helpful when making decisions as a group. In addition, Brook was also good at being a scribe in the group, so they were able to keep track of everything they had done. Kara also found that Ellie was good at putting things in perspective, so she expected that Ellie would correct them when they did do things wrong. Since Kara had not written about what she was good at, I asked her while returning her reflection. "I am good at making sure we don't make things too complicated," Kara added with a bright smile.

On the other hand, Ellie expressed that she felt overwhelmed by the project of learning a new instrument along with members who learned at a completely different pace. However, she articulated that the group members seemed very eager to learn, regardless of their prior playing experiences. Ellie identified members who were very familiar with pop music, so she anticipated these members would pick the songs they liked for group performance. She stated that she might be helping others because she was the only member with some knowledge and experience with playing musical instruments.

As I reflected on the semester, I realized that before starting the Spring 2016 class, I became interested in components of social learning in a community of practice that Wenger (1998) proposed – meaning, shared practice, community, and identity – because these characteristics helped me make sense of the positive learning environments that had been meaningful experiences for me. Therefore, during the Spring 2016, I had examined how these social dimensions of learning accounted for community building among students and how the CoP affected student learning. Instead of implementing new activities in class, I focused on creating a social environment that enhanced students' meaningful experiences in the class project. To do so, I encouraged students to reflect on how the diverse backgrounds that each member brought to their project group shaped a culture in their project groups and how individual members saw their learning experience in the CoP. As a result, I realized that when I, as a teacher, was aware of students as co-creators of the social learning environment and invited them into the inquiry of social learning, students acknowledged that individuals were taking important roles in the mutual learning environment.

Interlude

In the Summer 2016, I presented a paper "Navigating the Experience of an Adult Piano Student" at an international conference on Narrative Inquiry in Music Education. I had begun this case study as a project in a qualitative research course that I had taken as a first-year doctoral student in the Spring of 2015. Through the course I had developed understanding of qualitative research by exploring theoretical assumptions and philosophical frameworks that underpin qualitative inquiry and reviewed literature that used qualitative research designs. I was fascinated

by several ideas: researchers use qualitative inquiry to study how people make meaning through their lives; an assumption that reality is socially constructed and individually understood, and therefore it is not knowable; researchers observe and talk with the people to understand their understanding of the world; and a researcher's description of the culture is the "constructions of [participants'] constructions of what they and their compatriots are up to" (Geertz, 1973, pp. 9, 15). These ideas gave me a sense that individuals' understandings of the world are valuable to study, and I felt responsibilities as a "research instrument" who plays a significant role in the collection and interpretation of data.

For the final project of the qualitative research class, which was writing a paper using qualitative research design, I decided to examine student motivation to engage in music learning in and out of school. I started by collecting data from three participants, but then, I decided to focus on an adult piano student. This participant was one of my piano students; he had been taking piano lessons from me for two years at the time. I noticed that he loved telling his life stories during piano lessons, and I thought that narrative inquiry would be a means of understanding his motivation to engage in music learning. He was a truck driver and traveled around the U.S. to deliver products to stores. Since he had decided to learn to play the piano, he carried an electronic keyboard in his truck to practice piano during his spare time while traveling. He came home from work only once every week or two, and he took a piano lesson during those times. Through the narrative inquiry, I identified three themes: (1) motivation and self-directed learning, (2) life experience as a resource for learning, and (3) the power of storytelling (Kang, 2016/2017).

At the conference on the Narrative Inquiry in Music Education, I shared these findings and participated in other sessions where researchers studied the stories of people, situations, and cultures. Through these experiences, I realized that students of any age and in any setting may have their own wellspring(s) of musical experiences that connect past, present, and future learning. I began to use narrative and storytelling as a research tool in my classes.

Fall 2016

Awareness of Our Membership in a Learning Community

In the fall 2016, I registered for a university-wide course entitled “Preparing Future Faculty and Scholars (PFF).” PFF was a one-year course that included seminars, discussions, and activities designed to provide doctoral students across campus with an insiders’ view of a practicing scholar-professional. The primary goal of the program was to enable participants to transition successfully to their respective professional communities through developing a realistic knowledge of academic culture and career expectations. This course provided me with a space to explore and engage in conversations about multiple career paths with other professionals and doctoral students working in a variety of disciplines.

We were introduced to the requirements of a faculty position and various types of institutions through lectures and forums provided by guest speakers who were active in academia. We covered topics such as the structure and organization of academia, wellness and practicing work/life balance, non-faculty roles in academia, pitching our research to diverse audiences, how to craft a CV and a resumé, and building networks. Throughout the one-year course, students in the PFF course developed knowledge and skills as future faculty and scholars. Most of all, while working on a team project, I discovered my evolving identity as a future faculty member while working in our professional community.

However, the more I gained an understanding of the academic community of practice and saw the inconvenient reality of higher education, the more I was discouraged. I related to Senge’s (2000) view of higher education today, where:

> Individualism and competition still reign, from individual students pitted against one another to individual professors who likewise compete for status, power and often money. “Technical rationality” still ranks as the prevailing epistemology, disconnecting theory from practice and sending young people into the world with heads full of ideas and “answers” but little experience in producing more effective action. (p. 276)

Based on my reading and reflection, I aimed to blend theory and practice as an education professional. Shulman (2000) suggests that members in higher education are engaged in two

professions: their own disciplines and inter-discipline, as well as their profession as educators (p. 2). Having membership in these intersecting domains, I believe that engaging in the scholarship of teaching is our professional role and responsibility.

Kreber and Cranton (1999) stated that “the scholarship of teaching includes both ongoing learning about teaching and the demonstration of teaching knowledge” (p. 488). Life-long learning about teaching includes not only individual educators’ endeavors toward scholarly teaching but also their continuum of engagement in dialogue about educational matters in the community of scholars. Shulman (2000) emphasizes the impact of a collective effort as members of the professional community of practice related to teaching. He suggests that “we develop a scholarship for teaching when our work as teachers becomes public, peer-reviewed and critiqued, and exchanged with other members of our professional communities” (p. 49). If our academic community cultivated practice based on educators’ shared beliefs and actions pertaining to teaching and learning, then our renewed value of teaching as scholarship could redirect our practice through a sustainable professional learning community.

Scholarship of Teaching

During the previous semester, I had begun serving as a reviewer for the Teaching Excellence Award given by the Graduate and Professional Student Association. The award aims to foster and reward successful teaching through peer-review evaluation. The applicants were graduate students who were involved in formal teaching on the ASU campuses including TAs, course instructors, graduate student faculty associates, or section leaders. As part of the award process, I reviewed applicants’ teaching philosophy statements and class syllabi, and I observed their classes in the final round of evaluation of their teaching. Since I had no prior experience of observing undergraduate classes outside of the music school, observing others became a valuable opportunity to widen my perspective about teaching at the college level. Reviewers assessed applicants’ teaching based on rubrics, which consisted of various elements that exemplify excellence in teaching. The rubric included content expertise, instructional design and delivery, course management, class organization, class content, presentation style,

teacher/student interaction, and use of materials. The experience of assessing peer graduate students' teaching enabled me to be critical of my own teaching practice.

Shulman and Wilson (2004) suggests that a "scholarship of teaching is not synonymous with excellent teaching but is a condition for excellent teaching" (p. 150). Boyer (1990) suggests that the work of scholars means "stepping back from one's investigation, looking for connections, building bridges between theory and practice, and communicating one's knowledge effectively to students" (p. 16). Looking back on my own journey to become a collegiate music educator, my scholarship of teaching was sparked when I became aware of my membership in the multiple communities. Through participation in music education conferences and professional development workshops, I encountered professional peers who strived to teach, learn, and build innovation as a scholarship of teaching. Our social interactions motivated one another's scholarship of practice formally and informally. Individuals seemed to grow in their own ways toward their career paths in education. Furthermore, individual efforts to improve their teaching practice and their social participation in the community of practice provided mutual accountability for sustainable growth as a growing community of academic professionals.

Establishing Pedagogical Principles

Having taught in a wide range of settings for diverse groups of learners in the US and abroad, I realized that learning is often an incidental outcome achieved through a social process. From a view that the music classroom belongs to students' learning ecology, I work on creating a learning community in my classroom where students engage in peer-to-peer learning, know each other, learn from each other, and respect and support each other. Therefore, my teaching is grounded in these principles: *learning as social participation, learning as belonging,* and *learning as reflection*. These principles were initially inspired by Jerome Bruner's propositions (1996) regarding the conditions that make student learning flourish: agency or activity, reflection, collaboration or interaction, and culture or community. For the Fall 2016 semester, I combined those elements with the concept of the community of practice proposed by Wenger (1998).

Learning as social participation

A learner brings his or her own beliefs and prior experiences to any new learning situation. As the learner interacts with others, he or she has opportunities to examine their existing theories and integrate new concepts or beliefs. Therefore, knowledge or ideas are neither fixed nor simply transmitted from a person who possesses more knowledge or skill to those who have less, but rather, knowledge and ideas are always in the process of generating through experience (Kolb, 2014). From this perspective, a classroom can be a generative place where students have opportunities to collaborate with others, discover the value of diverse backgrounds, and stimulate their learning through active experiences.

For the fall 2016 semester, to enhance students' active process of "taking part" in a social community, I organized various forms of class activities, including student-led musical pursuits, the instructor's sharing of musical activities (singing, movement, and playing instruments), group discussion of reading assignments, and group projects. I structured the semester in part on my belief that learning is the process of being active participants in social communities and my role is to facilitate student social participation through curriculum design.

I continued to have each student lead a musical activity at the beginning of class at least once during the semester. Students came up with their own ideas or brought something to class from resources in their lives. Some students invited peers to engage in hand-clapping games that they used to play when they were young. Others found activities online and adjusted them for the class. The ways in which each student led also varied. Students with experience working in teaching and learning contexts such as camps, clinics, schools, and daycare centers, leveraged ideas about how to lead developed through these experiences. Other students focused on having fun sharing a new musical activity with peers similar to ways in which children on the playground get their friends together. After each student shared their musical activity, peers give verbal feedback based on what they noticed, valued, and wondered while participating.

Students learned how to teach musical concepts, such as beat and rhythm, by participating in class activities led by the instructor or their peers, and they considered how to incorporate the musical activities into their own practice by reflecting on their learning experience

from both a student perspective and a teacher perspective. Also, while participating in a variety of group projects, students experienced how the different levels of participation of each member affect his or her own learning, others' learning, and the class atmosphere. Through these class activities, in which they participated both as a student and as a leader, I hoped that students might realize that learning how to teach occurs effectively when they participate actively. In these ways, I acted on my beliefs that learning is "the process of being active participants in the social communities," and that my role as an instructor is to help students realize that learning occurs through social participation (Wenger, 1998, p. 4).

Learning as belonging

Learning from social participation is impossible without the scaffolding that occurs through working with others (Kolb, 2014), which means collaboration plays an important role in the process of learning. Students belong to large and small communities in and out of school. Mutual engagement and relationship building among members of a community enables them to perceive experiences in the community as meaningful. When students are made aware of their belonging to this support system of community in a learning situation, the learning experience can be enhanced. As students participate in communities and networks, the mutual engagement among them creates a specific atmosphere in the community, which Wenger (1998) called the "indigenous enterprise."

With this idea in mind, I designed my instructional plans for the fall 2016 semester to create and sustain mutual engagement among students so that they could help one another and share their significant learning. Students had opportunities to work in different large and small groups for various class singing and movement activities. In small groups, students discovered different perspectives of peers as they discussed readings and shared their own experiences related to specific topics.

For example, during the Fall 2016 semester, I had individual students, as their midterm project, explore the musical lives of younger or older children by observing and interviewing children or youth based on their own research interests. During the previous semester, I found that students' research interests are often related to their academic majors, such as special

education, or may have another focus, such as family culture or technology. So, for the Fall 2016 semester, after they collected data, I had students form groups with peers who had a similar research topic or academic major and compare their data from their own studies. These research groups then presented their findings from the individual and collective data as a team. The mutual engagement of students throughout this and other class projects enabled them to learn to negotiate their ideas.

Learning as a reflection

Dewey (1997) suggests that "we do not learn from experience; we learn from reflecting on experience." While learning becomes more active through inquiry, dialogue, and questioning (Shulman & Wilson, 2004), a carefully guided reflection enables students to understand what they have experienced and to ponder how they learned. Journal writing, small group discussion, narratives, and video recording can foster reflection about learning.

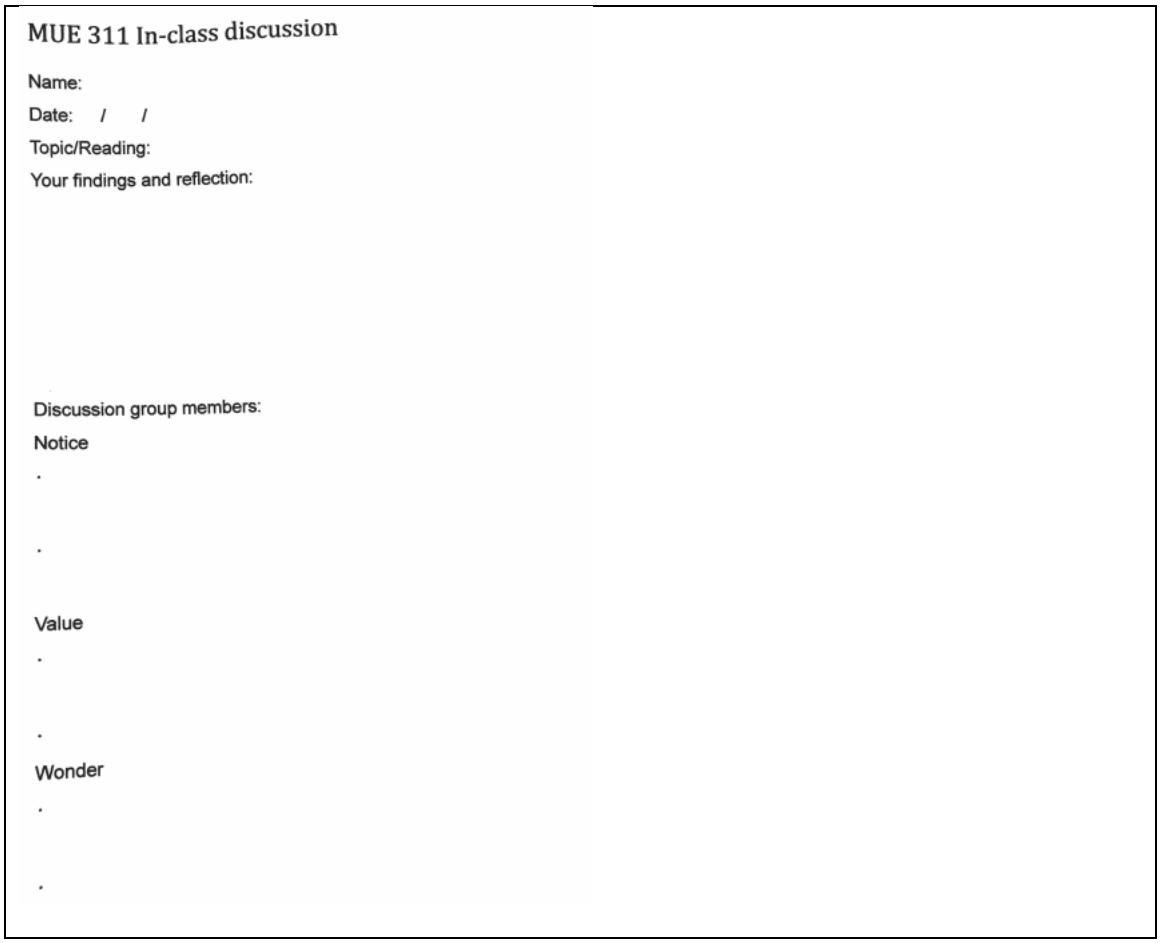
Individual reflections on activities and learning experiences had been an integral part of class activities and assignments during previous semesters. So, for the Fall 2016 semester, I continued to ask students to complete reflections on activities they led, readings and discussions, class activities, learning experiences outside of class such as attendance at a music workshop, and group projects. For example, after a student-led five-minute activity, the presenter shared where the idea originated, how they adapted it for the class, or what he or she noticed while leading. Then classmates gave verbal feedback on their experience of the activity from a student's perspective or from a teacher's perspective. I encouraged the students to provide their thoughts based on what they noticed, valued, and wondered. The presenter then wrote a self-reflection on their experience of leading a musical activity, including the feedback they received. During the fall 2016 semester, I encouraged students to add their insights to their reflections from the dual perspectives of student and a future teacher. In other words, students reflected not only on how they experienced each activity as students, but they also expressed their thoughts about how they would re-develop procedures and activities from a future teacher's perspective.

Students also had a small group discussion every week based on their readings. I provided a template for their reflection on readings and group discussions (Figure 6). Students

first developed an individual reflection on a reading and brought it to the class. During group discussion, students completed the form based on what they noticed, valued, and wondered. Over the semester, students collected about 15 reflections on their readings and discussions (Figure 6).

Figure 6

Class Discussion Form



MUE 311 In-class discussion

Name:

Date: / /

Topic/Reading:

Your findings and reflection:

Discussion group members:

Notice

.

.

Value

.

.

Wonder

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.

I also provided students with information about music workshops that are held around campus and encouraged them to participate. Students who attended the workshops met local music teachers and participated in musical activities that instructors offered, then created a reflection on their experience of participating. Most of the students, particularly education majors,

valued the chance to talk with teachers and hear their perspectives as professionals at the workshops.

During their final project, students completed four reflective journals based on questions I developed. The questions focused on community building among students, students' perceptions of how community affects their learning, and what matters to their success in learning. These journal questions enabled individual students to reflect on their learning process from various angles so that they might consider changing in their actions to take a step forward toward their aims. For example, by reflecting on the level of participation of each group member and its impact on one another's learning, students viewed their own level of participation and, in some cases, took actions that they thought supported their success in learning. In these ways, I acted on my belief that teachers can learn from reflecting on instructional strategies, dialogues, and what they notice in class. The critique of teaching based on the discovery through reflection not only shapes subsequent actions but may also impact student learning.

Discovery of Many Forms of Participation

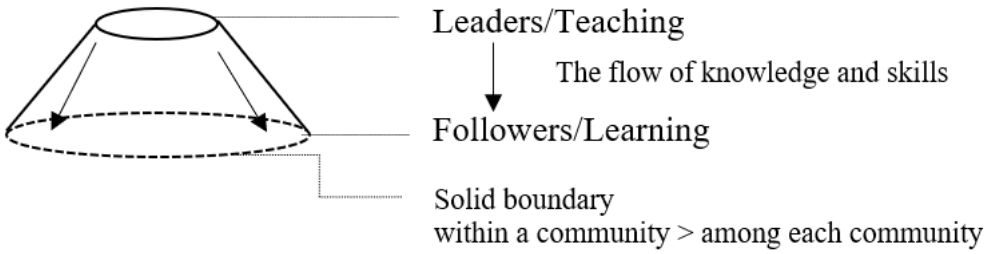
Throughout the semester, my focus as a teacher and a researcher was to examine what it takes to create a CoP in the classroom and what students experience in the CoP. While students discovered forms of individuality through their engagements, strengths, and knowledge, they also developed certain expectations of mutuality, including how to interact and how to treat each other in a CoP. In previous semesters I had noticed that at the beginning of the Musical Communities of Practice project, students' perceptions of their musical competence played a dominant role when determining their roles and status in social participation. For example, even before beginning their group work learning tunes together, students had already defined themselves as "leaders" or "followers" based on their perceptions of the musical competence of themselves and of others (Figure 7).

Since most student chose an instrument for which they did not have any prior knowledge and skills, there were few "leaders" and many "followers" in each community at the beginning of the project. With this dichotomized role-taking of students, which seemed to be predetermined based on their perceptions of musical competence, the flow of musical knowledge and skills

looked more like a one-way process than reciprocal sharing, even in the peer-guided learning setting (Figure 7). The “leaders,” who were defined by themselves or other members, seemed to lead the conversation when making decisions during the early stages of project. Even though the “followers” were happy to work in a peer-guided group setting with less pressure, they did not want to go beyond their comfort zone and only played catch up with musical skills that the group was working on.

Figure 7

Initial Identities in Each Community During the Beginning Phases



However, as the project went on, students began to recognize various forms of participation and learning for themselves and others, which also highlighted the recognition of their own membership in their communities. Students described “full” and “active” participants as those who were curious about what they did not know and who were not afraid of asking questions. Full or active participants also established challenging goals, were willing to embrace struggles in learning, and prepared for their group by practicing the instrument at home or bringing materials for their communities. Some students identified “active followers” as those who cared about their learning of new skills and the group learning climate. “Quiet followers” were those who spoke less but brought good ideas when they were asked. Other students described some individuals as “partial” or “laid-back” participants who barely hid their bored looks while working, did not add any insight to the project, and skipped meetings without any notice to the group in advance.

According to students, full participation did not necessarily require full knowledge and experience of the instruments. Rather, full participation was related to individual participants’

attitudes toward learning. Furthermore, where students located themselves in social participation seemed related to their learning trajectory. Lave and Wenger (1991) discussed the multilayered ways of participation in any community of practice and considered the change of location and perspective as part of “the actors’ learning trajectories, developing identities, and forms of membership” (p. 36). Hmelo and Evensen (2000) support this idea arguing that learning is a “transformation of the individual who is moving toward full membership in the professional community" (p. 4). In this sense, students’ awareness of various forms of participation had an impact on their perspectives of their own success in learning.

As their perspectives on learning changed, students realized that their prior knowledge and skills did not determine their success in these musical communities. Rather, students who were more devoted to their diverse roles tended to be more articulate regarding their success. Students who took leadership roles cared not only about their own performance improvement but also about their collective group achievements. A student who was described as one of “leaders” articulated:

> One of us is great at creating the arrangements, helping teach the music. One of us is good at coming up with ideas to begin. There are a few group members who do not have the experience to lead but are happy to follow and learn their musical parts.

A student who defined herself as a “follower” stated:

> I see more people stepping up and helping what they can. At first, it was only a couple of people who were leading us, but now we are all leaders and doing our part and contributing in one way or the other.

Regarding the multilayered forms of participation, Lave and Wenger (1991) suggested:

> Full participation is intended to do justice to the diversity of relations involved in varying forms of community membership. The partial participation of newcomers is by no means “disconnected” from the practice of interest. Furthermore, it is also a dynamic concept. In this sense, peripherality, when it is enabled, suggests an opening, a way of gaining access to sources for understanding through growing involvement. (p. 37)

As the project went on, each community built up their own shared experiences and knowledge, and each member of the community identified their changing roles as active participants. The boundaries between full participation and peripheral or partial participation within each community became blurred as richly diverse forms of participation and varied roles emerged through students' mutual engagement. The emerging roles included coaching, assisting, encouraging, planning, organizing, researching, giving feedback, and peer helper. Students reported that observing others' learning trajectories enabled them to find different forms of success in learning. A student mentioned:

> In this [peer-guided learning] setting, teaching is a group effort, whereas formal teaching and learning has one specific person teaching. So, whatever role they are taking, we all are engaged in the process of learning, which I see as full participation, and we are now all to that point . . . all ideas are integrated into our performance.

In addition, students thought that full participation included engaging in and contributing to the practices of their communities, ensuring everyone's participation. Through working with other members with different learning curves, students learned that the nature of musical learning requires embracing times of struggle and that they were on their way to being better. This realization marked a shift in their perspective.

At first, most of students expressed concerns about working with people who were in different starting places regarding musical learning within a limited timeframe. A student who expressed her initial concerns about the diverse experiences of individual members in her community mentioned:

> There are a couple of members in the group who have more experience and they make everyone else feel incredibly insecure about our musical skills as individuals. If I applied this kind of project in my future class, I would make sure that students are choosing instruments that they do not already have musical experience with so that the group will be able to truly learn together as a group.

The student was in a ukulele group and defined herself as one of "followers" at first, and most of her concerns were about the leadership she desired throughout the project. She never expressed

her feeling to the community members explicitly, but as she built up musical skills, she became the member who made sure that everyone was on the same page.

Students who had prior musical experiences also facilitated others who needed alternative methods, often by using Apps and tutorial videos online. The students transferred knowledge from online resources into hands-on knowledge that made more sense to the "followers." For example, as Green (2008) articulated in her informal musical learning project, students in each community preferred to learn by ear. However, students still needed visual aids when reviewing what they had done or played as a group. Thus, the students who were familiar with traditional notation created their own alternative notation by tweaking it to help some students who were new to reading notation. "Followers" were excited about learning new skills through working with friends in their musical communities. Leaders also checked whether individual members were on the same page while playing with them and helped struggling members in a process that looked enjoyable, with lots of laughter with each other.

Redefining Success in Learning: Identifying Diverse Aspects of Knowledge.

During the fall 2016 semester, the issue of "sustaining the interconnected communities of practice" was important to the members' success in learning (Wenger, 1998, p. 8). Through accumulating shared understanding, each community built their own community of practice and culture, which is described as a joint enterprise by Wenger (1998). Wenger describes three characteristics of community of practice that keeps the enterprise together: (1) It is the result of a collective process of negotiation that reflects the full complexity of mutual engagement; (2) It is participants' response to their situation regardless of all influences of bigger contexts; and (3) It is a collective goal that creates mutual accountability among participants (pp. 77-78). The collective process of growing a community of practice includes sharing learning processes, stories of experience, and personal discourses that create meaningful experiences within the community.

The final video documentaries that students created in their CoPs included their struggles, the conversations among members, and parts of successful rehearsals, which highlighted the community members' values in learning. Students articulated that they chose the specific moments when making the documentary film because they were proud of those

experiences that other communities might not have had. Since each community chose a different instrument to learn, they worked on different musical knowledge and skills. As a result, students were able to recognize that their shared experience of how to overcome challenges as a group became part of the unique culture of their community. For example, five weeks after the students started the project, I had each musical community split up and form new groups consisting of a ukulele player, a guitar player, a percussion player, and a recorder player. In the new groups, students provided a mini workshop on the instrument they were working on to members from other communities. I hoped to provide students with opportunities to demonstrate their musical independence through the activity. The knowledge and skills that they developed through working with their original community members enabled each student to represent their indigenous enterprise as a unique cultural bearer in a new context.

Students also recognized that they produced social capital as a positive outcome while working in a community and that social capital contributed to their success in learning. Their developing personal relationship within a community helped build trust and respect among students in the class. One of the students said, “My mutual relationship with other members in my group makes me feel more comfortable about playing the ukulele in front of the whole class at the end of the semester. I also believe that students in other communities also have similar experiences to me, so I can do it in front of them.”

Spring 2017

Culturally Responsive Teaching Practice

As stated earlier, at the time when I began teaching classes at ASU, I saw myself as a cultural “outsider” in my class. As a teacher from a foreign country, I strove to understand the diverse cultural backgrounds that my students brought to the class and to help individual students feel welcomed. However, my attempt to create an inclusive learning environment did not recognize the value of culture I brought as a member of the learning community. Even though I was incorporating musical activities of various cultures into my practice, I did not think much about their relevance and meaning to students until I had a personally meaningful experience as a student.

When I was taking an Orff Levels courses, one of my Orff instructors introduced songs from cultures that were inspired by folklore. She told us that she had heard of a Korean folk song about the “moon rabbit” from her Korean friends, which she found interesting. Music teachers in the course showed an interest in the story of the moon rabbit, and my heart began beating faster because they were curious about my culture. I grew up listening to the story of the moon rabbit as a child and playing hand-clapping games along with the song inspired by the folktale. This experience surprised me because I had not recognized the value of my culture as one to be shared in my practice, and it led me to think about the diverse cultural assets that I grew up with.

In addition to this intensely personal experience, I had opportunities at music workshops to communicate with music teachers with diverse teaching experiences in foreign countries. Their experience of teaching in a different cultural setting made them rethink the structure of their curriculum. These teachers realized that the cultural knowledge and experiences students bring to class are central to their learning of new ideas they encounter at school. While sharing our experiences, we all seemed to recognize the significance of cultural background and ethnic identities as critical factors in learning. We needed resources to approach diverse cultures through music-making and to design musical experiences that better met the needs of all students. I appreciated the diversity we brought to the community of music teachers and the opportunity to recognize the numerous resources we were developing through our shared experiences of teaching.

My engagement in collaborative conversations within these communities of music teachers led me to rethink my approach to teaching students with diverse cultural backgrounds based on culturally responsive teaching. Villegas and Lucas (2002) discussed the characteristics that define a culturally responsive teacher:

> Culturally responsive teachers (1) are socio-culturally conscious, (2) have affirming views of students from diverse backgrounds, (3) see themselves as responsible for and capable of bringing about change to make schools more equitable, (4) understand how learners construct knowledge and are capable of promoting knowledge construction, (5) know

about the lives of their students, and (6) design instruction that builds on what their students already know while stretching them beyond the familiar. (p. 20)

Beyond incorporating music from multiple cultures into my practice, I wondered how I acknowledged and valued the cultural backgrounds that students brought to the class and how I provided them with opportunities to discover their cultural and personal strengths. I also hoped that their learning experience in Music for Children and Youth would help them, as prospective teachers who will be practicing in a culturally diverse environment, to understand that all students, regardless of their race, languages, and gender, are capable learners who strive to make sense of new ideas based on their cultural knowledge and experience.

I thought that many students in Music for Children and Youth might not recognize how knowledgeable they were about their own music, just as I had not recognized the value of my own cultural knowledge until I was asked. Even when sharing their musical backgrounds in previous semesters, most students only highlighted experiences in their formal musical training, such as band, orchestra, or choir. I knew that students had a wealth of knowledge about the popular music that they were listening to every day and that they were engaging with music by streaming online and watching their favorite music videos. However, students did not acknowledge their musical preferences or how they experienced, engaged with, and talked about music in their daily lives. Students might not have felt comfortable acknowledging popular music as cultural knowledge because they might not have perceived the ways in which they were involved in popular music in their daily lives as significant compared to formal musical learning. They might have feared being judged on their personal preferences by peers.

As a result of these reflections and in an attempt to empower my students as agents of knowledge construction, I initiated a project called *Sharing My Music* during the Spring 2017 semester. To prompt students' participation in this project, I first shared a hand-clapping song, "Pan-tal (Half Moon)," that I grew up playing and singing as a child. I made a video of myself and a friend playing and singing the hand-clapping song, which included subtitles to help my students understand the meaning. I explained the personal meaning and background of the song as it

related to Korean history, and the students learned how to play the hand-clapping patterns along with the recording.

Students seemed to comprehend the ideas of the project *Sharing My Music* through their participation, and some students signed up to make a presentation. One student, Lyndy, provided a workshop on English country dance, which she was introduced to by her family members. She stated that her family enjoyed country line dancing at any family social event, so this kind of dancing became a huge part of the musical culture of her family. Lyndy articulated that even though she grew up with the dance, while doing more research she discovered some interesting facts about the country dancing that she had not known before. Dani, who was a biology science major, shared her musical life in a community of fiddlers. Dani had been playing in the Gilbert Town Fiddlers and her group toured local high schools to perform and jam with the high school students. She loved playing the rhythmic and melodic lilt of fiddle tunes, which were intended to get people to dance, and the freedom of the player's approaches within the basic forms. Dani shared her enthusiasm for playing other kinds of folk music such as old-time, bluegrass, Irish, and Scottish fiddling, and even some pop tunes. Most of all, she was proud of being a member of a high school fiddle group in which the students themselves created their own music. Another student shared her experiences of Irish tap dancing and taught the basic steps to the class. Another student brought and shared his original song using a beat maker app. The student-led workshops provided students with opportunities to share their music and to articulate the meanings of their musical engagement, and these opportunities empowered their knowledge-building.

Mutual Engagement in Musical Communities of Practice

In the Spring 2017 semester, students formed four instrumental groups for the Musical Communities of Practice project. Seven students signed up for percussion instruments group, and the guitar, soprano ukulele, and baritone ukulele groups each included five students. As the project went on, students realized that individual members' participation played an important role in group learning, and each group developed strategies collectively to encourage the participation of all members. Members of the guitar group mentioned the positive atmosphere of their

community. Since most members of the guitar group were beginners, keeping a light and friendly group climate made their learning of the instrument more fun and enjoyable. One of the members stated that many of her group members communicated outside of their group practice space, which made their time together learning a song more enjoyable and not as forced. She articulated that the close relationship enabled her to overcome her fear of making mistakes while learning. The student pointed out, and I also noticed, that project group members often sat together or closely in the classroom other than project time.

Students attempted to foster a positive learning environment within their groups to ensure every member was ready and comfortable with what they had done before moving on to the next task. A student in a guitar group expressed that her group leaders were patient with those who had not played the instrument before, including herself, which made her feel better when she was not getting a skill right away, because they were all developing understanding together. She described it:

> Although we have people who already know how to play guitar, we also have people like myself who keep us on track with what we need to accomplish. Most of them bring a unique perspective and a collective tool that will help us learn this song in time for the presentation. A lot of us are given a chance to shine and take on a leadership role, which helps improve our relationship skills and our leadership skills.

Mutual Accountability

To coexist with their differences and coordinate their respective aspirations, community members negotiated the appropriateness of what they did, which provided for mutual accountability. Wenger (1998) argues that these mutual accountabilities include:

> what matters and what does not, what is important and why it is important, what to do and not to do, what to pay attention to and what to ignore, what to talk about and what to leave unsaid, what to justify and what to take for granted, what to display and what to withhold, when actions and artifacts are good enough and when they need improvement or refinement. (p. 81)

These aspects of mutual accountability created a unique learning climate in each project group. For example, students recognized how they learned best by their experiences while working as a group. A student in a soprano ukulele group mentioned that they learned best by practicing as opposed to discussing and that repetition is key. She commented that when her group members struggled with a certain verse, they repeated it until all of members were on the same page; they did not get off topic a lot and focused on performing well together in their group practice.

On the other hand, when encountering musical problems, students actively engaged in discussions to solve the problems in the most effective way possible. Students argued constructively based on their shared experiences and knowledge accumulated in the community to come to a consensus regarding a solution or a decision. For example, the soprano ukulele group mentioned that transitioning fingers from chord to chord and memorizing the chord progression had been a struggle for them. The group worked on various strumming patterns that were needed to perform the song they chose. While working on each strumming pattern, the members realized that a certain pattern was too difficult for some of the group members to pick up and that their music making did not sound like the song when playing together in that way. Therefore, the group members agreed to adjust the strumming pattern so that everyone in their group could get it down and so that the music they were playing sounded more like the tune they had chosen. The process of coming to a consensus fostered the students' intellectual and social interactions and expanded their knowledge. A student in a guitar group also described how they created ways of fostering participation for all members:

> We've been keeping the conversation very open to all to respond, so that everyone who has an idea can feel safe to say it to the group. To create this open environment, we've made sure that it wasn't just the ideas of one person that was leading us into our choices, but rather the collective decision.

Mutual accountability was also represented as rules and expectations among group members. Students articulated that not all of members being present at every group meeting was one of the challenges they faced. Students expressed concerns that even after they had set up a timeline for all members to work on, when some students missed a previous group practice, the

whole group had to spend time to help those students catch up. A student in the guitar group commented that “The lack of presence can cause a lot more work than needed, which causes more stress and worry for whether or not we will be able to complete our ultimate goal of playing a song for the class.”

Students also had expectations for their group members to practice the instrument on their own outside of the class. So, they borrowed instruments from their friends, bought new instruments, or borrowed them from the class lab for their own practice. Students considered that their individual efforts to improve skills would help their group progress. A student in a baritone ukulele group wrote:

> Our group is pretty small, and we don’t move on unless everyone is ready. I noticed while watching other groups that there are people who are really good and other who are lost. If someone in our group looks lost, my group is really quick to make sure that they are prepared and on the same page before moving on. We move at the pace of the slowest person, not the pace of the quickest person. This has made me practice more by myself not to slow down our group progress.

Meaning: A Way of Talking about Changing Ability

While developing skills and an understanding of an instrument, students often talked about their changing abilities and their individual and collective goals, which Wenger (1998) describes as the process of negotiating meaning. Relative to individual goals, a student in the guitar group stated that “thankfully, we have two group members that know how to play the guitar and have been patient with me by teaching me one chord at a time.” She wanted to build her finger strength through changing chords and to be able to strum easily without thinking. Relative to collective goals, students mentioned developing team-work skills such as communication, decision making, management and organization, and collective efforts to create a healthy climate within the group. For example, one of the percussion instrument group members noticed that some group members got distracted easily on occasion. So, while working in the group, the student exercised her leadership skills to redirect others who had branched off into personal matters.

At some point, all the groups who worked on fretted string instruments, such as soprano and baritone ukuleles and guitar, determined that learning strumming patterns and transitioning from chord to chord were challenging. However, they seemed to understand that those problems were part of the learning process and required practice. Many students recognized the variety of musical abilities that they were gaining, such as how to tune their instruments, aural learning, and various rhythm patterns of strumming. As the project went on, students looked back on what they had achieved and pondered what they might gain by the end of the semester. Meggie, in a guitar group, reflected on her learning moments throughout the project and expressed her desire:

> I've found out that the guitar isn't as easy as a lot of people make it seem. Just like any other instrument, it's a commitment to learning, and you must be willing to make mistakes and have calluses on your fingers. The strings are tough, and therefore they can make your fingers rough and stronger over time. With that, you learn how to better strum the chords, and how to strum in various patterns in order to get the desired sound in a popular tune. Overall, it makes me really stop and think and watch guitarists more. I watch the way they don't need to look at the chords since they've memorized them by heart. I can see where they switch from each section of notes, and how they strum the guitar to make certain notes last longer than others. In the end, however, I hope that my love and fascination with the guitar doesn't fade. I hope to continue to practice and play and to eventually be able to play a full song by myself. With the exploration of the guitar, I hope to be able to sound confident as I explain what I'm doing and why to my parents, who have never played guitar.

While being aware of their struggles and setting small goals for improvement, students also recognized what they were achieving and the areas that they needed to work on by the end of the project. One of the soprano ukulele group members stated:

> I know all of the strings (G, C, E, A) and how to tune the instrument by tightening and loosening the knobs. I know the chords A minor, G, G7, D, F, and C, and expect to know even more by the end of the semester. I know that ukulele's unique sound comes from the various types of strumming patterns (patterns of down and ups). By the end of the

semester, I would expect to be able to tune the ukulele by ear and not have to use my app to help me. I also expect to be able to teach someone how to strum or chuck.[1] Right now, I am pretty slow at chucking, so I hope to get to the point where I can explain how to successfully chuck.

Group Dynamics

Group dynamics is a conceptual framework that provides an understanding of how to effect group both work and advance knowledge (Greenlee & Karanxhu, 2010). Group dynamics involve how group members interact with one another, the emerging and changing relationships, and role-taking within the group. Group dynamics also have to do with mutual accountability among members, as participants find ways to live with their differences and negotiate the appropriateness of what they do.

In the communities of practice in Music for Children and Youth, individuals' role-takings were fluid, and emerging and changing roles were established by individual students' mindsets related to how they viewed themselves within the social dynamics of the group. Students expressed that members were more willing to work hard and learned better when the relationships and social dynamics within the group were positive because then they were not afraid of asking for help when they got confused. A student mentioned that her group members became closer and more comfortable with one another and saw each other more like friends rather than just members of a group. Another student stated that having good relationships with her group members made her excited to come to school.

Greenlee and Karanxhu (2010) suggest that the characteristics of effective working groups include shared leadership. According to Pearce and Sims (2009), the concept of shared leadership entails "broadly sharing power and influence among a set of individuals rather than centralizing it in the hands of a single individual who acts in the clear role of a dominant superior" (p. 234). Through observing students' group practice, role-taking, and interactions, I understood

[1] Chucking is a technique with acoustic guitar for using the fretted hand to mute the strings of a guitar by touching them to create a rhythm pattern.

shared leadership as a process where group members apply leadership in relation to and in collaboration with one another.

Students also articulated how group leaders contribute to creating group dynamic within their groups. Students might experience a variety of leadership skills, either by working as a leader or by observing their peers who were taking leadership roles in their group. As active social actors, individual students seemed to take initiative, and their ways of participating changed based on their own expectations of the leadership. Student reflections included comments about the different leadership skills that they experienced in their communities and how these skills worked in the group.

For example, in the guitar group, two students had prior experience with guitar – Becky and Bre. Becky decided to make a commitment as a leader as soon as she found that the group members did not have knowledge of the instrument. Becky described how she helped her group members: she made a chart and showed finger placements for each chord for visual learners. She also modeled how to make chord transitions smoothly and called out each chord while transitioning. She was excited to take leadership in her group and to help group members. Becky said that this experience of helping group members learn how to play the guitar made her feel the need to get back into playing guitar herself and reminded her of how much she missed her own guitar playing.

On the other hand, Bre, regardless of her guitar knowledge and skills, decided to participate only partially as a leader because she observed that Becky already seemed to take a leadership role and she did not want to step on anyone's toes. However, even though Bre was not taking a leadership role with respect to playing, other members recognized her softer leadership skills and started to rely on her. Other members described Bre as a good listener and as someone with good communication skills who cared about how other members felt, took accountability, and was resourceful. Bre wrote in her reflections that she recognized when group members struggled with the same problems that she used to have as a beginner. Eventually, Bre found herself taking leadership in her group and developing her leadership skills further. Both Becky and Bre mentioned that they had never expected to teach anyone how to play a musical

instrument. However, when they had the opportunity to teach in the small group for the project, they found themselves developing confidence in both teaching and learning the instrument.

However, initial success did not always lead to sustained leadership, and fluid group dynamics sometimes caused disruptive chaos in group collaboration. For example, while deciding a song to work on, Becky suggested the song “Viva La Vida” by Coldplay, which was her favorite song, and the other members agreed to learn the song for the final presentation. After they started, however, some individuals did not seem happy with the choice. Rebecca stated that:

> As much as I have practiced and tried getting the hang of it I am still struggling. The song choice for us is a little difficult and I think that was the first problem. Only one person chose this song, and when others had input on what song we should cover, there wasn’t a lot of agreeing and so we yielded to the persistent person.

Bre also felt that Becky was extremely confident in playing the song, often played it too fast for the others, and got irritated when the group did not want to play at her tempo. Group members had an argument one day when Becky played the song even faster than usual. Bre described that moment:

> (Becky) just wouldn’t listen to me and I had to play the song on my phone and play along on the guitar, so she understood when to play on which beat. After that day, she never really added to our discussions, was not helpful to our other group members, and spent most of her time texting. I felt like all the responsibility to help the others, Mohammed, Rebecca, and Meggie, was left to me.

After that day, I also noticed an awkwardness in the atmosphere within the group. Bre felt that she and Becky did not see eye to eye, and they struggled to communicate effectively. Bre realized that she had to be attentive to helping group members in any way they needed because Becky seemed to step back from the leadership role. Bre shared her thoughts about her changing role in her group:

> Even though there was some negative tension in the group, I tried to make the best out of the situation and tried to make each practice session fun and a positive time that we can share our struggles and accomplishments. I now have a better sense of how I can

> encourage others to find their musical ability because music is such a great way to release emotions and creativity.

Becky also expressed that there was a change in leadership in her group. She did not explain what happened in detail but articulated that it was important to create a respectful atmosphere in a group project. Becky wrote about how she felt:

> I know personally my participation changed over time at the end. I didn't participate as much because I felt my ideas and opinions just weren't being heard. Like, they were kind of pushed aside, so I think I was just frustrated by that. So, I kind of detached myself and didn't really want to participate. I didn't feel like I should. Why should I say things that are not even going to be even cared about? I understand I'm not a musical genius, however, through my background I've definitely learned some tricks and tools. But I just felt like it didn't matter, and my opinions and my ideas about just working hard, so I felt very frustrated. Near the end, I kind of detached myself and didn't participate as much. However, I know it has really taught me that when you do feel frustrated in situations like that with groups, you don't necessarily detach yourself from the situation. You need to confront, or differently word, because maybe the way I was communicating it wasn't … in the effective way that people could respond to.

Since group dynamics can have a huge impact on group learning, when conflicts arose among group members, students were likely to be vulnerable to self-doubt about the success of the project. Rebecca, in the guitar group, shared her thoughts regarding the impact of the tension that occurred within the group:

> I understand that when we work together, conflict is inevitable. However, I am afraid that it impacts my practice because I am the type of person to feed off other people’s energy or vibe and if I feel like there is negativity in the air then it affects me.

Reflecting on my role as a facilitator, I realized that I should have known when to intervene before the tension overwhelmed the group members and hindered the group’s collaboration. When I noticed tensions running high among group members, I met with individual students to encourage them to share their concerns openly and solve the conflict on their own

because I was afraid my interfering as a teacher would make the situation worse. However, I realized that it was not easy for individual students to redirect the group dynamics as they wanted. Through my experience during this semester, I learned that I may need to let each group of students know that I am available as a mediator when they are unable to settle conflicts on their own.

Interlude

During the Summer 2017, I attended the International Community Music conference "Walking the Boundaries, Bridging the Gaps" held in Ontario, Canada and presented my paper "Reframing Musical Learning as a Community of Practice" (Kang, 2017). This international conference created a space for community music leaders, researchers, instructors, facilitators, and participants who were passionate about pursuing community-minded opportunities for music in local, national, and international communities to discuss what community music seeks to achieve in its many forms and to share their practice, culture, and strategies. Through participating in sessions, I developed a deeper understanding of foundational principles and practices of community music and was impressed by how community music facilitators worked toward inter-cultural understanding across diverse learners. I also became interested in various structures and forms of participatory music making that introduce learners to diverse cultures and practices in and through music. And I was reminded of what communities bring to individual participants' lives and society, and I hoped that students in my class would be able to have meaningful experiences in their musical communities of practice project.

Fall 2017

Assessment Practice Reform to Support Student Values

In a previous iteration of this course, I examined how students perceived musical learning in the Community of Practice project. As part of the project, students reflected on their learning experiences in their musical CoP through journal entries guided by open-ended questions. These reflections illustrated how the students identified aspects of learning in their musical communities, such as musical skills and knowledge and the understanding of individual and social learning environments.

When I presented my experience of implementing a project inspired by CoP in a college music course at the conference described above, one of the attendees commented that even though students valued what they experienced in the CoP, how did we, educators, ensure that our assessment practices supported the students' redefined success. His question made me reflect on my assessment practices. I asked myself how my practice of assessment enriched the student-centered learning community that I sought to create. When I designed my curriculum and instruction based on the concept of CoP, did I also select appropriate assessment methods that applied to realistic situations or solved authentic problems?

Wenger et al. (2011) explain the purpose of assessment in communities and networks as a useful resource for members and the organizational stakeholders. For community members, the process of assessment can provide opportunities to recognize their experiences of participation through reflection and feedback. The organizational stakeholders or people who take leadership in cultivating communities and networks also can use the information gleaned from assessment as indicators to ensure that each member receives enough support from the community.

Wenger et al. (2011) suggest that community members need to evaluate their own experience of participation through reflection as part of their evaluation process and as a means of guidance for their next steps. I knew from my own experience and study in prior semesters that, in a higher education context, student reflections on their experiences of learning can help them gain perspectives and can also help them focus on what matters to their success both as students and as future professionals. For teacher educators, assessment of what students value and how their values evolve can provide information for making decisions about how to support pre-service teachers individually and how to assure that the community of pre-professionals develops resources that are useful for the members.

Wenger et al. (2011) argue that the process of assessment should include all sorts of quantitative data, such as meeting attendance records and engagement in discussion boards as well as qualitative data generated through activities in communities and networks. They believe that important forms of learning take place when members create and negotiate value in their communities through these forms of assessment. To account for the ways in which community

members create value, Wenger, et al. (2011) proposed five cycles of value creation, which they call a spectrum of value creation. Brief definitions of each cycle of value creation are:

Immediate value: Activities and interactions

Activities and interactions in a community are the most basic cycle of value creation. Participants cooperate in seeking creative ways to solve problems, share their difficulties in working on small projects, and help with challenges.

Potential value: Knowledge capital

Activities and interactions produce "knowledge capital" that has potential to be realized as useful in a new context later (Wenger et al., 2011, p. 23). This knowledge capital takes different forms. Participants can acquire skills, information or a new perspective, such as professional identity. Participants' networks are also social resources that can lead to further collaboration. Participating in a community can create tangible capital such as references, as well as socio-informational structures that can be useful beyond the community. If a community develops a strong external reputation, this intangible capital can also be used to enhance an individual's professional status. In addition, unique ways of problem-solving learned in the community may enable participants to have the ability to embrace challenges in other contexts.

Applied value: Changes in practice

Applying and adopting knowledge gained in the community in other contexts can lead to changes or innovative actions in practice. While knowledge capital may or may not be used directly, applied value means leveraging knowledge capital in new ways.

Realized value: Performance improvement

When a participant applies the knowledge gained in the community to a new practice in another context, it may or may not work. In any case, realized value is the belief of a participant that what guarantees performance improvement is not merely change in practice or knowledge itself, but reflection on what occurs and what results in performance improvement.

Reframing value: Redefining success

Reframing value happens when social learning causes individuals or organizations to redefine success in learning and reconsider the criteria by which they defined success earlier. Redefinition

of success in learning leads to reframing of goals, strategies, and new metrics for performance. Reframing leads not only to perspective changes but also to changes in action.

Assessment Practice for the Learners and Learning

Based on the cycles of value creation, I developed an assessment plan for Fall 2017 to collect evidence of student learning and monitor indicators of value creation. In the Fall of 2017, twenty-four students enrolled in Music for Children and Youth; sixteen students majored in education and the other students were major affiliated in Liberal Arts and Science and Business. These students formed four instrumental groups for the Musical Communities of Practice project: guitar, soprano ukulele, and two percussion groups. Each group consisted of six members, but one of the guitar group members dropped the class later. Many students became interested in percussion instruments while exploring YouTube videos and then signed up for the percussion groups.

To assess the indicators of activities/interaction, project groups created their own timelines for the project, summaries of their group discussions, and reported attendance to group meetings. Individual students completed self-assessment forms periodically by reflecting on their own participation in the group work. In addition, I asked individual students to collect evidence of their knowledge capital, including materials they used and new ideas that they applied to solve the problems. Similar to previous semesters, students also had an opportunity to give workshops on the instrument they worked on to peers from other groups when we mixed different communities together. By presenting their knowledge and skills, individual students were also involved in the process of assessing their own growth and understanding.

In addition to these assessment-related activities, I planned a peer feedback day as an interim assessment of group progress. For the peer feedback day, each community invited classmates from other groups to observe them, showcased their learning progress, and received feedback from the peer guests. Guest students observed what the host group was doing and how they were working together and then provided verbal feedback.

Assessment Practice that Supports Teacher and Teaching

As a process of examining value creation across the cycles, Wenger et al. (2011) propose the use of value-creation stories. According to Wenger et al. (2011) value-creation stories refer to collective or individual narratives describing who has tried to apply the ideas into their own context, and how they define success in learning through their experiences in the project. A single value-creation story may weave through multiple cycles of value creation, which may include how productive community activities were, highlight knowledge capital the community acquired, describe how this resource was applied in the practice, examine performance improvement, and reflect on the definition of success.

Over the past semesters while implementing the Musical Communities of Practice project, I had found that students identified individual and shared values within their communities as they gained experience over time. In education research, scholars have discussed the use of story as a tool for analysis of a teachers' knowledge (Carter, 1993; Clandinin and Connelly, 1992; Cole and Knowles, 1993; Elbaz, 1991; Grossman, 1987; Gudmundsdottir, 1991; Richert, 1990). Through my research experience using narrative, I understood that students' storytelling could include their perspectives of what forms of learning take place, what values they created as they learn, and how their values evolved. Therefore, at the beginning of the Fall 2017 semester I asked students to write stories of their experience in this class as part of the course requirement.

During the semester, each student created three stories based on their reflections about the significant events or experiences in the class that they considered as learning moments. I provided students with templates designed by Wenger et al. (2011) to prompt them to tell specific examples of how their participation created value. The first tool helped students reflect on their meaningful experiences through a sequence articulating five steps: (1) the activity they participated in, (2) what they gained from the activity, (3) how they applied their learning, (4) what the outcome was, and (5) when an event or innovation changed the way that they defined what matters or what consisted of success, and therefore what "value creation" was. The second template included open-ended questions asking about what happened in their communities and

whether they found connections between their experience in their communities and their life experience.

The idea to change assessment practice in the class by including value-creation stories inevitably led to changes in how I structured class sessions. I was concerned whether the time invested in activities implemented for student self-assessment might cause a decrease in students' music making time in their musical communities of practice project. Therefore, I needed to know about how these changes influenced student experience and what students thought about self-assessment.

On the peer feedback day, I observed each group to monitor student conversations and noticed that the peer-feedback encouraged student social interaction. After their group meetings, I opened a class discussion to hear what students thought about their experience of the peer-feedback day. Most students expressed that they enjoyed performing in front of their peers and were motivated to work harder by the peers' positive feedback. Percussion instrument group members were excited to adopt the advice from other group members for their final performance plan. In addition, when I reviewed students' first value-creation stories, many students chose to write about their experience of the peer-feedback day, and I could see how these students created personal meaning through the experience. I realized that those stories provided reliable information that helped me to understand how individual students created value based on Wenger's cycles of indicators. Emma, from a soprano ukulele group, wrote:

> *On November 6th, my soprano ukulele group had our most productive meeting yet. It was the day on which we were being observed by our peers. A few students from the percussion group joined, and a few students from the baritone ukulele group observed our group while we practiced. While we were getting observed, we decided to play our song "Riptide" for our observers since we were able to play it straight-through once before in practice. Because we were getting observed, we were much more confident and enthusiastic than when we were alone. I thought we would be more nervous with people watching, but it improved our performance tremendously.*

As we started playing, we sang loudly and proudly, and did not trail off as much as we usually do. We just began practicing singing two classes ago, so it is new for all of us to multitask the chord movements and singing at the same time. Given that it is new for all of us, I thought we did an awesome job in our performance. While we were performing, I noticed our observers nodding their heads in approval and smiling at us like we were doing a good job, which was extremely encouraging. As we continued playing, I could tell that my fellow group members were also pleased with how we sounded. I think we were all being too hard on ourselves and we thought that we sounded worse than we really did.

After the performance when our observers gave us feedback, they were all positive. It was relieving to have some positive encouragement from other groups, because we had imagined that we were behind compared to them, but they made it seem like we were amazing. Brooke commented on how she liked our sound as a whole. She also found it impressive how we did not need to look at our fingers in order to change chords. She mentioned that sometimes her group struggles with transitioning chords as quickly as my group does. Others such as Genevive and Bella also complimented our performance, reassuring us that we sound much better than we imagined.

Besides the positive feedback, my group's chemistry when we played together was my favorite part about getting observed. We would often glance at each other and smile reassuring smiles that gleamed of pride at how far we had come. If someone got lost in the performance, sometimes we would nod at each other to encourage them to keep going and jump back in when they felt comfortable. Sometimes the video camera made me a little nervous but for some reason my observers did not. In fact, I think the people watching made me play better, which was a nice surprise for me because I expected to be very nervous. When our observers left us, Alexa commented how nicely we played together, and I couldn't agree more! Even though we have a lot of loose ends to tie up and small things to perfect, our group has really come a long way from not even being

able to tune the ukulele to being able to play through an entire song and sing along together.

Next time, I look forward to observing another group myself. The feedback day was my favorite day thus far in this entire final project, so I hope I can give another group a similar experience! Performing in front of my peers allowed me to execute confidence I didn't even know that I possessed. Speaking of confidence, one of my favorite moments was when Remi suggested that we remove one part because we had trouble singing it nicely. However, Alexa said "We just need to sing it confidently, you guys!" Then, during our performance, we sang that part confidently and it sounded beautiful, as opposed to pitchy and out of sync. Now, since that performance, I think my group has a renewed confidence overall moving forward with this project. Instead of dreading the live performance, I'm actually excited for it! I have learned so much since September, and I even have my own ukulele now because I fell in love with the instrument so much. I wish everyone had the opportunity to learn an instrument in a setting like this because it has been one of my favorite school experiences in my lifetime. My group members and I are close-knit now and we all laugh together as well as share a special bond when we are playing. So far, so good!

Emma was one of the "leaders" that group members relied on during their group practice. Emma had not had experience of playing the ukulele prior to this project, yet, she was often described in other group members' reflective journals as a "leader" who was taking charge of counting so that everyone stayed on beat and started at the same time, and who offered her ideas and strategies to help all group members play together. Emma also understood individual group members' learning styles and what they were good at. She wrote that in the beginning only two students took on leadership roles, but as the project went on, everyone stepped up and had a large role in learning their instrument.

As a leader of her group, she might have been conscious of what "observers" would think about her group's performance as the product of the learning process. in her value-creation story, Emma described the joy that the audience brings to the performers, the positive energy,

encouragement, and formative feedback. She also described that she had “that feeling” that all of her group members enjoyed every moment while playing together in front of an audience. Especially, when a student from the guitar group acknowledged the difficulty with transitioning chords, Emma felt that the comments reassured her that her group must have worked hard. Emma also found that through performing in front of her peers, her group members gained confidence that enabled them to succeed through the struggles.

Reading Emma’s story and other stories about the feedback day, I found that her storytelling provided meaningful information about her learning progress as a musician. I realized that stories about Musical Communities of Practice can help teachers as facilitators in their efforts to foster social learning by providing evidence that the application of new ideas or activities have significance and transformative potential (Wenger, et al., 2011).

Other value creation stories that the students wrote included their understandings of musical and social learning, changes in perspectives on knowledge, and discovery of their own agency as music learners. These stories highlighted how individual students placed a high value on thinking about teaching and learning, or career development. Some students recognized the potential value that they hoped to apply into their future teaching practice. According to the concept of cycles of value creation, some aspects of learning that take place in communities and networks, such as classes and professional groups, can be applied later in other learning contexts. Participants’ narratives can also present aspirational values they are expected to produce in the community. In another example of a student value-creation story. Dan, from a guitar group, wrote about his perspective changes during the project:

> *Through this class, I have been presented with the opportunity to showcase one of my skills/abilities of playing the guitar. I started learning in 5th grade and have been playing just about every day since then. Through the years I have been involved with numerous bands and acts, slowly building up a respectable reputation as a musician within the local scene. Within MUE 311, though, I have been given the chance to play with others and create our own rendition of any song, and this brings me back to a simpler time.*

Most members within my group have had very little experience with guitar, and so to them playing the instrument may have seemed like a foreign concept. By analyzing how each of them approached the guitar, I was brought back to a simpler time when I was first learning and all of the struggles that came with it. Those that were inexperienced would hold the guitars awkwardly, unsure of how exactly it should be positioned. One member took control and tried to help everyone get comfortable with it, as I just sat and watched. At first, I was not fully interactive within the group, merely observing and getting brought back to a time when I was first learning, unsure of how to hold/play the instrument and the struggle with getting the notes to actually sound good. Particularly, one of the girls was talking about how forming an F chord hurts, which reminded me of trying to correctly play a G for the first time, as your fingers extend so much and it actually did hurt for the first day or two I played it.

As time went on, I realized that I could be helping much more than I was, and so I would slowly start to speak and help others more and more, utilizing my years of experience. By talking to everyone and understanding where everybody was within the process, I got a better sense of who knows what within the group, and how I could help in the most efficient ways. Specifically, when I first started playing, I believed that tuning a guitar was a hassle and not very important to learn. Going into this project, I was beginning to think that teaching my group how to tune would not be very significant either. But, after really thinking about my process, I realized that teaching everyone how to tune their instrument is vital to play well, and even if it cut into the time of us practicing/learning for the final, it was necessary to teach.

I believe that now that we have been practicing and that those that were inexperienced with the instrument have had some time to learn, they have more of a commitment to learning and playing well, which differs from the beginning, with a good amount of complaints that the instrument was "too hard." I can also say that I have developed slightly better connections with those in my group as compared to before we joined for the project. In a professional setting, I would say that this experience amplifies where I

have gotten within my abilities to play. I can clearly see the specific musical preferences and my own little adjustments to songs that I play, and I appreciate my past self for sticking with the guitar even when it seemed very rough.

Dan was a sophomore engineering major. He was punctual, had never been late or skipped classes, and always turned in assignments on time. Dan was calm and had a mature and responsible attitude to learning. He took a leadership role in a guitar group because he had prior experience with playing the guitar. While I could gather this basic information about Dan through observation, his story showed how he constructed learning by relating his prior experience to the new learning situation. His narrative demonstrates his experiential learning from his view based on what happened, what is important, and how it is useful to him. Dan described what he noticed even when he was not fully participating in the group learning, what he discovered that enabled him to feel a sense of ownership for what was learned, and how the newly learned process can be applied in the future. Without his storytelling, I would never have known about what activities Dan valued, how Dan viewed his social participation in the group, what resources he used, and what specific insight he gained during the project.

Students' participation in the ongoing assessment process allowed them to think about their participation, their contributions to their own learning as well as group learning, and identify their own skill gaps and set realistic goals. In addition, these changes in my assessment practice made me reconsider assessment as a shared process of communication with students about learning.

Wenger et al.'s (2011) framework for promoting and assessing value creation in communities and networks made me rethink what matters to success in teaching and learning in higher music education. The activities and interactions that students valued and their experience of leveraging strategies for performance improvement motivated their changes in action in their practice. As the value that communities produce evolves over time, encouraging community members, or students in this case, to recognize their value creation may allow them to sustain their learning beyond the context.

Through integrating student storytelling into my assessment practice, I was able to understand more fully where, when, and how community members created their personal and collective values, which was relevant, useful information when making decisions about how to support student learning. For example, a student of the percussion group wrote:

> *I must confess that I don't think as a group we were able to figure out how to sing on key/stay in pitch. Besides having a difficult time picking a song at first and the occasional absent member, I'd say I was able to learn a good deal. For us it was helpful to look back at the videos and hear ourselves. I wouldn't say learning by ear was the smartest idea, but it was what was best for us.*
>
> *My thought about the project are that we could've done with less freedom as to what we could do. I feel if we were able to use just one instrument instead of five like the other groups, we would sound better more in unison. We did want to make sure we included everything you told us and I don't think some of the group grabbed onto the concept that you were throwing out ideas and possibilities at us, not necessarily requesting that we do more than one song and include more than one instrument. Clearer and less flexible instructions, in my opinion, would clear these types of interactions/situations out.*

Through the story, the student articulated what made her feel frustrated, how she perceived of her group's decision in response to the instructor's feedback and of how the new direction that her group chose worked for her, and her expectations for the instruction (the instructor's suggestion). I realized that there is no one-size-fits-to-all approach in teaching and learning, whether it is standardized or more flexible.

On the other hand, this student's honest thoughts about her experiences made me rethink my role as a facilitator. I thought that I could have better identified potential obstacles that individual students might already have before setting up another musical challenges for a group. The student's story reminded me of my past experience of PBL as a student. As this student described, I, as a student, also struggled through the "unstructured" learning journey. Due to my assumption that PBL is unstructured, I was reluctant at first to employ PBL in my practice as a teacher. I had been practicing a teacher-facilitator role for several semesters while employing

PBL in my class, and this is an area that I keep working on to improve. Lenz (2007) suggests that "effective PBL is highly structured – structured to facilitate student learning whereas traditional instruction is often structured to support teacher-directed instruction and student compliance" (paras. 1). According to Lenz, teachers need to consider how large the groups will be, what collaboration skills students need to learn to be successful, and what the teachers will teach directly and what students will learn through exploration and inquiry. Based on both my own experience implementing Musical Communities of Practice and these suggestions for a teacher-facilitator role in PBL, I mapped clear benchmarks with deadlines for each task, prepared various visual aids to help students understand the structure of class including teacher-led activities, student-driven learning projects, and reflections.

Spring 2018

Implementing the *Look, Think, Act Process*

Stewart et al. (2010) argue that campuses and classrooms are "complex adaptive systems or ecologies" in that the self-organizing emergence of realities is unpredictable, so the influence of contextual factors has the potential for changing the system through adaptive action. In this teaching and learning ecology, teachers and students are active agents, and they both can examine what is happening and adjust their actions in and out of the system. Reflecting on the iterative development of a teaching/learning sequence over six semesters, I realized that I was discovering both my role as a teacher-researcher and the students' agency and their roles as co-inquirers about teaching and learning.

Based on Stewart et al. (2010), I conceptualized my classroom as a "complex adaptive system" which involves multiple feedback loops developed between and among individual participants (Stewart et al., 2010). In this teaching and learning ecology, students and I see and learn how we act and interact based on our own values. Eoyang (2010) suggests that when people act on what they learn from feedback and integrate a new concept into their practice, that is known as adaptive action. Adaptive action involves taking immediate action based on feedback, examining the consequences of the action, and considering another action to achieve particular goals that enhance flexibility and system sustainability.

According to Olson and Eoyang (2000), a complex adaptive system can generate system-wide patterns that adapt to changing conditions and that sustains over time (p. 140). For example, examining emerging patterns of social and group dynamics can enable teachers to adjust procedures and take actions to create conditions that make learning sustainable. Fullan (2005) defines educational sustainability as "the capacity of a system to engage in the complexities of continuous improvement consistent with deep values of human purpose" (p. 10).

Throughout the iterations of the Music for Children and Youth over the previous six previous semesters, I had made many changes in my teaching practice, including content, structure, and instructional activities. To examine the patterns in my practice and how I reshape patterns for adaptability and sustainability, I implemented the *Look, Think, Act Process* of action research into my teaching practice during the spring 2018 semester (Stringer, 1996; 2007; Stringer, Christensen, & Baldwin, 2009. Look, Think, Act is a practitioner inquiry process, and Stewart et al. (2010) describe the iterative cycles of this process:

- *Look*: Gather information related to what is most valuable to the goals or the construct of your system.
- *Think*: After identifying relevant assumptions and expectations, analyze/interpret this information to evaluate possible antecedents, cultural and theoretical assumptions, ideologies, influences, consequences, and potential actions.
- *Act*: Take action to support or enhance your central values, goals, or expectations. (p. 147)

During previous semesters, I had collected data (Look) through observations of student activities, student dialogues and discussions, interviews with students, and through reviewing students' reflective journals and value creation stories. The Think process involved my reflection on the data, self-critique of my instruction, and implementation of theoretical understanding from readings and from the data. The Act process included framing questions and actions or next steps that I took based on my reflections. And this cyclical process of inquiry took place throughout the planning, instruction, and assessment. Stewart et al. (2010) describe how to use

the look-think-act action research routine to enhance each phase of teaching practice (planning, instruction, assessment):

- Phase 1—Lesson planning and preparation: Reviewing information and resources (Look); selecting, sorting, and organizing information (Think); formulating a lesson plan (Act).
- Phase 2—Instruction: Initiating activity and observing student responses (Look); reflecting on their learning processes and performances (Think); providing feedback and information (Act).
- Phase 3—Assessment and Evaluation: Reviewing lesson outcomes, reviewing student performance (Look); identifying successes and strengths; identifying weaknesses and gaps (Think); planning remedial actions; planning ways of improving instruction and learning (Act). (pp. 12-13)

Phase 1 – Planning and Preparation

During the previous semesters, I had focused on how students view their experiences through Musical Communities of Practice, which are based on social learning, and how the learning concept of CoP explains what occurs in the project. During Spring 2018, I implemented the Look-Think-Act action research cycle in my practice, as I was determined to examine my teaching practice overall, zooming out my focus from the Musical Communities of Practice project to see the relationship between parts and the whole as a resource for the improvement of my teaching.

Look

Before the class started, I reviewed information about the twenty-eight students enrolled in the course via the online course management system. The class consisted of three male students and twenty-three female students including fifteen sophomores, eight juniors, and five seniors. The students majored in a wide variety of study fields including elementary education, special education, early childhood and special education, design and the arts, sociology, business, communication, science, engineering, and liberal studies.

On the first day of class, walking into the classroom, I was not surprised to see most of the students sitting far apart from one another while doing their own thing. While I knew that this awkwardness would only last for the first few weeks, I realized soon that I already missed the days in the previous semesters when my students and I had built enough trust and comfort with our own authentic learning experiences. We were starting again, and I had more confidence than when I began teaching years ago.

Think

Looking around at the students in the Spring 2018 group, I thought that while some might have friends in the class, most might consider college classes as places they travel in and out of and where they spend time with unnamed familiar faces, not sure whether or not they should say “hi” when they pass by each other. I had begun past semesters with activities and experiences purposefully designed to build positive community. My attempts to create a sense of community had become a pattern in my teaching practice, representing my goals and values as a teacher.

Further, throughout my experiences of facilitating the Musical Communities of Practice project during previous semesters, I found that students’ engagement in the project affected not only the whole class atmosphere but also individual students’ meaningful learning. As students developed relationships with classmates and accountability while working on the group project, their interactions also increased during other class activities, such as jamming, creating, and class discussions. I wanted to help students understand the structure of the class and encourage them to join in the inquiry about teaching and learning as co-creators in the learning process (McCombs & Whistler, 1997). I believed that my practice in this teaching and learning ecology had been shaped by the mutual commitment of both my students and I.

Act

Planning for the first day activities was crucial. After teaching the same course for a few semesters, I knew that impressions students formed on the first day would affect their attitudes toward learning, their commitment to their learning, and their perceived success in learning

through their experience in the course. I planned the first day class activities based on these core principles: *community, learning, and reflection*.

To foster a sense of community in the class, I used some “first day of class rituals” I had developed in previous semesters: making name sticks and name games. I prepared a bag of colored popsicle sticks. Individual students picked their favorite color and then wrote their name on the stick. While collecting individual students’ name sticks in a box, I greeted each student, introduced myself and asked how to pronounce their names correctly. We used the name sticks in various ways for a few weeks in the beginning of semester. For example, students and I played a guessing game with these name sticks until we all became familiar with one another’s names. When transitioning from small group discussion to the class discussion, one student chose a random name stick and asked the owner of the stick to initiate the discussion. When dividing students into small groups, I sometimes picked name sticks from the box to assign them to groups.

Regardless of their backgrounds, students had experienced working with children in their lives through babysitting, parenting, tutoring, or volunteering community programs. Children are playful, often silly at heart, and we were too, once, as children. Yet when teaching children, we easily forget about their playful nature. Lawrence Cohen (2008) suggests that “we need to spend more time joining children where they live, instead of all the time dragging them into our world, which is the world of schedules and chores and planned activities” (as cited in Smith, 2018, para. 3). Since most materials that we would cover in the class were related to children and their lives, I explained to the students that if this course had a prerequisite, it would be Silliness 101.

I introduced the Silliness 101 Welcoming March, which began with all of us standing in a circle and students copying my non-locomotor movement patterns to upbeat music. I then led the students in exploring various movements at different levels—on the floor and at medium and high levels. Then, we marched around the classroom using various locomotor movements (e.g. hop, tiptoe) and pathways (e.g. zigzag, swirl). Eventually, I divided the line into small marching groups and let each group march themselves in their own ways. As the name suggested, the Silliness

101 Welcoming March helped all of us get our silly on and get ready to work on “music for children and youth.”

Then to help students and myself learn names while continuing to experience musical expressions, exploration, and movement, we transitioned to a name game.[2] In a standing circle, each student said their name while making a shape like a statue. Everyone copied the shape and said the name back. We went around the circle a second time, saying their names using expressive voices and animating their own shapes, which the rest of the class echoed. Then, I divided students into groups of four to five based on the colors of their name sticks. Each group created their own musical “name” piece using ideas such as repeating or layering their names and movements or adding different rhythm patterns or body percussions.

Reflection. After doing these activities, I asked students to share what they noticed, thought, and wondered while participating in those activities through small group discussion. I believed that reflection would help students produce personal insight from exploring the implication of their own ideas and each other’s thoughts. Sharing thoughts about their experience on the first day would also help them practice reflecting on learning as a way of meaning making. Then, when reflection became the topic of discussion later in the semester, students would be able to realize that meaning making through reflection is an important part of learning. The first day of class was over as planned.

Later in the semester, students reflected on their experiences on the first day of class and addressed how their thoughts, emotions, and relationships changed during the semester.

Student Storytelling – Kelsi. *When I first walked into this classroom, I knew absolutely nobody. I sat down in a random seat next to people I didn’t know. Once class started, things started to get interesting. A lot of the activities that we participated in were very touching and fun. By the end of the day, we were smiling and laughing together. I remember thinking than this was the one class that I wanted to sit down and take a break in because of the amount of activity and physical interaction. I walked out that day believing that I would definitely have fun in this class.*

[2] I learned this activity from Joshua Block in the movement class of an Orff course.

After a few weeks of getting used to each other, we started to learn each other's names and were able to identify other people. I still remember when some of my peers would pass back papers and asked if my name was Kelsi, as if for confirmation. It was a lot easier to talk to others in class and it helped that many of the activities that we participated in often included working as a team. All in all, we definitely trusted each of our peers more and were more open to starting conversations with those we still didn't know very well in the class.

Student Storytelling – Sjannah. *At the beginning of the year, I thought the activities were funny and we did not spend too much time taking everything in and learning from them. Our trust levels were extremely low at first, and we felt awkward holding each other's hands or dancing next to one another. Most of us were too shy and still in our shells. Whereas today, I see that we participate and relate the lessons to how we can use it in the real-world. Today, everything has changed. We are more comfortable with one another, we laugh with each other, we dance even if it looks goofy, we work through the challenging activities, and we know how to uphold the positivity in the classroom. Overall, I know we are not afraid anymore of talking to one another, asking questions, being honest, and becoming ourselves.*

Student Storytelling – Stephanie. *Over the past three months in this music class, I have learned a lot and grown a lot in my understanding of music and its impact on development especially for youth. I have always worked with kids and used music as a tool but never fully understood what it was doing or why it was effective and beneficial. The very first day of this class, I knew it would be fun when we were expected to actively participate and learn to let ourselves be silly. As an early adult, it can be hard to let loose and sometimes society tells us that we are supposed to conduct ourselves a certain way.*

This class encouraged us to let ourselves revert back to childlike fun and to not take ourselves as young adults way too seriously like we usually do. I think that over the past three months I have been able to participate more and more as I bond with my classmates. It is so neat to play hand clapping games or sing songs that we all knew growing up as kids on the playground when there was no stigma in life. When we all invest ourselves in learning the same line dance or games that involve the whole class we are working towards a mutual goal. Working towards a

goal as a whole, especially when dealing with music is so pure, which I feel like I don't get a lot of nowadays.

Student Storytelling – Lindsay. *At the beginning of the semester we were all very shy and hesitant to be crazy in front of each other. It's unheard of for adults to sing children's songs and dance together, and with most of us around 30 it feels a little embarrassing. Although, we know we all have to do it and we suck it up and we actually ended up learning a lot. Now in the semester when we attend class and already know what to expect and nothing is that embarrassing anymore. And now that we have "prerequisite silly 101" out of the way, the level of everybody's participation went up to make the experience enjoyable.*

While reviewing students' value-creation stories, I noticed that students remembered the first day of the class – the atmosphere of the classroom, their expectations of the class, activities, and their feelings about those activities and their experiences. Students who brought up their memories of the first day of the class in their value-creation stories articulated how we had been creating a community of learners throughout the semester, and they described what we produced – perspective change, positive relationship building, and forms of participation. When assessing my curriculum design and planning process, and considering what I value as a teacher and what is important for students, I found that my design was successful in ensuring that students recognized that the level of their participation increased through content designed to enhance their interaction and build a sense of community.

Phase 2 – Instruction

The action research practice helped me to keep track and take account of many aspects of my work to enhance student learning throughout the semester. As a teacher-researcher, I engaged in the process of inquiry about the nature of my students, knowledge and skills to be learned, and outcomes to be achieved.

Look

Reflecting on my instructional plans and outcomes from previous semesters, I found that the ways in which I had explained assignments, projects, and frameworks mattered. I remembered semesters in which I tried to tell students about what we would cover throughout the

semester all at once on the first day of class. The class syllabus included detailed information about all class activities and projects, and while going over the syllabus on the first day, I had noticed worried looks on some students' faces. The students had numerous questions about tests, projects, and assignments.

Think

While I thought that explaining all the details of the course on the first day was important, I realized that I might have overwhelmed some students by presenting all of the course information before understanding their interests and curiosities. In previous semesters, some students withdrew from the course and new students enrolled after the first day. Even though I had assumed that not all students who showed up on the first day would remain enrolled and I had not taken their change decisions personally, I found that students' withdrawal during the first week affected the class. New students who filled the seats made available had missed opportunities to learn about the course, their instructor, and their peers during activities in the first day class. The atmosphere of the second day of the class changed when there were many new students.

Act

For the Spring 2018 semester, I visualized the structure of class and timelines for projects ways that could help students see connections between content and purpose (Table 7). Instead of explaining all the details at once on the first day of class, I was determined to present the outline of the class and timelines while working on each tasks and help students understand where we were so they could keep track of their progress.

Table 7

Structure of the class

Week	Class Topic	Conversation with Children	Musical Communities of Practice
1	Welcoming and knowing one another, Body Awareness for Young children and Music	Circles of My Musical Experience, Reading: *Songs in Their Heads*	

2	Movement and Music	Reading: *Andress,* Chapter 2. Experiences in Music & Movement: Birth to Age 8	Class Activity: Covering a popular song, “I am Yours” by Jason Mraz
3	Music through Children’s Literature	Reading and Discussion: *Songs in Their Heads*/The ways to understand the musical lives of young children and youth.	Exploring Classroom Instruments and their possibilities, Forming Project Group
4	Folkdance for Young Children	Project Outline: - Research Topic - Participants - Settings	Sharing individuals’ musical backgrounds - Reflective journal 1 - Musical River
5	Singing Activities	Brainstorming	Find resources Song choice Group Timeline
6	Singing and Handclapping, Children’s playground songs	Interview/Observation plan Resources for interview and observation Feedback on the plan	Group discussion - Group and individual musical knowledge and skills goals - Individual member’s level of participation and role-taking
7	Integrating Music into Classroom	Research Purpose Statement Description of process (part of essay)	Value-creation story 1
8	Integrating Music into Classroom	Field Note- Observation and interview	Reflective journal 2 - Recognizing problems and strategies to solve them - Group practice log
9	Midterm Presentation	Class Presentation Day Literature Essay Submission	Group discussion - Leadership and membership
10	Listening Activities		Reflective journal 3, practice log Feedback day for group 1 and 2
11	Listening and Creating		Value-creation story 2 Feedback day for group 3, 4, 5
12	Pop Music in the Classroom		Group discussion - how we develop the community of practice in our group

13	Bridging Musical Understanding through Multicultural Music		Reflective journal 4 - Identifying musical learning and nonmusical learning - Think about teacher-guided learning and peer guided learning
14	My Heritage Songs		Value-creation story 3
15	Final Presentation		Presentation

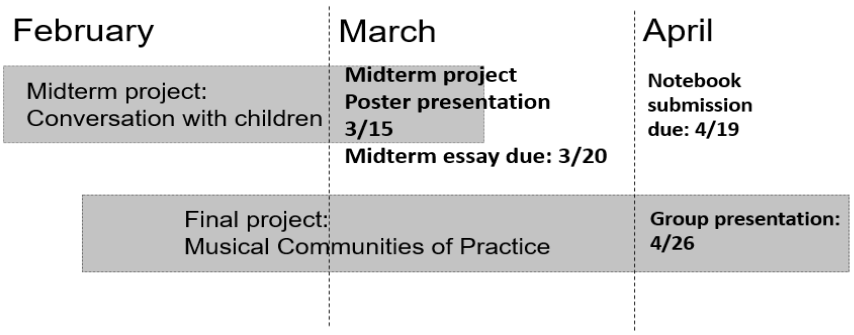
I also explained why I created certain assignments and how every project I assigned aligned with goals for the course in order to be transparent with students about my planning. I mentioned that the structure of the class had been shaped by feedback from students in previous semesters and that I was looking forward to hearing from them about their experience this semester as well.

Students were involved in two different class projects during the semester: *Conversation with Children*[3] and *Musical Communities of Practice*. Students presented their Conversation with Children project at midsemester and the Communities of Practice at the end of term. Throughout previous iterations of the class, I had adjusted the time frame for these projects based on students' feedback; students had often claimed that they were overwhelmed and did not have enough time to meet their own goals for the Musical Communities of Practice. So, I provided students with a visual chart that shows timelines for these class projects to help them understand how activities and assignments were organized to complete each project (Figure 8).

[3] I started to implement Conversation with Children project in the Fall of 2015 as one of the capstone projects in Music for Children and Youth. However, because it was not the focus of my action research, I did not explain it as part of storytelling in the earlier semesters.

Figure 8

Time Frame for Class Projects



To ensure students' long-term engagement in the Musical Communities of Practice project, I introduced the project earlier in the semester at roughly same time as the Conversation with Children project started. Since students were engaged in two different projects from the beginning of semester, I thought they might feel overwhelmed and confused about what to do for each project. Therefore, I provided students with a task checklist to help them discover how assignments related to each project and to help them keep track of their own progress (Table 8). I wanted students to be able to set and track realistic deadlines, which was a learning process for them, instead of giving big push at the end of each project.

Table 8

Task List

	Class notes		Reading & Discussion			Midterm Project		Final project				Others	
1	Contents	Reflection	Date	Topics	V	Contents	V	Reflective journals		Value-creation stories		Contents	V
2				River of musical experience		Statement of purpose		1		1		Musical Activity leading	
3				Musical memories		Brainstorming		2		2		Music workshop	
4				Andress chp.2		Outline of study		3		3			
5				SITH pp.35-42, pp.161-165		Interview plan		4					
6				SITH pp. 29-35, pp. 101-110		Process of study							
7				SITH pp. 114-134, pp. 277-282		Interview/observation field notes							
8				SITH pp. 215-229		A list of quotes							
9				Outline of the study		Review of essay							
10				A list of quotes		Essay (including drafts)							
11				Written comments									

The Conversation with Children was an individual project in which students examined music and its meaning in children's lives through observation of children and conversations with them. This project was inspired by Patricia Shehan Campbell and her book *Songs in Their Heads (1998)*. I planned to have students generate ideas of what might be included in the project through reading and discussion before they began to work on the project.

For the group project, Musical Communities of Practice, I recommended that students spend enough time on brainstorming, discussing, and developing strategies as a group because I had seen in previous semesters that creating a community of practice required prolonged student mutual engagement. To assess individual students' progress and commitment to their group learning, I had students develop their own methods for tracking what they and their group members did. I also had them reflect on their experiences and learning during the project via four self-reflections and three value-creation storytelling opportunities.

I arranged class routines for each of the two 75-minute class meetings each week:

- Student-directed five-minute musical activity (5 min.): Every student took a turn leading the class in a five-minute musical activity. The activities included brain-break activities that include musical elements, sharing a heritage song, etc. This activity was followed by class members giving feedback on their experiences while participating in the musical activity and sharing thoughts of how to extend and apply the ideas to different teaching contexts.
- Instructor-facilitated music activities with special emphasis on singing, movement, playing classroom instruments, listening, creating, and exploring multicultural music resources. Students then discussed age-appropriate musical concepts and skills and developed practical strategies for working with children and youth.
- Reading and Discussion: Students read articles on the topics of the week and shared their responses in small groups.

- Musical Communities of Practice: Students choose a musical instrument to learn, form small groups based on their choice of instrument, choose a song to perform and practice with their group members.

Throughout the semester, I logged my teaching practice and interviewed students periodically to generate more detailed data on instruction. The log attempted to capture what I noticed while leading class activities, observing project groups, and working with individual students and my instructional plan. The value-creation storytelling occurred in an open format, because in the previous semester I found that student stories using templates that I provided looked like an open-ended questionnaire rather than their own storytelling; students could write stories or students who preferred speaking to writing could sign up for a meeting with me to talk about their experience in the class.

During the Spring 2018, I continued to ask students to collect and develop materials in their notebook. To help students organize their notebook as future reference, I provided students with a guideline (Figure 9). Based on this guideline, students organized their notebooks for their future references and were able to self-assess their notebooks.

Figure 9

Notebook Guideline

NOTEBOOK FORMAT—MUE 311

Organize your notebook as described below

• Label tabs with WORDS.
• Include your own table of contents and foreword. (Do not copy these pages)
• Hole-punch ALL pages. Spend your time organizing the material, rather than using page protectors. It is NOT necessary to use Page protectors.
• Most items listed below will be a section to itself. Plan to subdivide sections and reorganize sections of the course pack to better fit categories below.

Contents

Title Page — Name, E-mail Address, name of course, etc.
Foreword (required)
a short personal statement of impressions about music education gleaned from this class. A reaction to what you have learned from this class about yourself as a musical being, music, and music education. You will write this part by the end of the semester (due by April 20th).

Table of Contents (required)

Typed, do not paginate. Do not use the page in your syllabus for your own table of contents.

• The bullet points are major sections. You may make your own subsections within the major sections in your notebook. Those subsections are examples. You do not have to follow these examples of subsection.

- **Tab 1 -- Reading and discussions (200 points) – 10 items**
  Summary of textbook, and related journal questions
  Findings and reflective thinking
  Hand-written notes related to readings
- **Tab 2 -- Mid-term project: conversation with a child (children) (100 points) The more, the better (other than the essay)**
  Interview questions
  Observation questions
  The background of the child
  Interview transcriptions
  Commentary
  Reflective thinking
  Research journals
- **Tab 3 -- Playing instruments project (200 points) – 7 reflections + own materials**
  Fundamentals ex) fingering chart, chord chart, etc.
  Description of your ability to perform at the beginning of the semester
  Resources to improve your skills
  Log of your group ensemble practice
  Self-evaluation of your role in your group
  Song collection you practice in your group
- **Tab 4 -- Singing Activities (100 points) – 12 items**
  Song collection
  Poem
  Hand-clapping songs
  Games
  Lesson plans
- **Tab 5 -- Movement Activities (100 points)-12 items**
  Movement charts (Folk dances)
  Interdisciplinary idea/design
  Ideas/Resources
- **Tab 6 -- Playing with music (100 points)-6 items**
  Listening map
  Play the book
  Play the images
  World music activities
- **Tab 7 – Others (50 points)**
  Workshop receipt, artifacts, materials, etc.
  Notebook self-evaluation
  Notebook peer-review

Look

Throughout the previous semesters, I found that students tended to form groups with their friends for the Musical Communities of Practice, regardless of their genuine interests. Therefore, I was determined to provide individual students with various opportunities through class activities to explore all of instruments available for the Musical Communities project before they signed up for a group. The activities for student exploration of various instruments included covering popular songs, playing the cup song and creating their own patterns for the music, and a drum circle. Through these music-making experiences, I aimed to help students discover their own musical interests and curiosities.

After these explorations, I asked students to sign up for an instrument they wanted to learn in a group, choosing among soprano ukulele, baritone ukulele, guitar, percussion instrument, and recorder. On the day that students chose an instrument and signed up for groups, three female students asked if they could form a group on their own for piano learning. These students mentioned that they all had little experience with playing the piano. Their request prompted my thinking.

Think

Since one piano was available in the classroom for their group practice and final performance, I was doubtful about how they would extend their prior knowledge and skills given the limitations of the setting. In addition, as a person who had been classically trained in piano and who was giving private piano lessons at the time, I found myself feeling ambivalent about self-directed learning to play the piano. I assumed that self-directed piano learning would take considerably more time, and I worried about whether these students would find this self-directed group experience another “frustration.” Still, since it was first time a group of students had asked to work on piano for the Musical Communities of Practice project, I was excited to see how they would stretch their prior knowledge and skills on piano with their own creativities.

Act

I talked with these three students about their prior piano learning experiences and found that they had taken piano lessons as children but quit for various reasons such as lack of desire,

no time to practice after school, or just wanting to relax without any burden of practice. These students considered this project as opportunity to regain a passion for learning the piano and wanted to explore more possibilities on piano learning through their collaboration. Finally, students formed five groups for the Musical Communities of Practice project for the Spring 2018 semester, and the groups included piano (Table 9).

Table 9

Musical Communities and Individual Members' Musical Backgrounds

Instrument	N	Members' Musical Backgrounds
Soprano Ukulele	7	Marie – had learned how to play some chords on the soprano ukulele from her boyfriend Kelsi – from Hawaii and knew some simple chords Paulina, Nicole, Nilah, Haley, Madline – no experience
Baritone Ukulele	6	Dorna – used to play the soprano ukulele Mohamed, Mohamed, Murtada – used to play the Oud in their home countries Stephen – played an electronic guitar in an alternative rock band Dalia – no experience
Guitar	7	Stephanie – had a guitar but had not learned how to play it Brandon – played the guitar in a band Sjannah – played the guitar and trumpet in her high school Larrisa – had a guitar but gave up learning in the past Alisa, Madie, Lori – no experience
Percussion Instruments	5	Miranda – joined a choir in her high school Irvin, Lindsay, Tyler, Taylor – no experience
Piano	3	Anna, Tina, Katie – had taken piano lessons as children and stopped

Look: Piano Group

While observing the piano group's practice, I was often concerned that the students might be missing out on "must-cover" skills and knowledge on piano, such as correct fingerings and hand positions. On the other hand, I realized how delighted they seemed with even the smallest accomplishments they made on their own. Therefore, I was cautious about stepping in and giving immediate feedback on these students' process of learning. Their approach to piano learning seemed flexible, incidental, and spontaneous. For example, after searching videos on YouTube, they agreed on learning a popular song, "Don't Stop Believing" by Journey. When a new challenge seemed to occur to them, they discussed and tried out various ways to solve the

problem on their own instead of turning to me for help. For example, these three students sat side by side on a piano bench with a laptop on the piano and played along with the color-coded notes on a tutorial video (figure 10). They also labeled the keys on the piano with a board marker. A piano group member's story illustrated that her group members were proud of arriving at solutions by themselves that were satisfactory to them.

Student Storytelling – Rachel. *From what I have seen in my group compared to other groups is that during our performance we are going to be following along the notes projected off our laptop rather than trying to remember the keys and notes in the song. Many groups have learned their song and have remembered what chords or beats to play, whereas my group plays while following the notes on our screen. For me personally, I like to label the keys on the piano because it helps me remember what keys to press and where they are located. Some of my group members don't need the keys to be labeled, but the other member like having them labeled as well. This is my way of helping my group members learn the keys in an easy way. I can assume that many students have taught their group members in different ways that help them understand how to play the instrument better.*

Figure 10

The Practice of Students in the Piano Group

Note. Three students practicing the piano for the project.

Through watching their video documentaries, I also found that when students were given the opportunity to monitor their own learning and reflect on their progress, they set their own goals and focused on how to reach those goals. For example, the students monitored their playing on the video they were making and noticed that they were struggling with staying in tempo with one another. After some tries on their own, these students asked for my advice on the issue. I recommended several tips: each member takes a turn air-playing while listening to other members' playing to figure out how their parts support each other; balancing with the others' parts so that they can listen to each other; and playing with a metronome. A student in the group who found that playing with a metronome was effective wrote:

> The only problem my group members and I have faced throughout practice would be keeping the notes on beat together. Some of us play notes too fast and some of us play notes too slow. We need to keep the pace with each other and make sure we all stay on tempo. What is nice about the piano we practice on is that it has a tempo [built-in metronome] that plays out loud, so we have tried practicing with that in order to keep us on beat.

Also, as the final presentation was approaching, I found that the guitar group video recorded their "run-through" performance several times during their practice. After recording their playing, students gathered around the video camera, monitored how they looked while playing and singing, and giggled together during monitoring themselves. On the final presentation day, guitar group played their video clip that showed how they progressed throughout the semester. The video included some challenging moments that the guitar group faced while learning the instrument, such as transitioning chords or trying to sing while playing, how they experimented new ideas to incorporate into their final performance, and group performance bloopers.

Think

I realized that when students felt that their ideas and solutions were appreciated and validated, they were empowered to construct meaningful knowledge as active participants in their own learning. I appreciated the opportunity to have the piano group during the Spring 2018 semester, and I reflected on the changed roles and responsibilities as a teacher in the student-

centered learning classroom. Druva and Anderson (1983), who examined teacher behavior in classrooms and student outcomes, suggested that teachers with greater content knowledge in a given subject "had a greater orientation toward seeking information from students through questioning and discussion in their teaching" (p. 49). Due to my experience teaching piano outside of the class, I assumed that I had a better understanding of piano learning than learning of instruments that other project groups were working on. However, reflecting on my instructional strategies, I often found myself trying to lead the piano group's learning path in a direction that I believed was effective, even while providing questions. When providing feedback on students' progress, I implicitly expected the students to accept my "suggestions." I was aware of myself still struggling with negotiating my new roles and responsibilities. McDiarmid et al. (1989) suggested that not only teachers' subject matter understanding but also their pedagogical orientations and decisions influence the quality of their teaching. The process of moving toward creating a student-centered learning classroom demanded a shift in the way I thought about how to teach.

Act

Based on my learning from the experience of facilitating the piano group, I continued to practice "guiding on the side" during the Musical Communities of Practice project. I continued to consider how to design and construct authentic tasks for the project to encourage student participation and collaboration. Since students in the previous semester had valued the opportunity to observe other groups' practice and share feedback with each other, I continued the peer feedback day to enhance students' interactions between communities. Like an open house event, each community scheduled a day that they would have visitors from other communities, then opened their practice and showcased what they had accomplished so far. Individual students chose a community to visit, the observed and provided feedback on their progress. They came back to their own community and shared what they noticed and what they thought while observing other groups. Students later reflected on their learning from the experience of the feedback day.

In addition to the feedback day, I provided students with opportunities to think about new ideas to improve their learning or their final performance by revisiting YouTube videos that they

had archived as resources at the beginning of the project or by exploring more resources online. As students developed knowledge and skills on their instruments, I thought that they needed opportunities to push themselves to be out of their comfort zone instead of being satisfied with what they had already accomplished. For example, after the peer-feedback day, I found the percussion group incorporated new ideas into their performance plan based on feedback from other groups. They added a short story as an intro, and during the solo player's playing, some students did body percussion, and the other students danced around the audience. The percussion group seemed to have a lot of fun during their live performance on the final presentation and surprised students who had observed the percussion group on the feedback day by their revised performance.

Assessment

Wiggins (2015) characterizes a teacher's role as scaffolding student learning by framing and planning students' experiences and assessing their understanding throughout the experience (p. 17). From years of teaching in the classroom, I realized that one of the best ways to evaluate my practice was to examine how I engaged students in their own success. Assessment in a student-centered learning environment should enhance student learning process, rather than judging or evaluating the outcomes, by providing students with various opportunities to demonstrate their learning.

Look

During the semester, I found that students' self-reflections and storytelling illustrated how they made meaning from their experiences in the class. As I read value-creation stories, I organized them into various aspects of learning that students recognized: discovering music making as a self-representation in social interaction, personal and professional growth, understanding of music and of children, changes in the level of participation and interaction, community, and the impact of reflective learning.

Discovering Music Making as Self-Representation in Social Interaction. Since Spring 2016, I asked students to share their musical lives using a visual method Musical River (Burnard, 2000). This semester I used another visual method "Musical Circles" diagram (Barrett

et al., 2009). Students labeled each circle with the category title inside each circle regarding their musical lives, such as early memories, or songs they often listen to. And they fill out each circle and share their musical circle in small groups. Based on what students shared about their own musical circles at the beginning of this semester, I understood individual students' musical backgrounds, and based on that information, I paid attention the change of individuals' comfort level when participating in musical learning throughout the semester. I knew that some students had made a hard decision to take a music course in college, based on negative experiences of music learning in the past. So, I hoped that these students would be able to build a new relationship with music through their experiences in Music for Children and Youth. Many students recognized that participating in musical activities that enabled them to discover a new relationship with music.

Haley: Within this community, I have participated in many different activities and have learned a lot about the different age ranges based on appropriateness. For instance, after the first activity I wrote down I had a hard time getting out of my comfort zone even after 30 minutes of interaction. Today, I do not face the problem of feeling uncomfortable. Instead, the classroom wakes me up for the rest of the day. I find this class to be therapeutic because I always leave in a great mood after participating in various musical activities. The best part about this class is how interactive we are with body percussion styles and using musical instruments.

Larissa: Within the first few weeks of class we were working on body percussion and exploring our voices and when Sally had us explore our voices and go around the circle making a unique noise with our voice, I was very nervous. I was experiencing all different emotions and at first. I really struggled to explore my voice without being utterly embarrassed. I have always been very shy in large groups but silly in small groups and this was the first class where I had to ignore all thoughts of embarrassment and just do it. You don't choose whether you want to participate in an activity like that, especially in the beginning of the school year. Exploring my voice was such a simple activity but so meaningful for the sake of my future career. For a while, I was struggling with whether or not I would be a good teacher for young children because I was always scared of what they would think, or if I was too silly. Sally was never afraid to be silly in front of us, even if

we were not as engaged as she had hoped, or if we were awkward. I think this activity provided me an idea to create an activity for my future class in which we can, as a class, participate in right at the beginning of the school year. Getting comfortable can mean that many students go outside of their comfort zone significantly, but it helps in the long run. I have found that success isn't measured by how well you can do the activity (how good you can dance or sing or how good your rhythm is). It is based on whether or not you are willing to fully participate and engage yourself in the activity. The best way you learn is by engaging. Sure, tests in other classes may measure your ability in certain skills, but in this class, your engagement is the true factor in how successful you are or will be in the class.

Stephen: As the semester begins to come to an end, I look back on all the fun times I have had while taking this class. I can't believe that there are only 5 weeks left of this class. I feel as though so much has changed since I first stepped into this class. I know that I have always been sort of an outgoing person and that has not changed too much since I have taken this class. I know that on some days I purposely stepped back and allowed others to be more involved in the exercises we were doing each day. As I look back, I can remember so many songs and games that were fun to play. When I was in high school, I never got to play games, listen to music or be a part of large group activities. The only thing that we were allowed to do outside of class was play sports. This class has opened my eyes and allowed me to finally experience that piece of the pie of life and see how creative people really can be in a group. This class has inspired me in more than one way. I know that this has really begun to spark an interest in my life once I have children of my own. Knowing things like math, science and engineering are all good tools for children but I can see how having a creative side through music is what really brings colorful aspects to those important traits.

While reviewing students' stories, I realized that many students had struggled with being self-consciousness when participating in music making activities such as vocal explorations or creating movement to music, and this self-consciousness continued until they found our class a safe environment. By observing others, interacting with others, and experiencing positive feelings

after participating in music making, students created the safe environment together and this climate affected their learning positively.

Personal and Professional Growth. Through my own experience participating in music workshops, I believe that learners learn better when connecting content with personal meaning. While teaching musical activities in my class and having students take notes about the process, I did not know whether what the students were learning would impact them in the future. However, while reviewing how individual students made personal connections to what they experienced, I realized that while a teacher plans content with her own personal meanings and intentions in mind, this content can provide individual students with experiences to generate meanings in ways that *they* see as relevant to their own lives.

Larissa: The meaningful activity that I participated in was the "Rock, Paper, Scissors" in Japanese and Korean. This activity included hand games, songs, clapping, and movements. This was such an interesting activity because although I am of Japanese descent, I had never learned any of these versions of "Rock, Paper, Scissors" in Japanese. It was cool to learn Japanese songs that went along with it because I felt like I was participating in such a cultural experience that represented my specific and unique culture. I think this resource brought me ideas on how to implement cultural diversity within my future classroom. I think this is useful in any classroom, even classrooms outside of a music one because cultural diversity is often dismissed as a topic, but it is so important for our society to learn. This affected my personal success because as a future educator, I am constantly looking for new ideas to implement in a classroom and what can be valuable to teach my students.

Sjannah: The experiences I have gained in this class highly affect me as a future educator. In most of my classes I am currently learning different techniques and ways to teach my students lessons. Before I took this class, I never thought music could influence or teach children so much. Looking back at when I was in school, I thought music could only be incorporated in a music classroom and could make an individual smarter. After taking this class and participating in multiple activities, I have learned that music can be taught in so many ways in a general education classroom and special education classroom. In some ways, music is very influential

and reflects how individuals are in their lives. The experiences I have gathered in this class affect the way I wish to inspire my future students. I want my students to embrace their musical side and allow music to help them learn certain concepts. For example, I remember in elementary school I learned how to count my twos and sevens by using the rhythm of simple children's songs. It made the lesson fun and easy to remember. Overall, as a future educator, this class has inspired me to be fun, creative, and inspiring to my students. I want all my students to have fun and be able to learn so much with the help of my creativity and music.

Lindsay: One of the most memorable activities so far was when we did roller blading by paper plate style. Everybody had to participate and there were no limitations to the activity. I was expecting just to do a simple dance with my partner by only moving my feet a few times, but my partner went all out and did a bunch of twists 'n' turns and then she had me fall back into her arms when I turned in (which was out of my comfort zone, only because I'm shy). But when our turn was over I realized, "Wow, that wasn't too bad." The experiences I take away from this class help improve my understanding of music. I have not had a music class in 8 years because I was not musically inclined to begin with. But now in this class my music skills are improving a lot, with being able to recognize patterns, keeping a beat, and playing an instrument. I believe my experiences in this class will help influence how I incorporate music into different lessons as a future elementary teacher. Additionally, I really enjoy that we use children's songs from different cultures and nationalities than our own because diversity will always be present in the classroom.

For teachers, there is nothing more rewarding than seeing the evidence that students can walk away their class with lasting ideas to hold or memories to cherish. Just as I did as a teacher, I believe that these students, who recognized their growth as future teachers, will find their success in teaching when they also realize that their classrooms have become one full of resources for their own students' meaning making.

Understanding of Music teaching and Learning and of Children's Musical Lives. As the title of this course Music for Children and Youth suggests, one of learning objectives is to understand musical and artistic needs of children and youth in development and the variety of ways in which children and youth engage in music in their lives. However, after participating in

musical activities for younger children, such as singing call-and-response songs with puppets, or story time that included playing musical instruments, I found that students' responses were different. While some students expressed that these activities were not appropriate for college students, some students stated that participating in these activities helped their understanding of various forms of music making that can engage younger students in learning.

Sjannah: In the MUE 311, we start every class with forming a circle in the middle of the room, and Sally introduces the musical activities she has for the class that day. Lastly, we return to our seats and take notes on what we did and comprehend on how we can take what we learned and use it while teaching children. Some activities that are very significant to me are the ones that teach me about different cultures. For example, the Indian Stick dance, the Japanese version of "Rock, Paper, Scissors", the Mexican folk dance, and the Russian hand clapping game. These activities educate me on how music is being taught from different parts of the world, and I enjoy every part of these lessons because it is very interesting to know that each country has their own games and chants, using music. I love participating in class, because it gives me an opportunity to be a role model for my classmates. My participation does mean a lot to me in the class. I like to be engaged as much as I possibly can when learning the lesson. In addition, being involved makes me feel like I am more a part of the lesson, rather than just an observer. While growing up, I learned that I comprehend more when I am a part of the lesson rather than sitting and taking notes based off what is being told to me.

Taylor: My experience through this course has directly embodied myself as a professional. This semester I was required to partake in an internship due to a university service-learning course that I am also taking this semester. The readings pulled from our course textbook Songs in Their Heads by Patricia Shehan Compbell specially have impacted me most. Information provided about the relationship and connection a majority of young learners have to music has inspired me to approach my experiences as a new educator with an open mind and an open heart. I hope to strive as an educator who provides equal opportunity for every student despite any individual's obstacles. The book offers revealing insights into the way children think

about music and the way music is taught in schools which has influenced me to utilize every day that I spend as a teacher as an opportunity to encourage my students to be creative.

Hayley: Although I am not an education major, I still value the activities my future children will be possibly participating in. The skills I have gained from this course will come in handy when playing with children as a parent, role model, or friend. The more I interact with children, I come to realize more my passion for helping them and finding out a unique way in which I can do so in the future. I have bounced back and forth between majors trying to figure out what it is that I want to do. Classes such as this are a constant reminder of my main goals in life. Music is a huge part in my life and I am looking forward to how this is going to affect my future.

Reviewing these students' stories about their experience, I found that when students recognized that the potential knowledge they gained could be applied or used already in a current situation or that they can adopt the knowledge and skills, then they valued the experience as useful.

Changes in the Level of Participation and Interaction. The words that were most often used in questions that I provided students for their reflections were "participation" and "interaction." My articulation of these words served multiple purposes: (1) to help students pay attention to the meaning of participation and to how interactions affected their group learning; (2) to encourage students to reflect on the way of their participation in group learning and interaction impacted others; and (3) to examine if there are changes recognized by group members in the level of participation of individual members, as Wenger (1998) suggests in the social learning theory Community of Practice.

Sjannah: From the first day of class to today, I can agree that my general level of interaction has changed. While sitting down and watching everyone walking in I recognized a few of my classmates, but never had the courage to talk or interact with them. As each day went by, the activities would allow everyone to interact and laugh with one another. I could observe that each and every one of us had not stepped out of our comfort zone, until Sally did. Most of all her encouragement and engagement is what pushed us to be on her level of excitement. Today, I have met amazing people who I love to work and interact with in class. Today, I believe that no

one is uncomfortable to step out of their comfort zone and to do the activities we do in class. I have made a few friends, and most of them are either the people I sit next to in class and others are individuals I am doing my final group project with.

Larissa: My participation has contributed to my success with my classmates because I think it has given me the chance to get outside my comfort zone. Since I am a very shy and reserved person, it really put me outside of what I was used to when learning songs in music education. It helped me build strong and confident relationships with so many people in my class which was amazing to have built in such a small amount of time. I think success is being able to truly identity an individual's competence in cultural diversity and their ability to relate activities back to a cultural experience that they have outside of class. I think success to me was always viewed as being able to actively learn and be able to solve problems. I have found that having competencies in cultural diversity is a huge success that many people do not accomplish until later in their lives if they don't have opportunities to be aware of.

Lindsay: I believe my general interaction in class has changed and will continue, too. At first, I was extremely shy, and would only have the slightest form of participating (i.e. mouthing words instead of singing) and now I don't have to do that anymore because with everybody singing, no one will really notice me. Also, I used to be hesitant to volunteer to speak or be used as a model, but now I don't mind, mostly because I am actually learning from what we are doing.

Tyler: MUE 311 has turned out to be so much more of a meaningful class than I am sure most of us had expected. I personally only signed up for the class because I needed some extra credits to fill my schedule. If it weren't for how important interaction and participation is in the class, I would've most likely been completely quiet all semester and have most likely talked to almost no one. My personal experience and inspiration from this class is the meaning to interaction between students in a class. Coming to college with so many people in a lecture hall you forget how important it is to learn together, interact, and collaborate in a classroom. In high school, that was easy and now in college it's a rarity.

Over the past couple months that we've all been together, the level of our interaction and participation grew very quickly. It's almost like we always wanted to revert back to that level of

participation but something about college changed that. For the most part, everyone has got along like friends/colleagues. Personally, I haven't got together with anyone outside of the class, but I would have to call some of the people in this class a friend.

Through all this interaction and participation, levels of knowledge and ability of everyone in the class has become apparent. Certain people can help with different things in the class. We all work together pretty well now. We can partner up with anyone and be able to work well together, helping each other when necessary. Overall, the class so far has taught us a lot about music for children and youth, but the added benefits of our interaction and participation in class have taught us all so much more.

I believe that even though "Participation" and "Interaction" are words that describe an act, they are vague concepts until being acted out by someone. Participation and interaction are powerful words that become manifest only to people who pay attention to them and act them out in ways that they think to be desirable. Throughout the iterations of teaching Music for Children and Youth, as I recognized that I valued participation and interaction as a teacher, I acknowledge that I tried to implement structured instructional content that helped students' reflect on their participation and instruction. Students described different forms of participation by themselves or other members and the changes in their comfort level of interacting with others more explicitly when the change was positive.

Community. I found that many students articulated characteristics of community, such as trust, positive relationship building, mutual commitment, not judging, and developing a welcoming climate. As I noticed in previous semesters, I found that during the Spring 2018 semester, students' engagement in the Musical Communities of Practice project affected the whole class positively.

Lindsay: Encountering new friends and colleagues is definitely part of the experience of taking MUE 311. Every day we are always up and out of our seats, singing, dancing, holding hands, and reflecting with people we share the class with. It's easy to make friends in this class because we have already accepted that we need to be silly with each other, and no one is going

to judge you because we understand what it's like to mess up or have the spotlight be on you unexpectedly.

Haley: I have met incredible people throughout my time in MUE 311. There are so many wonderful spirits in the classroom. I know that with the peers I have met in this class, I have many available resources and people who can be useful during or after the class has started. Within my project group, we have exchanged numbers where I can contact the whole group or someone individually if necessary. Since we did the midterm projects, I feel as though I am closer to one classmate more than the others and that I can approach her on a more personal level if need be. Overall, this class enabled me to meet some great personalities who can better my experience inside and outside the course.

Paulina: It's a Monday morning and I am headed to my MUE class excited to see what our teacher Sally has planned for us. I always find it so exciting because every day she has something fun planned for us to do. I walked in one day not knowing that it was a day where Sally and the students in my class changed who I am as a person for the better. It was my turn to present my five-minute musical leading activity at the beginning of class. I was nervous not knowing how it would turn out and if the students would enjoy my activity. I started to explain the activity and had a hard time explaining clearly at the beginning, but students that had already played the game I was teaching helped me out, which made things a lot easier for me. They also helped me sing the song to teach it to the students that had never heard the song. I thought that it was very thoughtful that we came together as a musical community to give me the confidence I needed to succeed in my presentation. After this class, I felt better inside as a person, which gave me the confidence and the reassurance that I needed for wanting to pursue a career in teaching. It was rewarding to come out of my class knowing I taught someone else something new while they still enjoyed doing so. I see myself as a more open minded individual who shouldn't be nervous for such little events like this because the majority of the time, everyone goes through those same feelings, but we can always come together as a community to help one another.

The next class I felt as if my classmates were more like a community who I instantly became closer to. There were some in the class that I became closer to because of another

group assignment but in all I started to feel comfortable around everyone in my classroom. I started to interact with them more especially about the class and I've learned so much from so many different class members. Each individual has taught me different ways to view this class as they all have unique perspective. It has been interesting to see how many different ways I can benefit from this class outside from class just by listening to how other students have done so. The level of trust and mutual commitment with my classmates and the class itself has changed since the beginning. At the beginning I was embarrassed to be doing all the activities we do in class but when I noticed everyone's willingness to participate allowed me to trust them to do the same.

Madeline: During class, when we were learning the Mexican Mixer folk dance, everyone was immediately apprehensive. The dance was intricate and challenging, and we were not confident that we could get it right. On top of that, the dance required us to hold hands and be in close quarters with each other. Despite the fact that we are far into the semester and all relatively comfortable with each other, there is always an unavoidable feeling of reluctance that emits from each person when we need to hold hands or get close, and it hangs in the air like a fog. Luckily, we are often too preoccupied with the activity at hand to be entirely conscious of it. The activities act as a sort of light that guides us through the fog. However, this activity was like a bright and beaming sun. It truly took a large amount of concentration and attention to do this dance correctly as a cohesive group. It was fast and quick-paced, there was not a moment where we were able to even think about that fog. Eventually, when we got it down and were perfecting the dance with ease each time we did it, there was an undeniable feeling of playfulness and positivity. This dance emitted a light so bright that it dispelled the fog. No one was focused on their own self-consciousness at the thought of being close with each other, all we could focus on was the bubbling feelings of endearment as we all did this dance together.

For me, this activity served as a pivotal moment of awareness of me. I am now acutely aware that that fog hangs thinner and gets dispelled more quickly with each activity we have. There is an undeniable sense of comradery and endearment among the classmates. We may not fully know each other, but we trust each other. This unconventional companionship is something

that only music/art can create. Getting to know someone through a medium as intimate as music creates a window into the person's inner core. It's almost as if instead of breaking down their outer shield little by little, you find the edge of it and peek over its shoulder. From the music in this class and also from the playful and humorous nature of the activities, we have been able to glimpse into our classmate's inner cores a little bit. Being able to experience this is wonderful and learning how to deepen bonds with people you care about through music and humor is a skill I will carry with me all throughout my life.

Students expressed that they developed trust, positive relationships, mutual commitment, not judging and a welcoming climate while learning in Music for Children and Youth. I realized that these aspects of the learning environment also affected my teaching positively and reinforced my belief about the importance of building community in classroom.

Reflective Learning. I had been engaging students in reflecting on their learning process since the first semester of teaching at ASU. In the Spring 2015 semester, I first implemented student reflections into assignments with a belief of "learning by reflection on experience" (Dewey,1997). I continued to ask students to reflect on what they read or learned, making meaning out of the material. Throughout the iteration of teaching, I structured reflections in Music for Children and Youth: reading and discussion + reflection, class activities + reflection, peer-guided activity + reflection, attending a music workshop + reflection, and group project + reflection. I wanted to help students make reflection a daily habit so that they might find their own growth towards gaining new insights about themselves.

Lindsay: While being attentive in class and reflecting upon group/class discussion and activities, it can be easy to see who's good at what, and who may be able to help with what. For example, there are a few people in class who have camp experience which means they probably had a few ideas in mind when it came time to do their leading activity, and someone like me who doesn't know what to do for their leading activity could ask one of them for help in picking an activity.

Hayley: When I am learning, I don't feel like I am being taught because it is easy to get lost in the fun of it all. At the end of class, we write a short journal reflection about what we did

that day or what we have learned and I think that helps me because it made me to think critically about the meaning of what the activity is including. For example, one day we used tennis balls as a percussion instrument and at first, I did not see the significance. However, by reflecting on my experience, I realized how it was useful to keep a steady beat throughout the song while practicing hand-eye-coordination.

I was impressed by some students' reflections on their learning process. As a teacher, I had been learning about the power of reflection throughout a decade of teaching experience, and while reviewing these student's thoughts about reflections, I was proud that these students tried to look at themselves with curiosity and inquiry when exploring their thoughts and experiences.

Think and Act

Students' self-reflections and value-stories illustrated that they valued that they could tailor the way they learned to understand the subject better and that they could connect to the material on a personal level when they became motivated to take control of their learning. Barr and Tagg (1995) suggest that sharing power with students in a classroom means sharing decision making with students in their learning by helping students set goals for themselves and encouraging them to do their own discovery learning.

Throughout the semester, I implemented multiple forms of assessment of student learning processes both during and after each task, such as giving aural and written feedback on individual or group work, guiding an in-class peer review process for student mid-term essay, and student self-reflection on their own participation level in class activities and on their own notebook materials that they built during the semester. Regardless of implementing these on-going processes of assessment throughout the semester, when I had to give the final letter grades to students at the end of semester, I was worried that students might feel that their success in learning were determined by the letter grades they received.

While I felt that the goals for my class, where everyone participates inside the community and reflects on their learning, had been accomplished throughout the entire semester. I could not dispel the feeling that the goals were hurriedly backtracked into meaningless concepts when the final letter grades were posted. I thought that it was contradictory that I encouraged students to

redefine success in learning based on their experience in the class throughout the semester, but whatever they considered as learning, at the end of semester they received the “official” letter grades that only reflected on student punctualities in class based on the data, such as attendance and assignment submission rate. I did not mean to undervalue students’ efforts to attend every class, to draft their assignments and refine their work to meet the criteria, which were also significant factors that indicated students’ level of participation in their learning. Rather, I worried that the components that I used to determine course grades might function as tools of discipline or rewards for “good” attitude rather than reflecting students’ academic achievement. In a class where I aimed to foster students’ active participation and “good attitudes” such as teamwork and congeniality for community building, I was not sure how I should evaluate individual students with this letter grade system. Even though I had experienced this dilemma before when giving letter grades to students in previous semesters, I realized that the more I recognized how and what students redefined success in learning through their value-creation stories, the deeper I rethink what I could include into my consideration when grading. Even though I had experienced this dilemma before when giving letter grades to students in previous semesters, I realized that the more I recognized how and what students redefined as success in learning through their value-creation stories, the deeper I rethought what I could include into my consideration when grading.

The Spring 2018 semester was over with these feelings, and my teaching assistantship at ASU completed. The following summer, I reviewed students’ value-creation stories and their self-reflections for my dissertation data analysis. I was impressed with each student’s ability to communicate well what they learned and wanted to improve in the future. This made me feel relieved that every student had left the class with their own stories that included their personally constructed learnings. I thought that narrative assessment provided by instructors based on students’ value-creation stories could supplement letter grading system.

CHAPTER 5

PERSONAL FRAMEWORK FOR SUSTAINABLE GROWTH

The purpose of the study is to examine sustained professional growth in one teacher's life and to consider how professional growth can be sustained for other educators. Hamilton and Pinnegar (1998) suggest that "knowing and understanding the self is an essential aspect for generating change and developing new knowledge" (p. 241). Four research questions guided this self-study: How did my personal and professional transition (learning and teaching in a foreign country) impact my attitude towards change?; How did my personal, professional, and contextual knowledge of teaching impact my teaching practice?; How did my teacher/researcher lens develop while teaching and learning in a graduate program?; and What creates sustainable and continuous positive professional change and growth in a teacher's professional life?

These research questions are discussed through exploring four main themes that I recognized as crucial elements impacting teacher personal and professional growth: personal and professional teaching experiences, community engagement, professional development, and values and beliefs about teaching and learning. I view these themes as crucial components of the teacher-self as a change agency and assert that the interplay among these multiple dimensions of teacher-self affect teacher lens, which plays an active role in shaping teacher practice and professional development. Through the discussion in this chapter, I reframe the external and internal resources that helped my personal career growth and that will reinforce my lifelong professional learning. External resources include community and networks, lifelong learning opportunities and places, and teaching context. Internal resources include teacher identity, positive personal qualities, and reflection. These themes and resources are evident in different ways as I discuss the research questions below. After a discussion of the research questions, this chapter culminates with implications of this self-study.

RQ1. How did my personal and professional transition (learning and teaching in a foreign country) impact my attitude towards change?

In this section, I provide my brief education-related life history (summarized from Chapter 4) focusing on the time of the personal and professional transition. As a recapitulation, this story

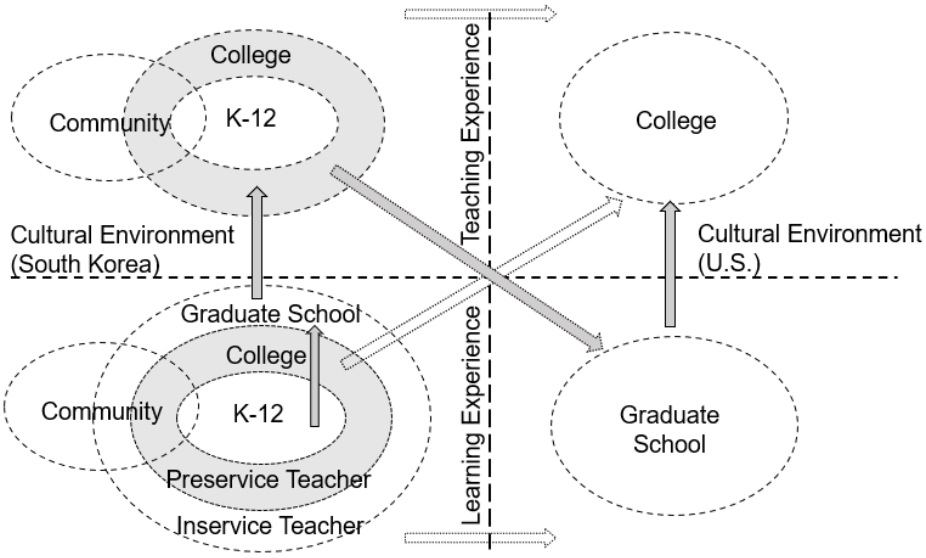
includes the contexts in which I was situated, my perspectives on my prior knowledge and experience of teaching, and my feelings about myself as a teacher. This story leads to how I discovered and developed “change agency” as a teacher while overcoming challenges that the life transition produced. I define change agency and outline two interactive components of teacher change agency. Then, I discuss how the personal and professional transition influenced my values and beliefs about teaching, including how I became interested in student values to improve my practice.

Personal and Professional Teaching Experience

I am a music teacher and a music learner as well as a musician. From the time of my induction into a teaching career through the time of this study, I have been engaged in teaching for 18 years in various teaching settings. I have also been a music student in and out of school systems for 35 years. As a pianist, I have been performing music on my own or as part of small and large music ensembles for about 20 years. And I will continue to be a “student of teaching” as an educator in my future. Samaras and Freese (2006) suggest that by reflecting on a teacher’s personal history, we can examine the influence of culture, context, and experience on their teaching practice. To examine how my education-related life history shaped change and development in my teaching practice while teaching a college music course, Music for Children and Youth, I visualized my perceptions of my learning and teaching experience in South Korea and in the U.S. (Figure 11).

Figure 11

The Influence of a Teacher's Prior Learning and Teaching Experience



Note. My perspective on my prior learning and teaching experience in spring 2015.

Through my narratives, reflections, and self-study I found that my perspectives on the role of my prior learning and teaching experience changed over time while learning and teaching in different cultural environments. When I moved from South Korea to the U.S. in 2013, I was in the middle of my eleventh year of teaching music in an elementary school. I had completed my master's program in Cultural and Art Education and Planning in South Korea and looked forward to starting a new chapter in my life as an immigrant student and a teacher-educator-to-be in the U.S. In Spring 2015, my second semester in a doctoral program in music education at ASU, I started to teach a college course called Music for Children and Youth. My narrative illustrates that even though I had determined that I should not rely so much on my prior teaching experience when I had moved to the U.S., while learning in my doctoral program I often found that my prior teaching experience in South Korea helped me better understand various learning concepts and issues in music education (see the diagonal arrow in Figure 11). For example, when reading articles on music standards, general music curriculum and programs in the United States, I compared them to those in South Korea and thought about their own advantages and

disadvantages. On the other hand, in a music methods course at ASU, I was often surprised by the different teaching approaches than I had experienced both as a student and as a teacher in South Korea. I took everything that I experienced as a learning moment, which I attributed to my prior teaching experiences in a different cultural environment.

However, as my narratives also described, my personal and professional transition — living out of my home country, returning to being a full-time student after more than a decade of full-time teaching — was not easy. Since I had not had learning experiences in K-12 and college education in the U.S., to try to fit in the unfamiliar teaching environment, I had to rely on my experience of learning during my master's program at ASU. While teaching undergraduate students, I felt that my teaching seemed limited to my apprenticeship of observation as a graduate student at ASU. Huberman (1992) suggests that conditions and teaching environments shape teachers' growth and development in their careers depending on how teachers perceive them, where they are situated, and their own ability to produce desired results. As Fessler (1985) suggests in his Dynamics of the Teacher Career Cycle model (Figure 1, p. 17), I felt as though I was reentering the Induction stage because I was teaching in an unfamiliar environment where I perceived that my prior knowledge of teaching would not be relevant or valuable. I often experienced "reality shock" in my class and tried to achieve comfort and security through signs of acceptance by students and peers. My attempts to fit into the cultural and social system continued during teaching and learning at ASU.

On the other hand, navigating the rough seas of personal and professional transition taught me a life lesson that impacted my attitude towards change in practice – change requires time, but you are learning during the time as much as you reflect on those experiences of change and value them. Mevarech (1995) explains this slow and steady process that experienced teachers undergo when they attempt to incorporate innovative ideas into their practice. Mevarech (1995) describes the stages in the process of teacher professional learning and growth:

- Survival: when expert teachers become novices temporarily, as they attempt to incorporate something new into their repertoire;
- Exploration and bridging;

- Adaptation: from technical application to reflective implementation;
- Conceptual change; and
- Invention and experimentation. (as cited in Villegas-Reimers, E., 2003, p. 132)

While teaching Music for Children and Youth over seven semesters, I attempted to incorporate newly learned knowledge and skills into my classroom every semester. When I recognized phenomena in my classroom and spotted issues, I set goals and collected data to solve the problems. I sought solutions by trial-adjustment and evaluated my actions by reviewing feedback from students. The transforming process involved risk-taking, seemed demanding, and might have been unnoticeable to others. However, throughout cycles of reflection, I found some goals remained unfulfilled, and so I came up with new ideas, and my inquiry process continued. Through the reflective transforming process, I established teaching routines and patterns in my teaching practice that helped me determine structures for students' experiences and the ways I would support their learning, as well as what I planned to study through an expanded focus or a shifted focus. My experiences of change, including the process of continuous reflection, shaped my philosophy and personal values for teaching and enhanced my competencies and expertise as a teacher.

Discovering and Developing Change Agency

While reflecting on the changes in my teaching practice, I realized that change is related to discovering and developing my *change agency* as a teacher, and developing change agency encompasses a process of developing both flexibility and stability (Figure 12). I define change agency as the capacity of teachers to move, act, and learn in response to various teaching environments. Flexibility and stability are the building blocks of change agency for a teacher. Flexibility enables teachers to engage with the process of problem solving (identifying problems, risk-taking, goal setting, seeking solutions, trial-adjustment, assessing). Teachers with flexibility develop aspirations as they perceive new learning that results from the problem-solving process as a reward that drives the work for the next goal. For the flexible teachers, unfulfilled goals are

not frustrating factors but areas through which they can grow while seeking out a new way to achieve them.

Figure 12

Teachers' Change Agency in Action

Teachers who develop change agency also develop stability in teaching as they gain experiences, competencies, and expertise resulting from their perceived success in teaching (satisfaction). Berliner (1994) suggests that "Experts often develop automaticity for the repetitive operations that are needed to accomplish their goals" (p. 22). According to Berliner, expert teachers understand their agency in decision making, such as curriculum design and instructional innovation (flexibility), and they are comfortable doing so because they can operate smoothly (stability) in the routines of teaching and are adept at recognizing patterns and problems in a learning environment.

These two characteristics of teacher change agency – flexibility and stability — do not operate as opposite ends of a continuum of teacher orientation towards change in teaching. Rather, they are developed reciprocally and support each other as two wings of teacher growth and development. Change agency is both an evolving product of a teacher's inquiry process

regarding the issues that the teacher encounters in practice and an on-going process that shapes teaching practice and guides teacher professional growth. A teacher's change agency is personally constructed by leveraging these two wings and has an influence on the scope of change that the teacher implements and sustains over their career.

Values and Beliefs in Action

To examine the impact of my personal and professional transition on my attitude towards change, I focused on what mattered to my professional learning and my practice. Parks and Guay (2009) explain values as preference, which are related to attitudes, and personal values are "learned belief" that guide principles about how people behave in a certain way (p. 41). The narratives in Chapter 4 show that during my personal and professional transition, such as returning to full-time student status after being a full-time teacher, my values of teaching and learning provided me with a sense of responsibility as a learner of teaching in the new cultural and social learning environment. My personal and professional values as a learner of teaching enabled me to keep learning about teaching by observing how other teachers taught and to reflect on my own learning experience from a teacher perspective. Based on my perceptions of new learning environments where I had meaningful learning experiences, my values and beliefs about teaching and learning evolved. Through my narratives, I identified that my teaching is grounded in these evolving values: creating a welcoming and student-centered learning atmosphere, building a learning community in the classroom, and fostering reflective learners. These values were reasons for action in my practice and played an active role as professional goals and criteria that shaped my own assessment of my teaching practice and my decisions about what to do next, including my inquiries.

Cobb et al. (1990) suggest that the relationship between teachers' beliefs and their practice is dialectic. Nelson (1999) describes this dialectic relationship as "moving back and forth between change in beliefs and change in classroom practice" (p. 6). Regarding the dialectic relationship between teacher values and practice, Whitehead (1989) suggests that "I could see that the 'I' in the question 'How do I improve this process of education here?,' existed as a living contradiction. By this I mean that 'I' contained two mutually exclusive opposites, the experience of

holding educational values and the experience of their negation" (p. 43). As Whitehead claims, I found that my teacher-self as a living contradiction made me continue to examine my personal beliefs and their impact on my practice. My attempts to improve my practice included critical questioning about what I valued as a teacher and how what I valued impacted students' experience in my practice.

Regarding teacher values in practice, Whitehead (1989) suggests that education is a "value-laden practical activity" and that "values are embodied in our practice and their meanings can be communicated in the course of our emergence in practice" (p. 44). The narratives in Chapter 4 reveal that my values and beliefs were manifested through my practice, including the ways in which I interacted with students as I spotted issues while observing students' behaviors in the classroom, planning instructional content, implementing new ideas into my instructional plan, and developing assessment processes. My values also manifested in principles that guided the Musical Communities of Practice project that linked my understanding of social theories and music learning. While facilitating the Musical Communities of Practice project, I conducted action research studies of my practice by focusing on different aspects of social learning. (These research studies will be addressed later in this chapter). Critical questioning about my own values as a teacher and the impact of these values on my practice led me to examine student values in my practice.

Both teachers and students, as learning partners in classroom, negotiate their own beliefs about teaching and learning and shape their perspectives through their social interactions. The teacher and students share knowledge and experiences that are socially constructed, and they construct their own personal meanings by focusing on different issues that matter to them. I acknowledged that students and I were co-creators of the social learning environment and mutual learners who learned through social participation and influenced one another's learning. Therefore, I became interested in student values in learning and examined how their values impacted their own learning and enriched their own meaningful learning experiences.

In my practice, I implemented multiple methods to examine student values each semester, including student reflective journals and value-creation storytelling. As qualitative

assessment tools, students' reflections and value-creation stories helped me understand individual students, what they learned, how they learned, and what they needed. While reviewing students' self-reflections and their value-creation stories, I realized that students' personal values and beliefs about learning were also embedded in their descriptions of their learning experiences. Individual students' values were represented in use of expressions that described their focus of learning, their basis of their meaning-making, their action or potential action, and aspiration to move forward in learning (Table 10).

Table 10

Students' Values Manifested in Their Learning

Attention/Focus	Meaning	Action/Potential	Aspiration
• My focus • My concern/I was concerned • I was aware of • I was surprised • I felt uncomfortable with • I was curious about	• It was interesting • It was challenging • It was meaningful/It means a lot to me • It was valuable • It was significant • It was useful • It was important to me • It reminds • I enjoyed • I realized	• It helped • It affected • It impacted • It related to • It changed • It inspired • It provoked • It gave me an idea • I established • I improved	• This opportunity • Out of my comfort zone • From a teacher's perspective

In the Spring 2018, I identified five themes from students' value-creation stories, which were related to what they valued in learning. The themes included personal and professional growth, understanding of music teaching and learning and/or children's musical lives, participation and interaction, community, reflective learning. Through my reflections and this self-study, I acknowledge that I modeled my values in my practice, and these values impacted both students' learning experiences and their evolving values, which may have influenced their responses. Also, I recognized that by examining students' values in my practice, I was able to

sustain my professional growth by seeking and implementing new ideas into my practice to support students' meaningful learning.

Through my experience, I believe that it is essential for teachers to examine their own directions in professional development by reflecting on their values-in-action. As teachers gain pedagogical experiences that are underpinned by their existing values of teaching and learning, teachers establish their own teaching philosophies or principles. And through their reflections on and examination of their own beliefs and the impact of these on student learning, teachers can become open to developing new perspectives about teaching and learning. Furthermore, understanding of the interaction between teacher beliefs and students' beliefs about teaching and learning in the classroom enables both the teacher and students to create a learning environment where they grow together by actively engage in problem-solving processes with mutual respect and trust.

RQ2. How did my personal, professional, and contextual knowledge of teaching impact my teaching practice?

The personal and professional transition process involved developing new perspectives as a becoming-teacher-educator and as a teacher-researcher. I describe this process as renewing my teacher-self, which encompassed my awareness of my prior knowledge and experience of teaching as relevant resources and regaining confidence as a teacher. Through reflection on the narratives in Chapter 4, I recognized that my engagement in communities and professional development opportunities cultivated the development of personal, professional, and contextual knowledge of teaching. In this section, I discuss my perspectives on community and how my engagement of communities helped my personal and professional growth. Also, I provide an outline of professional learning opportunities including formal and informal learning experiences that influenced my practice, and then, I discuss how my scholarship of teaching might contribute to the growth of learning communities.

Engaging in Community

Campbell et al. (2012) suggest that "the general progression of one's career is not just shaped by conditions and environments in which we find ourselves" (p. 42). Campbell and his

colleagues emphasize the “authorship” that individual teachers have in their careers while shaping the conditions and environments in which they are situated. Reflecting on the process of my adapting to the new circumstances personally and professionally, I realized that my engagement in multiple communities helped to renew my teacher-self.

Millington (2010) classifies five different types of communities according to their purposes:

1. Interest. Communities of people who share the same interest or passion.
2. Action. Communities of people trying to bring about change.
3. Place. Communities of people brought together by geographic boundaries.
4. Practice. Communities of people in the same profession or undertake the same activities.
5. Circumstance. Communities of people brought together by external events/situations. (para. 2)

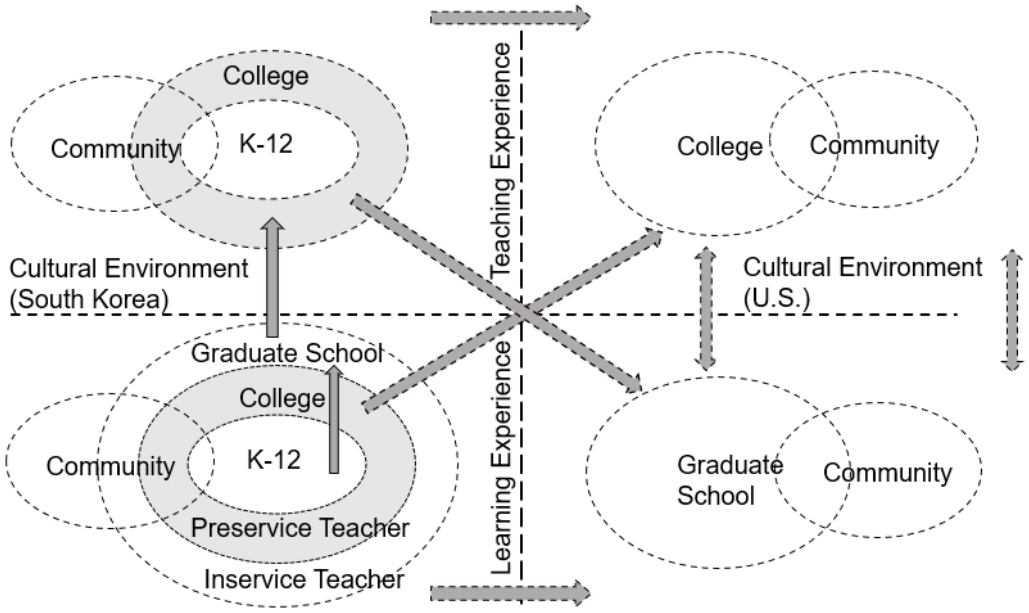
Over seven semesters of teaching Music for Children and Youth, I engaged in various types of communities including graduate student groups, conference groups, my church, music ensembles, and the Arizona Orff and Kodály chapter and their boards. I built social networks with others in these communities. While recognizing communities and my place in them, I realized that “community” means more than having a membership in it; community includes a sense of belonging, a sense of relationship, a sense of commitment and responsibility as a member. When I recognize and value my “community,” I mean that I recognize and value the changes that the community brought to my life and my commitment to the community. By building networks and being aware of my evolving participation in these communities, I found spaces where I could bring my full self and where I had opportunities to connect what I learned in the community to my career and to my life.

When I began teaching a college course at ASU, I was struggling with adjusting to the new teaching environment. In South Korea, I was part of communities that supported my teaching life, but I left those behind and struggled at first to find new spaces of belonging and support.

Over time, communities and networks[4] that I built provided me with the emotional support and opportunities to interact with people from diverse backgrounds. These supports and opportunities enabled me to recognize the diversity that individual members brought to the community and to realize that I might be a valuable resource for my community. My engagement in professional communities in the U.S. empowered me to renew my change agency in shaping my environments so that I was able to appreciate my past learning and teaching experiences in South Korea as relevant resources that I could use in the new teaching context (Figure 13). The dotted line arrows represent connections between my past experiences and new communities.

Figure 13

Perspective Changes from My Community Engagement



Note. Community and Network brought about changes in my perspectives on my prior learning and teaching experience.

[4] Wenger et al. (2011) suggest, “communities and networks are thought as two different types of social structure” (para. 2-1). According to Wenger et al., while the network aspect refers to the personal relationships and interactions among participants who have motivations to connect, the community aspect refers to the development of a shared identity as a collective intention to sustain the knowledge enterprise.

My own learning experiences through social participation in communities also impacted my practice. In the first semester of teaching Music for Children and Youth, through students' sharing of musical backgrounds, I found that many students had an abundance of musical experiences in and out of school. On the other hand, some students expressed concerns that their lack of prior musical background would negatively impact their success in learning during the class. Those who had negative prior experiences in learning music as children seemed to have low expectations for themselves and these fixed mindsets caused the students to avoid active engagement in new learning where they might feel like a failure.

Reflecting on my personal and professional growth through social participation in communities, I became interested in social learning theories, situated learning (Lave & Wenger, 1991; Wenger,1998). Lave and Wenger (1991) suggest that learning takes place in a process of social participation in the learning context and through mediating different perspectives among participants in a social community. According to Wenger (1998), communities of practice are groups of people who share the same concern or passion for something they do, and they learn how to do it better as they interact regularly. Through social interaction and engagement in shared activities in CoPs, members build relationships that enable them to learn from each other. This socio-cultural approach inspired me to become interested in how to create a more vibrant social learning environment in the classroom.

Throughout the seven semesters I taught, I examined different facets of creating a musical learning community in a college music course where students developed mutual engagement as a practice and shared their concerns and passions about what they were doing. Working as an action researcher, I examined how musical learning communities developed through a group music learning project, the impact of this group project on student learning, and my decision-making and roles as a teacher.

To foster social interaction among students and mutual engagement, I implemented a project called Musical Communities of Practice in my practice. I aimed to understand how a musical community of practice project might enhance student informal learning through interaction among peers with a variety of musical backgrounds. I attempted to assess the impact

of the learning community both on my students and on my teaching. I examined what students experienced and what happened in a group musical learning project in an effort to set conditions for sustainable improvement in my practice. I engaged in critical reflection on the ways that adopting a theory, *communities of practice*, affected students learning and my practice. I also began to wonder how professional communities sustained my own development.

Professional Development Experiences

Teachers' professional development is a long-term-process that requires not only development of practical knowledge and skills but also acquisition of values and attitudes as teaching professionals. As a lifelong learning process, teachers' professional development includes their pre-induction teacher preparation, in-service teacher professional development, and learning experiences that promote their professionalism throughout their careers. Ganser (2000) suggests that professional development is broader in scope than in-service staff training such as workshops, seminars, conferences, and courses. Professional development can also include teachers' informal approaches to learning such as reading educational articles, conversations with people in professional meetings, and watching television related to an academic discipline. Regarding teachers' informal learning, Corcoran (1995) suggests that teachers' professional development includes their daily experiences that focus on teaching and learning.

While professional development opportunities for teachers are ubiquitous, what makes experiences through the formal and informal professional learning opportunities affect teaching practice in a meaningful way is teachers' awareness of and commitment to their active roles as planners and learners in their own professional growth. This study demonstrates that positive changes in one's career take place through the analytic process of reflection on practice, engagement in professional learning communities, and setting personal goals as a matter of self-oriented development.

On the other hand, teachers' professional development is not only a personal process, which relies on individual teachers' own endeavors but also a collaborative process that takes place through teachers' meaningful interactions (Clement & Vanderbergue, 2000). Many forms of

professional development involve collaborative work, such as professional dialogues to discuss personal or collective interests in teaching and learning, peer-supervision, mentoring, curriculum development as a team, or co-presentation. Based on my own professional learning experiences, I recognized potential benefits of these formal and informal activities and their potential impact on my practice. I charted the various forms of my professional development engagements and their perceived benefits (Table 11).

Table 11

Teachers' Professional Development Engagements

Professional Learning Opportunities	Courses	Workshops	Conferences	Mentoring
Activities	Reading/Writing Project Group work Lecture Discussions Presentation Peer-teaching Peer-review Evaluation	Sharing ideas of teaching Modeling teaching techniques Sharing resources Group discussion	Presentations (Research, teaching techniques, etc.) Exchanging feedback Discussions	Coaching Observation Feedback Counseling Reflection Sharing resources Advising
Informal activities	Participation in conversations Collaborative work Sharing resources/information Forming small groups based on their common interest, such as study group, writing clubs, research teams, etc.			
Personal process of learning	Apprenticeship Role modeling Recognition of learning community Self-reflection Developing values and beliefs about teaching and learning Further research Examining contexts in different studies and analyzing the effectiveness Developing ideas			
Action in teaching practice	Developing knowledge of students Understanding the importance of teaching environment Setting goals/Planning Implementation Trial and adjustment Evaluation Action research			

	Establishing teaching philosophy
Perceived Benefits	
▪ Improving professional knowledge and skills (pedagogy, subject-matter, pedagogical content, understanding of student context, teaching strategies) ▪ Developing dispositions and attitudes toward teaching and learning ▪ Being informed about teacher practice and practical skills (time management, resource management, and risk-taking abilities) ▪ Having opportunity to link theory and practice ▪ Creating a network of colleagues ▪ Feeling sense of community (motivation, emotional support, aspiration) ▪ Sharing practical knowledge and research with professional colleagues and practitioners	

Community was an important part of my sustained professional development, but as mentioned above, community does not merely refer to gathering or meetings, rather, community is a sensed relationship and network. When the members identify shared goals for their learning, build distributed leadership roles, and learn from one another, the community is recognized by its potential members as a learning environment. Attending workshops, conferences, and classes gave me an entrance to professional communities, which was a form of legitimate peripheral participation as a newcomer. However, I became a member in these communities and felt a sense of community membership through my active participation in different ways, such as presenting papers, taking a leadership role, and informally sharing my ideas and concerns with other members.

Within professional learning communities, teachers can encounter new perspectives, innovative thinking, and ongoing feedback, and experience growth based on the information from others and through their own reflections and thinking. As a personal growth process and a collaborative process, teachers' professional development enables them to connect to meaningful resources and experience based on their various needs in different contexts. This personal and professional development occurs as situated professional learning at different stages in their careers. When teachers understand their personal and professional needs and find and connect to communities, they can design their own professional development, implement new ideas in their teaching, and see what the changes bring to their practice as an "authority of [their own] experience" (Munby & Russell, 1994).

In addition, as teachers, our work to improve our teaching practice might start with personal interests regarding teaching and learning or small conversations with our colleagues, but “in making it public, in reconstructing it to be read by others, we address ourselves and the wider group of which we are part and yet apart” (Coia & Taylor, 2005). As a means of attending to the issues that I encountered in my teaching, I conducted action research projects in Music for Children and Youth focusing on different aspects of teaching, and I shared my perspectives and experiences to improve my teaching with others. By presenting research papers at conferences, I was motivated to keep inquiring into my teaching through the feedback from professional colleagues whom I met during these professional activities and in these professional communities (Table 12).

Table 12

Research Projects I Conducted in My Class

	Title/Presentation	Research Focus	Feedback and Reflection
1	“Reframing musical learning contexts as a community of practice in higher music education”/ Teachers College Doctoral Council 3rd Annual Education Research Conference, Arizona State University/ International Community Music conference (2017)	To examine students’ experience in a class project that was inspired by concept of informal learning and how this project impacted on building community of musical learners	- Need more clarity about research questions - What would the ideal assessment process look like in this setting?
2	“Preservice teachers’ learning as represented in their narratives during a music education course”/ The sixth international conference on Narrative Inquiry in Music Education (2018)	How to incorporate students’ narrative perspectives on their musical learning into assessment process	Awareness of power structure in the relationship between teacher and students: students’ personal beliefs of teaching vs a teacher’s personal beliefs of teaching
3	“The impact of change in a college music education course to create a community of reflective musicians”/ Enacting Curricular Change in Music	To examine how the curricular change in my classroom reflected students’ values negotiating my values as a teacher	- Reflective practice - What makes educators become reflective on their practice?

	Education through Vernacular Music (2019)		
4	"The Power of Storytelling as Value-Creation"/ ASU Institute for Social Science Research Poster Contest. Arizona State University (2019)	To examine how students' values are embodied in students' reflections	- Implications of the findings

Through sharing our work in learning communities, teachers who are working hard individually to improve their practices can meet "people who share the same interest or passion," gain new perspectives from "people trying to bring about change," and become motivated by "people who are undertaking the same activities" as professionals (Millington, 2010, paras. 2). In this sense, individual teachers' endeavors to improve their teaching practice are both an individual professional mission and a shared commitment for education. Shulman (2001) explains these collective endeavors of teaching professionals as a scholarship of teaching:

> we develop a scholarship of teaching when our work as teachers becomes public, peer-reviewed and critiqued, and exchanged with other members of our professional communities so they, in turn, can build on our work. These are the qualities of all scholarship. (pp. 2-3)

RQ3. How did my teacher/researcher lens develop while teaching and learning in a graduate program?

Through the discussion of first two research questions, I explained two characteristics of teacher change agency – flexibility and stability. I discussed the teacher-self as evolving through four dimensions – teaching experience, personal values and beliefs, engagement in community, and professional learning opportunities. I view that teachers have the potential to develop their own critical teacher lens based on the interaction of these four dimensions of teacher-self. In this section, I provide my use of the term "critical teacher lens" and explain how a teacher's critical lens may impact practice by providing an example of my own story.

Understanding Teacher Lens in Teaching Practice

For teachers, discovering one's change agency is an essential process of examining teachers' orientations towards change. With an understanding of my own teacher change agency, I discuss how individual teachers construct their own teacher critical lenses and how they might utilize their critical lenses in their teaching practice throughout their careers.

The idiom "through the lens" is about perspective. Becker et al. (1961) define the term "perspective" as "a coordinated set of ideas and actions [which] a person uses in dealing with some problematic situation, . . . [It is] a person's ordinary way of thinking and feeling about and acting in such a situation" (p. 34). While Becker et al. (1961) emphasize the function of one's perspective requires individuals' actions to deal with a "problematic situation," Shibutani (1955) views perspective as constant and intrinsic—something that "enables individuals to conceive their everchanging world as relatively stable, orderly, and predictable" (p. 34). In this study, teacher lens can be understood as related to teacher change particularly with respect to practicing agency.

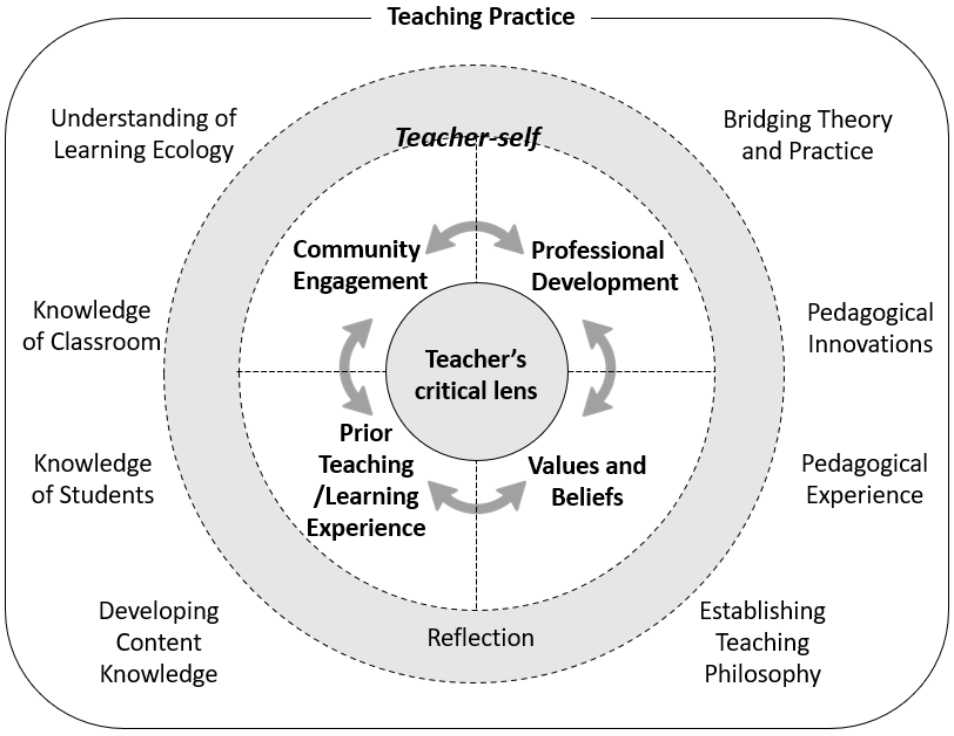
In this study, I use the term "critical teacher lens," instead of teacher perspective, to articulate the active and transforming aspects of teacher-self and the role of criticality in practice and professional development. When looking through a lens, that lens makes things look different; the lens can give us a distorted view of the "reality," and through the "distorted" view, people focus on things that they think are important and construct meaning through their interpretations. In this sense, the meaning of "critical teacher lens" includes teachers' awareness of biases, blind spots, and limitations that they have inevitably when looking at phenomena in their classrooms and interpreting what they observe. Therefore, developing a critical teacher lens in this study encompasses shifting from lens of viewing to lens of critical thinking about what might affect an individual's focuses and interpretations of "problematic" situations in practice.

Through this self-study, I found that understanding how teachers develop their lenses is crucial for personal growth and professional development. As discussed earlier, I recognized four influential components in developing a teacher-self – *teaching experience, personal values and beliefs, engagement in community, and professional development* (Figure 14). A teacher's critical

lens also enables them to look through and past their own selves to consider the relationships to and impact on the larger realm of their practice, including knowledge of classroom, knowledge of students, content knowledge, teaching philosophy, pedagogical knowledge and experiences, pedagogical innovations, bridging knowledge and practice, and understanding learning ecology. A teacher's critical lens enables the teacher to become aware of the impact of the interplay among the four influential components on their action in their practices. Through the critical lens, teachers are able to attend to their own needs pertaining to the realm of personal, professional, and contextual knowledge of teaching and to consider where to leverage their change agency.

Figure 14

Understanding Teacher Lens



Considering my own teacher critical lens and change agency, I outlined my personal and professional experience and themes of change in my practice (Table 13). The themes refer to my focus, my needs as a teacher, and my philosophy. My personal and professional knowledge development is influenced by the intertwining relationships among the four components of my teacher-self.

Table 13

Themes of Professional Learning and Practice in My Self-Study

Terms	Themes	Prior Teaching and Learning Experience	Community Engagement	Professional Development	Values and Beliefs
Spring 2015	Developing survival skills, Cross-cultural adjustment	• Apprenticeship of observation (my own learning experience in my master's courses in the US, observation of my colleagues' teaching classes, and my internship at an elementary school in the US) • Developing knowledge of new cultural environment • Insecure about my knowledge of student context in the new teaching environment and undervalue my own pedagogical knowledge and pedagogical content knowledge that was developed through my prior teaching experience • Encountered new approaches to music education through attending courses, seminars, and workshops (took the qualitative research in music class, interned at the teaching contemporary musician class in my doctoral program, attended music workshops)			
Summer 2015	Professional training – mentors, networks, learning communities, new ideas of teaching	• As developing networks through PD opportunities (participated in the Orff and Kodály level courses and workshops, attended a professional conference) started to find the value of my prior teaching experience • Met influential people in the music education field • Inspired by innovative ideas of teaching and opportunities to work with practitioners (ideas of how to apply PBL in music classroom, how to structure a music course for non-music majors, etc.) • Became aware of the value of my own culture and prior teaching and learning experience in my home country			
Fall 2015	Student experience, informal learning, problem-based learning	• Became interested in students' musical experiences in and out of school (conducted a study on an adult piano student's musical learning experiences) • Thought about ways to incorporate the ideas of PBL that I had learned at a conference session into my practice • Bridging theory and practice (implementing the concept of informal learning (Green, 2002) into my practice) • Developing pedagogical content knowledge of PBL • Encountered the situated learning, communities of practice • Started to think about a teacher's role in the student-centered classroom • Attended professional conferences (encountered the concept of vernacular music project) and took a teacher education and policy course (became interested in teacher preparation and teacher concerns)			

Spring 2016	Social learning – communities of practice	• Developing an understand of diversity (took a cultural diversity in music education course) and thought about how diversity would play a role in student learning and my teaching practice • Wondered about what makes students' collaborative learning more than "group work" • Thought about various learning environments in which I had learned best and explored the social learning concept of communities of practice • Taking an interest in teacher concerns, conducted a survey in my class to examine how student concerns change throughout project-based learning • Started to ask students to construct self-reflections on their learning experiences • Started to serve a Teaching Excellence Award review and observed other graduate students' teaching, used a rubric to evaluate finalists' teaching, and reflected on my teaching and student learning in my classroom based on the rubric. • Published an article that included a student's narrative using life experience method and became interested in students' life experiences and students' voices
Fall 2016	Student learning communities in classroom, establishing teaching philosophy, student values and teacher values	• Wrote a paper using a framework of the ecology of human development (Bronfenbrenner, 1979) and became interested in students' learning contexts • Had students share their musical backgrounds in class • Procured time for students' group meeting and provided students with various opportunities to work in different small groups to enhance their social learning • Focused on what makes community of practice in the classroom and its impact on student learning (examined them by reviewing student reflections, feedback, and course evaluations) • Nominated to the Teaching Excellence Award and observed by peer-reviewers. Found that my teaching philosophy statement had to be updated based on my changing perspectives and focus about teaching and learning • Realized that teaching philosophy is more than my own values and beliefs about teaching and learning, it includes my goals and methods of my teaching practice that arose through my professional development • Finding links between my own educational values and my learning as a student of teaching, I became interested in students' educational values and beliefs • Took a Preparing Future Faculty course and discovered my identity as a future faculty in a professional learning community • Started to use the term "musical learning community" to refer to class project

Spring 2017	Culturally responsive teaching practice What it takes to create learning communities in classroom	• Had conversations with music teachers who had experience teaching out of the US at music workshops and shared our experience of teaching in the new cultural environment • Read an article about community cultural wealth (Yosso, 2005) and thought about my own cultural wealth • Had opportunities to share my own musical culture with music teachers and these experiences enabled me to realize that students bring diversity into classroom • Knowledge of student includes recognizing that students are knowledgeable of their own culture • Implemented ideas to help students realize the value of their own culture • Conducted a study on how students develop communities of practice through the process of achieving shared goals • Presented the preliminary findings of the study in conferences • Received feedbacks and questions regarding assessment process in the learning community • Reviewed literature on assessment in communities of practice – encountered the concept of cycles of value creation in communities and learned about value-creation storytelling as a qualitative method for assessment
Fall 2017	Assessment that supports students' values	• Implemented the value-creation storytelling into assessment process in my classroom • Found that students' values were presented in their stories of experiences • Participated in NAfME grant research that examines musical lives of teens in communities – interviewed three teenagers who were engaged in music making in communities • Found potentials of storytelling as a tool to assess students' individual experiences and collective learning experiences • Planning assessment practice that supports student learning as well as teaching practice
Spring 2018	Action research and action learning	• Read an article about adaptive action research (Stringer et al., 2009) • Implemented the look, think, act process into my teaching practice, looking forward to seeing a qualitative change in my practice • Encouraged students to incorporate the action research process into their reflection • Published an online article that introduces a Korean children song activity

Understanding and developing a critical teacher lens means being aware of individuals' ownership of learning, the cultural and social influences that shape their lenses, and the impact of

their own lenses on student learning. Therefore, as a lifelong student of teaching, teacher career growth and development is an ongoing process of understanding and developing the critical teacher lens and studying impact on teaching practice.

RQ4. What creates sustainable and continuous positive professional change and growth in a teachers' professional life?

The purpose of this self-study is to examine how professional growth is sustained over time, and to glean from one person's narrative how sustained professional growth might occur for other educators. In this section, based on the discussion about teacher-self as a change agent and teacher lens, I reframe external/internal resources that helped me sustain change in my practice. I also emphasize the active role of change agency in recognizing and connecting to resources for sustainable professional change. Furthermore, I acknowledge the impact of this self-study on my personal and professional growth as a personalized guidebook.

Sustainable Change, Sustainable Growth

This self-study has led me to reflect on how my change agency as a teacher has been constructed throughout my teaching career and how my developing change agency has played a role in improving my teaching practice. While reviewing my narratives, I framed the components of the teacher-self – *prior educational experiences, community engagement, professional development, and personal values and beliefs about teaching and learning.* I found that these components are mutually related and linked inextricably (Figure 12). I also realized that the process of cultivating change agency begins with the awareness of the authorship of one's own professional learning and that the process is enhanced by the dynamics of the person-context interaction and by the qualities of flexibility and stability. I also recognized that connection to and participation in professional communities sustains professional growth.

This self-inquiry process enabled me as a teacher-researcher to investigate how my teacher lens impacted my teaching, and in turn, student learning. Self-inquiry involves reflecting on my knowledge of students, my daily experiences in and out of my classroom, the changes that I implemented in my practice and their effects, and my own beliefs about teaching and learning. In addition, I acknowledge that my teacher lens has been shaped by the culture, the society, and

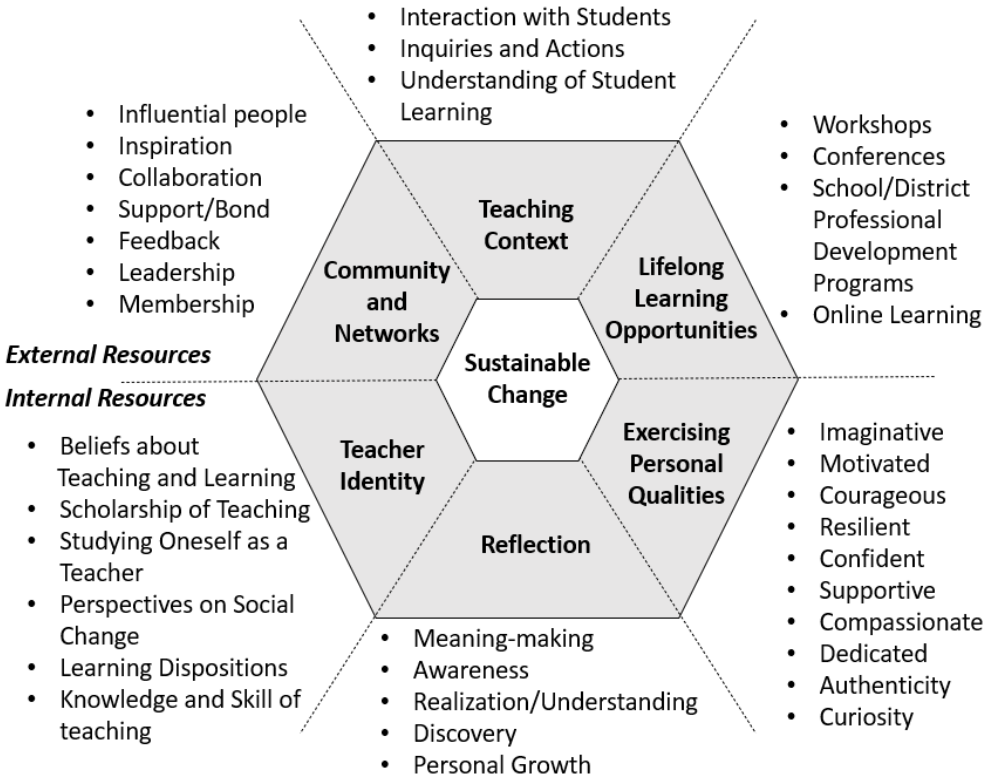
the context in which I teach (Figure 12). Individual teachers' attempts to improve their teaching practice can also have an impact on the discourses within professional communities and society. Hollingsworth and Cody (1995) suggests that "teacher researchers are concerned simultaneously with ways to improve their practices, change the situations in which they work, and understand their practices within the larger society" (p. 16).

Examining changes in teaching practice in this self-study included not only attending to alterations in my practice but also recognizing resources that can be used for continuous professional growth. Through reviewing my storied experiences, I realized that significant changes in my teaching practice were promoted by the various resources that I connected to over time. This self-study has led me to reframe the external and internal resources that helped me sustain my efforts to improve my teaching practice under these categories:

- External resources – *community and networks, lifelong learning opportunities and spaces, teaching context, and*
- Internal resources – *teacher identity, positive personal qualities, and reflection* (Figure 15).

Figure 15

External and Internal Resources that Facilitate Sustainable Change in Teaching



This self-study began with my inquiry into my practice as an attempt to improve myself as a teacher and my practice. Along the way, I became aware of and explored the interactive roles of both external and internal resources in my professional development. The narratives in this study show that not only teachers' attempts to reach multiple external resources but also their awareness of their personal orientations as internal resources appear essential for sustainable change in teaching practice.

As one type of external resources, **Communities and Networks** provided me and may provide other teachers with emotional supports, such as a sense of belonging and bonding, opportunities to collaborate with professional colleagues and develop leadership, and inspiration from influential people and discourses within the communities. **Teaching Context** itself also played an important role as a space for bridging knowledge and action. In addition, by reflecting on my engagement in different types of music education – public school general music teaching,

directing church ensemble/music camps, music workshop teaching, and independent studio teaching, I realized that no matter where we teach, through recognizing and connecting these external and internal resources, teachers can initiate change in their practices and continue to grow. **Lifelong Learning Opportunities** have influenced my attitude towards learning, acquisition of knowledge and skills of teaching, and deepened my understanding of student learning, and the same might occur for other teachers.

As one type of internal resources, I realized the importance of **Exercising Positive Personal Qualities**, such as confidence, compassion, courage, and resilience as an educator and a lifelong learner. As discussed in Chapter 2, researchers who examined teacher career models claim that accumulated feelings of frustration, discouragement, and helplessness that teachers encounter throughout their careers might not only impede teacher professional growth but also threaten their careers (Fessler, 1985; Lynn, 2002). Understanding positive personal qualities as educators and exercising these traits are internal resources and a personal process. I realized that this internal process and these personal qualities can be also enhanced and supported by external resources, such as mentoring and social interactions with influential others.

Also, this self-study emphasizes the value of teachers' **Reflections** on their own practice and professional growth. Reflection plays a pivotal role in connecting internal resources and external resources and enables teachers to recognize what they need. Reflection is memory work. O'Reilly-Scanlon (2002) suggests:

> The process of memory work can offer us insights into how and why we became who we are; help us make connections between our pasts and what is occurring in our lives today; give us a framework for action; illustrate how influential and powerful our own words and actions as teachers and teacher educators may be, and provide us with possibilities for self-growth, greater understanding and transformation. (p. 75)

As a powerful method of this self-study, reflection provided me with a deeper understanding of how *we teach who we are* (Palmer, 1998). I recalled my remarks when my advisor asked me, "What advice would you give to your colleague who will be teaching the course next semester?" after my teaching assistantship was over. Though it was not quite a piece of

advice, I said, “I believe that he would bring all his experiences that informed him about teaching and learning into the class. So, I am looking forward to seeing how his teaching of this course guides his own journey as I experienced it while teaching this course.” While at the time, I experienced the meaning of *we-teach-who-we-are* through teaching the course, this self-study helped me realize that we, as teachers, need to examine the validity of “who we are” in our practice by the transformative and continuous process of inquiry into our practice. In this sense, all of my attempts to improve my practice can be viewed as an ongoing process of developing **Teacher Identity**, including examining my own beliefs and values as a teacher and my perceptions of social change, engaging in a scholarship of teaching by studying myself and my practice.

Students’ success in learning is at the heart of teachers’ efforts to improve their teaching practice. As I found some patterns between students’ learning experiences in my classroom and my personal and professional learning experiences, I expanded my focus to examine the link between how I am becoming a teacher educator and how I teach who I am in my teaching practice. Understanding the role of myself as an active agent helped me discover the external and internal resources that facilitate sustainable change in my teaching practice.

Implications for Myself

As described in Chapter 4, after finishing my tenth year as a full-time teacher in South Korea, I moved to the U.S. to pursue my graduate degree in music education. When I left my Korean elementary music teaching career, I had already traveled through the career cycle (based on Fessler’s (1985) model of teacher career cycle, Figure 1, p. 17) from induction to competency building to enthusiasm and a growth stage as a teacher. Even though I left the profession with a sense of satisfaction and with a reason to continue my professional learning in a graduate program, a decade of my teaching experience still left me with a question, “What makes excellent teaching?”

During my graduate program, as a full-time graduate student, I learned about teaching through social participation in various professional learning communities, and I taught courses in which I helped undergraduate students learn how to include music in their own work with children

and youth by connecting experience to knowledge of teaching and practice. Looking back on my journey, including various personal and professional transitions, I realize that this time of teaching about teaching while learning about teaching was a meaningful period of renewing my motivation as a teacher as well as a preparation process for becoming a teacher educator-researcher.

To study my own practice and myself as a teacher, I documented my teaching and critical incidents in my personal and professional life that contributed to my growth. The process of studying my own practice helped me to become aware of contradictions between my own existing beliefs and practice and to recognize areas for improvement through working on the "problem" with a critical lens (Russell & Korthagen, 1995). Identifying the evolution of my own assumptions about teaching and learning required my openness and vulnerability through my own critique of myself as a teacher. While implementing a Musical Communities of Practice project in a college music course, I explored new aspects of teacher roles as a facilitator and expanded my comfort level with the new role as a teacher educator. Through the reflective practice in which I placed my teacher-self-in-action as the focus of my study and developing understanding, I recognized my focus, needs, and my growth as a practitioner and as a researcher. As a member of the professional community, my engagement in scholarship of teaching by studying my own practice and my teacher-self as well as my own development might serve as potential "conditions for excellent teaching" that guide my lifelong learning journey (Shulman & Wilson, 2004, p. 150) and sustain my continued professional growth.

Implications for Communities of Teachers

While writing and reviewing my narratives that described my personal and professional development in the face of issues within multiple situations I encountered, I recognized my evolving teacher-self and change agency as an "actor-situation transaction" (Biesta et al., 2015, p. 626).

> [T]his concept of agency highlights that actors always act by means of their environment rather than simply in their environment [so that] the achievement of agency will always result from the interplay of individual efforts, available resources and contextual and

> structural factors as they come together in particular and, in a sense, always unique situations. (Biesta & Tedder, 2007, p.137; emphasis added)

Through this self-study, I not only acknowledge the various influences that shape teachers' practice but also recognize that when teachers possess change agency as a personal quality then they also actively engage in shaping conditions for their sustainable growth. As discussed earlier in Chapter 2, teachers may face challenging personal or professional life issues throughout their careers. My personal stories about teaching and learning, whether shared in this document, in formal presentations, or in informal conversations, may help other teachers who might be struggling with various situations to understand that the nature of teaching and a teacher career encompasses perplexities and possible tensions within it. By reading how other teachers display their own "actor-situation transaction" in specific situations, teachers may recognize their own change agency for their practices and their careers. Or some may see the potential of self-understanding of teaching through self-study and engage in studying of their own practice.

Throughout the discussion in Chapter 5, I elaborated on components of teacher-self — teaching experience, personal values and beliefs, engagement in community, and professional development (Figure 14). These interactive components of teacher-self might shape individual teachers' practice in unique ways, and the interplay of these components is represented through teachers' focus, ways of problem-solving, and their philosophy. I also outlined external and internal resources that I utilized for my personal and professional learning in Chapter 5. Potential resources that individual teachers perceive for their meaningful professional learning might vary, or the importance of different kinds of resources might change over the span of their careers. By analyzing their own practices and themselves as teachers, teachers might be able to recognize their own external and internal resources for sustainable change in teaching practice. As a means of self-oriented professional development, their own personalized resource map may help teachers to develop a sense of ownership of their learning as professionals and to identify and attend to their needs effectively and in a timely manner throughout their careers.

Furthermore, not only the frameworks for this self-study but also the findings emphasize that learning takes place through engaging in social participation for both teachers and students.

As a lifelong learner of teaching, for me, meaningful learning experiences occurred through multiple forms of engagement in various learning communities, similar to the ways in which I attempted to create communities in Music for Children and Youth to provide students with meaningful learning experiences that might lead them to lifelong engagement in music. As Rogoff (1990) suggests, teachers' professional learning through their social participation in learning communities not only impacts their own practice but also, in turn, might contribute to a shared understanding within the community. Through this self-study, I identified communities of practice as a main framework that shaped my practice as well as my personal values of teaching and learning. Also, as a self-researcher, one of my goals through this self-study is to engage in developing a shared understanding in learning communities of teachers by making my work public. Tidwell and Fitzgerald (2004) suggest "With self-study, the values held by the researcher are more forthcoming, are considered integral to the study and are made public as the foundation for making decisions on what is to be studied and for what purpose" (p. 78). In this sense, individual teachers' lifelong endeavors and their personal stories of how they make meaningful careers should be shared and valued in professional learning communities and should lead to conversations and collaborative work among community members to produce "new understanding, new perspectives, or new ways of interpreting the world" (Shulman, 2004, p. 531).

Implications for Teacher Education

In many models of teacher career growth discussed in Chapter 2 (Fessler, 1985; Lynn, 2002, Steffy & Wolfe, 1997; Super, 1994), characteristics of preservice teachers in the "preservice" or "novice" stage are described too briefly or the impact of this stage on teacher career seemed undervalued. Conversely, the music education and teacher education literature include hundreds of studies of preservice teachers and student teachers, but these are not usually connected to models of teacher career growth and sustainable professional development. However, in this study, through reflecting on my own learning experience as a preservice teacher and through my observation of preservice teachers in Music for Children and Youth, I recognized the potentials of the "teacher preparation" stage and its impact not only on the quality of preservice teachers' learning experience in their teacher education program but also on their

attitudes towards professional learning throughout their careers including their capacity to develop change agency. If change agency can be nurtured as a quality early on, then what are the potentials for teachers to engage in sustained professional growth that leads to transformation for themselves, their students, and the profession?

While working with undergraduate students in Music for Children and Youth, I found that the “cycles of low expectations” (Hennessy, 2000) that some students displayed while learning were related to their prior experiences that they perceived as “negative” or “unsuccessful” during their childhood or youth. Unfortunately, as the term suggests, “cycles of low expectations” affect the preservice teachers’ attitudes toward learning, including their self-efficacy, confidence, and risk-taking, and may impede their active participation in a new learning context. This observation became my focus of action research projects. I assumed that if students were not provided opportunities to break the cycle of low expectations by having personally meaningful success in learning and teaching, including rediscovering their musical selves during the teacher preparation stage, their future careers might be hard hit by the cycle of low expectations or they might encounter the cycle of low expectations more often throughout their lives.

In my practice, I sought ideas to support students’ success through social learning theories including situated learning (Lave & Wenger, 1991) and communities of practice (Wenger, 1998). Lave and Wenger (1991) criticize a historic view of learning as “apprenticeship” that considers learning as an acquisition of knowledge and skills. Lave and Wenger emphasize learning as social participation, which involves mediating different perspectives among participants in a social community. These theories informed my pedagogical approach and my own professional learning. Through this self-study, I critically questioned my own practice and personal values and their impact on future teachers’ and students’ learning experiences in Music for Children and Youth, where my values were embedded. Through navigating, reflecting on, and studying multiple dimensions of learning experiences for both students and myself in our community of practice, I often found gaps between students’ needs and my support as a teacher. And by working through the gaps as areas to improve, both students and I encountered opportunities to redefine success in teaching and learning.

Therefore, teacher educators' attempts to better understand "the problematic worlds of teaching and learning" by researching their own practice in relation to "oneself, teaching, learning, and the development of knowledge about these" would better inform them about their teaching and enhance the experiences of their students who are preparing for their future careers (Loughran, 2004, p. 9). Through this study, I identified multiple sources for sustainable change and professional growth in the middle of my teacher career. Closing my self-study, I wonder what might happen if teacher educators helped preservice teachers, throughout the teacher preparation stage, to identify what matters to their learning and teaching (including their future resources), to make their own blueprints for personal and professional growth, and to empower them as professionals with change agency and as authors of their own professional development.

EPILOGUE

Spring 2020

If we want to develop and deepen the capacity for connectedness at the heart of good teaching, we must understand – and resist – the perverse but powerful draw of the "disconnected" life.

– *Parker J. Palmer, "The Courage to Teach"*

In April 2020, I was editing chapter 4 of my dissertation, which includes narratives of my own experience while teaching a college music course, Music for Children and Youth. In spring 2018, my teaching assistantship at ASU had been completed, and I continued to be engaged in music teaching by directing a youth praise band in my church, providing private piano lessons, supervising student teachers, and working with music educators at music workshops, professional development sessions, and music festivals.

However, as COVID-19 started making its way across the U.S. at the beginning of 2020, my life as a music teacher and a musician was hit hard by the impact of the pandemic. Schools around the country closed due to the precaution of the virus and moved all instruction online for the rest of the academic year. This sudden transition to emergency remote teaching had been a challenge for all teachers, parents, students, and student teachers.

I had been supervising two student teachers. After the student teachers completed their first placements in March of 2020, they were not able to move to their second placement due to school closures following spring break, and they waited endlessly for decisions to be made by school districts and the university teacher preparation program. Every level of decision maker in the field of education was in discussions regarding the COVID-19 outbreak. Since discussions through teleconference were taking a longer than expected, the uncertainty that we all felt increased. While ASU had moved to online learning in March, some K-12 schools were still in session and the Teachers College continued their discussions with the Arizona Department of Education (ADE) about school closures and teacher certification requirements. Information that

we received as university supervisors from the Teachers College changed daily and quickly based on the rapid change of circumstances related to the pandemic. Finally, ADE announced that schools in Arizona would be closed and would move to distance learning though the end of the school year. The school closures had cut short student teachers' experiences with their lead teachers and their students, which also limited their experience of leading lessons and managing classrooms and ensemble.

University supervisors had virtual meetings every week to discuss how we could support student teachers' altered field experiences while assisting their lead teachers' online teaching. University supervisors in the music education decided to provide specific professional development sessions for music education student teachers, such as music curriculum, composing and improvising, band and orchestra materials, problem-based learning in music education, and cultural diversity in music classes.

Teaching music online without real interaction was a challenge to teachers and student teachers and required them to learn additional technology skills beyond their prior knowledge. As a university supervisor and a music teacher who had never experienced this kind of drastic change in education, I was learning by observing how student teachers on the front line of the battle were getting through this educational transition during the pandemic. Yet, I found myself feeling overwhelmed and helpless when consulting with student teachers who had to deal with this educational crisis on the frontline.

In addition, I had been participating in local school concerts, music competitions, and studio concerts as a piano accompanist, but after the outbreak of COVID-19, I received numerous emails every day that concerts and competitions for the year had been canceled. Some school choir teachers, who tried to do virtual choirs by putting videos of their individual students' singing together, asked me to make recordings of piano accompaniments to guide students' practice. I was glad to help music teachers who were doing their best to honor students' music-making during these tough times. However, we worried that we would not be able to go back to normal, where students gathered in a choir room and learned how to blend their voices by simply singing together and listening to one another.

My church had also changed to an online livestreaming service after the stay-at-home order was issued in Arizona in April. As our mission trip to Nicaragua scheduled in July was canceled, and our mission trip training process that had started in January 2020 stopped. The youth worship team that I directed in my church began to meet through Zoom on Saturdays since our church had shifted to an online Sunday service, yet I felt that the virtual meeting seemed to create a more formal atmosphere and placed a limit on the real connection that we used to feel when doing something together in person. These teenagers had been engaged in worship by singing or playing musical instruments, and this disturbing change had swept away the opportunity to make music, which was an essential part of the worship experience for them and their motivation to gather.

In addition, due to COVID-19 precautions, many of my piano lessons had been canceled, and I had to quickly shift to remote piano teaching. However, virtual piano lessons for young students required tremendous help from their parents to sustain the students' attention during the lesson, aside from having a variety of technology issues. Parents who were not available to help their children's lessons due to working from home or who wanted to take a break from this new form of parental burnout decided to postpone lessons until the pandemic was over.

Furthermore, a host of programs for teacher professional development scheduled for the summer of 2020 were canceled or shifted to the emergency remote teaching status due to the concerns of the COVID-19 outbreak. Kodály and Orff Level courses in summer 2020 were postponed until the next year based on the decision making of committee members in national associations due to their concerns that online learning would not provide participants with enough human and musical interaction that are the focal point of their philosophies. The ASU Summer Music Institute, for which I was an assistant, also decided to turn to remote learning by Zoom, and this shift caused many of instructors to postpone their classes to next year, as they hoped to get back to normal by the next summer, or to cancel their courses entirely.

When rereading my experiences of the past as I worked my dissertation and reflecting on my own music teacher life in 2020, I recognized my depression to be deep. I felt that I was losing

all of the best parts in a music teacher's life: all my hard work, networks, and opportunities to teach and learn. In the meanwhile, I found this tweet to be comforting:

> *I have not written a word during quarantine. Just a reminder to worried artists – there are times for creating and times for becoming the person who will create the next thing. For many of us, this is a becoming time. Rest and become. Love you. @GlennonDoyle*
>
> *Twitter*

This tweet helped me to choose to see these times as "a becoming time" for myself as a future music teacher educator and a musician, and at the same time, to recognize the present moment as something similar to what I remembered as my first-day-of-college-teaching jitters. At that time, I had not recognized my prior teaching experiences and my membership in teaching professional communities as potential resources. However, I now understood that I was "becoming" at that time and I was "becoming" now as well.

Then, one day, I got an email from a former student in one of the Music for Children and Youth classes.

> *Hello Sally!*
>
> *I hope this email finds you well! I was a student in your Music for Children and Youth class 3 years ago. To this day, it is still one of the most memorable and impactful classes I ever took at ASU. I graduated last May with my Bachelors in Special Education and Bachelors in Elementary Education. I now teach 6th-8th special education at XXXXXX middle school. I work with students with ADHD, specific learning disabilities, Autism, and emotional disabilities. The impact music has on students' lives is so incredible, especially in special education. Sometimes the only way to get kids engaged, or to help them calm down, or even just to give them a happy environment to do work in, is to play or listen to music. My students write songs and make up dances to help them learn or study for a test, especially for their World Language classes and learning new words. Before the school closure due to COVID19, I would always play a music and dance at the beginning or end of my class to get students in the right mindset, as many of them struggle with focusing and being happy at school. I was planning on doing a STEAM project with my*

students where we would be building our own instruments, but I'll have to save that for next year now.

Thank you again so much for the experience and knowledge I gained from your class. Obviously, as a special education major, I took a lot of classes about engaging students and being responsive to their emotional well-being. But I still believe that music and creating a happy environment that students are excited to be in, which is what I learned from you, is the most important part of education and creating a positive learning environment.

Thank you again for everything! I wish you the best!

Alex

This student's email helped me regain my motivation for teaching practice, especially during this time. I realized that when I was teaching, I was busy preparing for upcoming tasks and often missed out on chances to reflect upon the influence that I have had as a teacher. Lortie (2002) suggests that

> *Whatever can be done to help future teachers make implicit dispositions explicit will free them to become more aware of what they do while teaching and to more readily consider practices to which they have not been previously exposed. (p. xi)*

The student is no longer learning in my classroom, but she recognized what she had learned and how her learning impacted her beliefs about teaching and learning as a teacher. Like the student who recognized how she had been prepared for her future teaching during her past experience, I realize that I, as a lifelong student of teaching, am becoming by learning from past and present as move to the future.

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APPENDIX A

IRB EXEMPTION GRANTED

EXEMPTION GRANTED

Sandra Stauffer
Music, School of
480/727-7664
Sandra.Stauffer@asu.edu

Dear Sandra Stauffer:

On 10/14/2015 the ASU IRB reviewed the following protocol:

Type of Review:	Initial Study
Title:	The perceptions of non-music major students towards the informal learning project in a formal music class
Investigator:	Sandra Stauffer
IRB ID:	STUDY00003283
Funding:	None
Grant Title:	None
Grant ID:	None
Documents Reviewed:	• Kang HRP-503a_PROTOCOL_SocialBehavioralV02-Informal learning in formal music class-3.0.docx, Category: IRB Protocol; • Kang interview protocol-Informal learning in formal music class.pdf, Category: Measures (Survey questions/Interview questions /interview guides/focus group questions); • Kang HRP-502a-ConsentSocialBehavioral_Informal learning in formal music class-3.0.pdf, Category: Consent Form; • Kang recruitment-script_Informal learning in formal music class 3.0.pdf, Category: Recruitment Materials;

The IRB determined that the protocol is considered exempt pursuant to Federal Regulations 45CFR46 (1) Educational settings, (2) Tests, surveys, interviews, or observation on 10/14/2015.

In conducting this protocol you are required to follow the requirements listed in the INVESTIGATOR MANUAL (HRP-103).

Sincerely,

IRB Administrator

cc: SoYeon Kang
SoYeon Kang

APPENDIX B

REFLECTIVE JOURNAL 1

Reflective journal-1 Date:

Name:

- ✓ What are you excited about this project? What are you concerned about?

- ✓ What kind of resources did you find online?

- ✓ What kind of musical ideas have been discussed in your group?

- ✓ While members were sharing their musical backgrounds, what did you find and what surprised you?

- ✓ What kind of roles do you think would be emerging throughout the project?

APPENDIX C

REFLECTIVE JOURNAL 2

Reflective journal-2 Date:

Name:

- ✓ What do you know about the instrument you are learning? If someone who does not know anything about the instrument asks you about the instrument, how would you explain? By the end of semester, what would you expect to explain about the instrument?

- ✓ What problems have you or your group faced so far? If so, how did you solve the problem? Who helped what in your group?

- ✓ In every activity group, there are fully participants and partial participants regardless of their abilities or knowledge/skills. Describe how each of these different forms of participation take place in your group (You do not need to call on someone's name. Just explain what each of these forms looks like).

- ✓ Throughout this project, what musical skills and non-musical skills did you obtain or expect to obtain (list them as many as possible)?

APPENDIX D

REFLECTIVE JOURNAL 3

Reflective journal-3 Date:

Name:

- ✓ Describe the emerging roles that each member took (If you want, you can visualize the roles with a chart or figures). Has there been any change in each member's role-taking?

- ✓ How does your group create ways of fostering participation for all members?

- ✓ What kind of relationships have been formed in your group (You can visualize the relationships with a Venn diagram or a flow chart)?

- ✓ Is there association between leadership and relationship among group members? If so, how are they associated?

- ✓ How does the relationship affect your learning?

APPENDIX E

REFLECTIVE JOURNAL 4

Reflective journal-4 Date:

Name:

- ✓ What are the unique ways of learning from your group that distinguishes from those of the other group's learning?

- ✓ What do you think are the benefits of the "open-ended" process of learning to the participants?

- ✓ Go back to your reflective journal 1, and describe the changes, if any, that you find about your concerns or expectations with regard to role-taking.

- ✓ How do you define your success in musical learning? Describe the different forms of success in learning that you've encountered that you never experienced before the project.

APPENDIX F

STORYTELLING TEMPLATE 1

Specific value-creation stories

Use this template for telling specific examples of how your participation has created value.

Specific value-creation stories

A typical value-creation story has a sequence of four main steps, and sometimes five: (1) the activity you participated in, (2) what you gained out of it, (3) how you applied it, and (4) what the outcome was.

Sometimes, there is a step (5). This is when an event or innovation changes the way that you define what matters, what consists success, and therefore what "value creation" is. For instance, if you are a teacher, a successful activity may redefine what grades should be about. This type of fundamental reconsideration does not happen very often, but if it does happen to you because of your participation in a network or community, do include it in your story, because these moments tend to be quite significant in our lives

Use of the template: five steps

Use this template for concrete examples of value creation. For instance, if in the first template you said that your network helped you become a better music teacher, then this second template can be used to provide some concrete examples of how the network did that: as an example you might want to describe how someone shared a good idea for an activity which you used in your classroom and which ended up making your lessons more engaging:

1. In the first row you would describe the moment at a meeting or in a conversation when someone shared that idea. Where were you? What happened?
2. In the second row you would describe the idea itself. What was it about? Why did you find it potentially useful?
3. In the third row, describe how you used that idea in your own teaching. How did you apply it and to what purpose? Did you need to adapt it? What happened in the classroom?
4. In the fourth row, describe what the outcome was (a) for your own success and/or (b) for the success of your school or district. Did it improve the student's understanding? Were they able to become engaged with a new concept? Did they do better on their test? Was their grades affected? Were the metrics of your schools improved?
5. Use row 5 if the event made you reconsider what counts as success.

You can use this storytelling guide for as many specific value-creation stories as you want to share.

Value-creation story: filled-out example for a teacher

Name	**The math network**
Date:	**Your story**
Activity: Describe a meaningful activity you participated in and your experience of it (e.g., a conversation, a working session, a project, etc.)	*I was attending a teacher's meeting and everyone there was quite engaged in the conversation. Someone was describing his difficulties getting kids to understand the idea underlying the Pythagorean theorem and its applications. A teacher from Utrecht told us about an activity she has been using. I thought it sounded really good. I and some other teachers became quite excited and asked a lot question. We spent the rest of the meeting on it.*
Output: Describe a specific resource this activity produced for you (e.g., an idea or a document) and why you thought it might be useful.	*The idea of the activity is to get the kids to work in small groups, doing puzzles with pieces of cardboard of different sizes of triangles. It is quite subtle because to get the idea of the theorem, they have to really fit all the pieces together and explain why it works. We actually tried the idea together as if we were students. She even gave us some templates so we could prepare the pieces of cardboard ourselves.*
Application: Tell how you used this resource in your practice and what it enabled that would not have happened otherwise.	*When I got home that evening, I started to prepare my own pieces of cardboard. I was really excited. Two weeks later, I used the activity with my third-grade class. It took a little while for them to get the idea. I had to adapt it a little bit because of the age of the students and I used a few pieces less. The class had really never been so attentive. The kids seemed quite happy when they left that day.*
Outcome: a. **Personal**: Explain how it affected your success (e.g., being a better teacher, job satisfaction, student's grade) b. **Organizational**: Has your participation contributed to the success of your organization (e.g., metrics they use)	*Two months later, when the kids took the national exam, I was in for a surprise. All but one got a perfect score on the chapter on triangles and the Pythagorean theorem. That had never happened to me. The headmaster called me in her office and told me that my kids had done so well, the school had received a letter from the testing service to ask whether there could have been some cheating. After we checked everything, I received some special mention in the national teacher registry.*
New definition of success: Sometimes, such a story changes your understanding of what success is. If it happened this time, then include this here.	*What I realized after that is that what mattered most for my kids was not just their ability to do the activities on the curriculum, but also to be involved with concepts practically so they have a deeper understanding of the ideas underlying the theorems they are learning.*

Name : **Date: 9/18/17**	**Your story**
Activity: Describe a meaningful activity you participated in and your experience of it (e.g., a conversation, a class activity, a discussion a project, etc.)	
Output: Describe a specific resource this activity produced for you (e.g., an idea or a document) and why you thought it might be useful.	
Application: Tell how you used this resource in your practice and what it enabled that would not have happened otherwise.	
Outcome: a. **Personal**: Explain how it affected your success (e.g., being a better teacher, job satisfaction, student's grade) b. **Organizational**: Has your participation contributed to the success of your group you're working with?	
New definition of success: Sometimes, such a story changes your understanding of what success is. If it happened this time, then include this here.	

APPENDIX G

STORYTELLING TEMPLATE 2

The overall value narrative

Use this template first for describing your overall experience of participation. The template is in the form of a table that shows the various ways in which you can tell about the value of your experiences in this class:

Columns: aspects of your professional life	**Rows: how your story unfolded**
The columns refer to areas of your professional life where a community/network is useful 1. The first column is about you personally. How does the experiences of you in this class affect your experience as a professional, your skills, your feelings, your inspiration, and your professional identity? 2. The second column is about your relationship with your colleagues. Did your general level of interaction change? Have you made new friends/colleagues? Do you have a better sense of who knows what and who could help you with what? Do you think that the level of trust and mutual commitment has changed? 3. The third column is about your professional practice. Do you do things differently in your work? Do you deal with your students/families? 4. The fourth column is about your relationship with class instructor or profession more generally. Have you gained a new voice? Do you feel that you can influence what happens in your field in a new way? Again if you were not expecting this or if it did not happen just skip this column.	The rows describe the stages of your experience of participation: 1. The first row is about your reasons for participating. Why did you decide to take this course? Why did you decide to participate in activities? What were you hoping to achieve? What were your motivations and expectations? 2. The second row is about what happened in this community. What were significant events, moments of participation, and experiences? 3. The third row is about what you gained from participating. How did this make a difference to you? How did it affect your context?

Note: This is merely a guide for telling your story. You do not have to fill every cell, only the ones where you have something to say. For instance, if you did not have any expectation that your community/network would change your relationship with your colleagues, just skip cell two of row one.

Personal value narrative: filled-out example for a teacher

Name: Date:	How participation is changing **me as a professional** (e.g., skills, attitude, identity, self-confidence, how you feel, etc.)	How participation is affecting **my social connections** (e.g., number, quality, frequency, emotions, etc.)	How participation is helping **my professional practice** (e.g., ideas, insights, material, procedures, etc.)	How participation is changing **my ability to influence** my world as a professional (voice, contribution, status, recognition, etc.)
Reasons for participation (e.g., challenges, aspirations, professional development goals, meeting people, etc.) +/-	My reason for participating in this network is to be inspired by other teachers. This helps me a lot. Talking with each other about how to experiment with new things in your class is a real eye-opener. I have learned more about teaching music, we shared know how, which is useful for me.	This network helps me meeting new people interested in music education. I feel less lonely when it comes to talking about music education. In my school there is only a little group of colleagues interested in this.	I have gained some new insights and ideas. Also we have been developing some lesson plans together.	Together we have some influence on how we would like to teach music education in our schools. I have a very positive conversation with our head master about our network the other day.
Activities, outputs, events, networking (e.g., lesson material, discussion, projects, etc.) +/-	Participation is fun and I feel more involved when it comes to music education. In the beginning I felt insecure and a little dumb, but now I feel I can say and share what I like, which is important to me.	I know whom to turn to for help and information when I have a question. There is a lot of trust in our network, they feel like friends to me.	Some outputs are the production of new lesson materials and fun music activities I can do with the pupils in my class.	Talking about our shared experience when we have tried new musical approaches in our own classrooms. Presenting new ideas to my colleagues.
Value to me (e.g., being a better professional,	Direct value for me is to be better prepared, because I have	It feels good to know what others are doing and how they	I feel that the pupils in my class are more engaged.	Seeing ideas come to life. Receiving recognition from my

handling difficult situations, Improving organizational performance, etc.) +/-	talked about it in our network. I worry less and have less headaches when it comes to experimentation with music education.	feel about this. This helps me to reflect in my own work.		colleagues in the school about innovative ideas around music education.

Note: +/- Indicates that you can provide positive / negative experiences

Name: Date:	How participation is changing **me as a professional** (e.g., skills, attitude, identity, self-confidence, how you feel, etc.)	How participation is affecting **my social connections** (e.g., number, quality, frequency, emotions, etc.)	How participation is helping **my professional practice** (e.g., ideas, insights, material, procedures, etc.)	How participation is changing **my ability to influence** my world as a professional (voice, contribution, status, recognition, etc.)
Reasons for participation (e.g., challenges, aspirations, professional development goals, meeting people, etc.) +/-				
Activities, outputs, events, networking (e.g., lesson material, discussion, projects, etc.) +/-				

Value to me (e.g., being a better professional, handling difficult situations, Improving organizational performance, etc.) +/-				

Note: +/- Indicates that you can provide positive / negative experiences

APPENDIX H

STORYTELLING TEMPLATE 3

Value-creation storytelling template

Date: Name:

This storytelling is about your experiences, and interactions in MUE 311. Please create your own story, based on these following questions.

- What happened in this community? What were significant events, moments of participation, and experiences?
- How does the experiences of you in this class affect your experience as a professional, your skills, your feelings, your inspiration, and your professional identity?
- Did your general level of interaction change?
- Have you made new friends/colleagues?
- Do you have a better sense of who knows what and who could help you with what?
- Do you think that the level of trust and mutual commitment has changed?

Instead of answering to each question, as a prompt create your storyline in your own way, such as personal journals, which elaborates your experiences well, depending on what you value the most among those aspects.