Preservice Music Teachers' Construction of Music Teacher Role-Identity

by

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ABSTRACT

The purpose of this study was to explore Chinese preservice music teachers' music teacher role-identity. McCall and Simmons' (1978) theory of identities and interactions served as the theoretical framework. Three research questions guided this study: How do Chinese preservice music teachers describe their music teacher role-identity, specifically, their imagined character and role as an occupant of a music teacher position? How do Chinese preservice music teachers construct their music teacher role-identity through secondary socialization? Where do Chinese preservice music teachers place their music teacher role-identity in their prominence and salience hierarchies?

Twenty-five preservice music teachers from two conservatories in China participated; all had more than six months of teaching experience. Data were collected through focus groups and semi-structured individual interviews. Data were analyzed using qualitative content analysis.

Findings revealed that each of the 25 Chinese preservice teachers constructed a music teacher role-identity as the occupant of a either group or private music teacher position. These preservice teachers' imaginative views of self-as-teacher contained shared characters, including being respectful, responsible, and fair, and also shared roles, including acting professionally in music and in teaching. Each preservice teacher appeared to be an active agent, bringing their own idiosyncratic understandings to the characters and roles of specific music teacher positions, making them unique teachers.

These preservice teachers constructed their music teacher role-identities through cognitive role-taking and role improvisation, and expressive role enactment and negotiations with important audiences. They consistently balanced the content of their

music teacher role-identity, negotiating which characters and roles were and were not negotiable, to balance their own and others' needs.

While each preservice teacher constructed their own music teacher role-identity, not all considered it prominent. Only those who obtained desired rewards, particularly self-support and intrinsic rewards, from enacting their music teacher role-identity placed it higher in the prominence hierarchy of their identity-set. Findings suggested preservice teachers' salient role-identities were not fixed, but changed, depending on their own interpretations of the situation, of themselves within the situation, and of the opportunities to obtain desired rewards from the situation. Implications for music teacher education policy and practice in China are discussed.

DEDICATION

This dissertation is dedicated to my parents, Yunping Chen and Haiyun Long, whose unconditional love and support have enriched my heart and encouraged me to be who I am.

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TABLE OF CONTENTS

Page

LIST OF TABLES viii

LIST OF FIGURES ix

CHAPTER

1 OVERVIEW OF THE STUDY 1

Purpose of the Study 5

Research Questions 5

Symbolic Interactionism 5

McCall and Simmons' Theory of Identities and Interactions 8

Guiding Definitions 20

Significance of the Study 22

Delimitations 23

Overview of this Document 23

2 LITERATURE REVIEW 25

Early Studies in the Field 25

Expanding Interests in Preservice Music Teachers' Identity 33

Balancing Musician and Teacher Identities 54

Summary 59

3 RESEARCH DESIGN AND METHODOLOGY 63

Research Approach 63

Research Design 64

Researcher's Role 77

CHAPTER Page

Data Analysis Method 78

Trustworthiness 79

Ethical Concerns 81

Timeline 83

4 MUSIC TEACHER ROLE-IDENTITY 85

McCall and Simmons' Concept of Role-Identity 85

Presentation of Data 87

Discussion 109

5 THE CONSTRUCTION OF MUSIC TEACHER ROLE-IDENTITY 116

McCall and Simmons' Concept of the Dynamics of Interactions 116

Cognitive Role-Taking and Role Improvisation 118

Expressive Negotiations with Audiences 123

Discussion 135

6 THE PLACEMENT OF MUSIC TEACHER ROLE-IDENTITY 144

McCall and Simmons' Hierarchies of an Identity-Set 144

Music Teacher Role-Identity in the Prominence Hierarchy 146

Music Teacher Role-Identity in the Salience Hierarchy 161

Discussion 165

7 SUMMARY AND IMPLICATIONS 171

Summary 171

Methodology 171

Findings 173

CHAPTER Page

Implications for Chinese Music Teacher Education 176

Suggestions for Future Research 192

REFERENCES 194

APPENDICES

A INVITATION LETTER FOR CHINESE PROFESSORS 201

B INVITATION LETTER FOR FOCUS GROUP INTERVIEW 205

C BACKGROUND SURVEY.. 208

D INTERVIEW QUESTIONS FOR FOCUS GROUPS....................................... 213

E FOCUS GROUP RECRUITMENT EMAIL.. 220

F INFORMED CONSENT FOR FOCUS GROUP INTERVIEW......................... 223

G RECRUITMENT SCRIPT FOR INDIVIDUAL INTERVIEW 229

H INFORMED CONSENT FOR INDIVIDUAL INTERVIEW........................... 232

I INTERVIEW QUESTIONS FOR INDIVIDUAL INTERVIEW 237

J FIELD NODES 241

K THE FOUR-YEAR TEACHING PLAN FOR MUSIC MAJORS..................... 243

L THE NATIONAL UNDERGRADUATE CURRICULUM GUIDANCE 246

M IRB EXEMPTION GRANTED 252

LIST OF TABLES

Table Page

1. Focus Groups at Rose Conservatory of Music 70

2. Focus Groups at Lavender Conservatory of Music 71

3. Preservice Music Teachers Intended Music Teacher Positions 88

4. Rose Preservice Music Teachers' Keywords for Characters 90

5. Rose Preservice Music Teachers' Comments about Roles 91

6. Lavender Preservice Music Teachers' Keywords for Characters 92

7. Lavender Preservice Music Teachers' Comments about Roles 93

LIST OF FIGURES

Figure Page

1. Participants' Images of Self-as-Musician and Self-as-Teacher in Presecsky's Study 36
2. Salient Role-Identities during Music Education 46

CHAPTER 1

OVERVIEW OF THE STUDY

Identity is an extremely complex sociological and psychological concept that has puzzled me for a long time. Since the first time I discussed this term in an academic sense with my doctoral colleagues and professor in my first-year philosophy class, I questioned myself: "Who am I? How do I identify myself?" At that time, my most insipid and incomprehensive response was: "I am a doctoral student studying music education in the United States. I have played piano since I was six and I love teaching music. Oh, my plan for myself is to become a dedicated teacher educator in the future." These pale words were my barren understanding about identity. I wondered whether that is all identity is about—describing myself as what I do and what I want to do? Does what I do represent who I am? I doubted and I stuttered every time people asked me to introduce myself. Seeds of exploring "identity" were well sown.

The exploration of identity to me is a process of growing, learning, negotiation, and reconciliation with myself through numerous positive, negative, close and remote interactions with people and events around me. To the present me, identity is not simply doing, but internal conversations that I consistently have with myself: who I was, who I am, and who I am going to be. My identity is the set of meanings that I interpret for myself in the flow of certain life tides. It proves that I have lived in this given world as a unique person.

As a music teacher educator, I teach others to teach, that is, to do what teachers do. But I am not only interested in what teachers do. My primary interest is to explore and inspire others to interact with themselves and to discover who they are, the meanings of being a music teacher that they interpret for themselves in their lifetimes. I consider this as one of the meanings that I hold for myself as being a dedicated educator, as well as who I am during this period of given time.

- *6.1.2019*

Sociology is "the systematic study of society, its institutions, and the ways individuals and groups interact. Sociologists examine the nature and structure of, and relations among, various groups with a view to obtaining a more comprehensive understanding of social life" (Wallace & Wolf, cited in Woodford, 2002, p. 675). Researchers in many Western countries began sociological inquiries in music education in the early 1970s. "As scholars began to see that many of the questions that need answering in music education could be well addressed starting from the long and substantial literature in sociology, we have been systematically borrowing concepts and research methods which have evolved over many years in this sister discipline" (Roberts, 2000, p. 54).

Identity study is one of the complex social and psychosocial investigations in understanding people' perceptions about themselves. Many Western music educators are interested in examining how music education students make sense of themselves as music teachers (Austin et al., 2012; Ballantyne, et al., 2012; Bernard, 2005; Bouij, 1998;

Brewer, 2009; Dolloff, 1999, 2007; Draves, 2014; Froehlich & L'Roy, 1985; Hess, 2013; Isbell, 2006, 2009; L'Roy, 1983; Paul, 1998; Parker & Powell, 2014; Pellegrino, 2009; Prescesky, 1997; Regelski, 2007; Roberts, 1990, 1991, 1993, 2004, 2010; Rowley, 2012; Scheib, 2007; Tucker, 2020). These researchers have defined identity in terms of their individual understandings of the concept. Johnson (1995), for example, states that identity, as the view of self, is organized around one's self-concept and self-esteem, or "the ideas we have about ourselves" (p. 249). Bouij (2004) defines identity as "a dynamic and evolving sense of who we are that we construct through our experiences and relationships to our environment, others, and the results of our actions" (p. 125). Dolloff (2007) believes that "there seems to be general consensus that identity is a complex phenomenon, existing not as a unitary subjectivity, but in multiple layers, in webs, or as multi-faceted" (p. 3).

The branches of identity studies also are varied. Some researchers are interested in examining preservice and inservice music teachers' occupational identity (Austin et al., 2012; L'Roy, 1983; Isbell 2008; Paul, 1998; Parker & Powell, 2014; Tucker, 2020). Some focus on preservice and inservice music teachers' professional identity (Ballantyne et al., 2012; Bernard, 2005). Others concentrated on the development of preservice and inservice music teachers' teacher identity (Bouij, 1998; Dolloff, 1999; Draves 2014; Prescesky, 1997) and the tensions between the musician and teacher identity that preservice and inservice music teachers have encountered (Bernard, 2005; Bouij, 1998; Dolloff 2007; Pellegrino, 2009; Roberts, 1990, 2000). In general, music educators have agreed that to understand somebody's identity is not only a psychological exploration of their minds, their inner feelings, and their actions, but also an investigation of how an

individual's psychological self-identification intertwines with their social surroundings, how the individual enacts their identity to react to the contexts, as well as how they are identified in social context by others.

China's modern music teacher education has developed dramatically since the mid-1980s. Chinese music teacher educators have almost exclusively focused on investigations of what Chinese music teachers should do. For instance, they have investigated the aesthetics education that music teachers bring to students and the ways in which they accomplish it (e.g., Bennett & Meng, 2016a, 2016b; Liu, 2018). They studied how music teachers design effective curriculum (e.g., Wang, 2014; Zhang, 2018), implement pedagogies and classroom management skills (e.g., Qin & Zhu, 2018; Shan, 2015; Wang, 2018; Zhou, 2018), and how music students' and teachers' musical (instrumental) performance capability impacts their teaching (e.g., Liu, 2014; Wei, 2018).

Few studies have applied a sociological and psychological approach to examine how Chinese preservice music teachers make sense of themselves: who they are and why they do what they do as music teachers. Chinese music educators know very little about the social and psychological development of these music education students and the ways they make meaning about themselves as a music teacher. My interest and curiosity about identity pushes me to go beyond simply identifying what Chinese preservice music teachers should do, already know, and how they teach what they know. As Britzman (1991) said, "Learning to teach—like teaching itself—is always the process of becoming: a time of formation and transformation, of scrutiny into what one is doing, and who one can become" (p. 8). I wanted to understand the meanings that Chinese preservice music

teachers (music education undergraduates) make for themselves which come to define who they say they are.

Purpose of the Study

The purpose of this study was to explore Chinese preservice music teachers' music teacher role-identity. Specifically, I intended to understand how Chinese preservice music teachers view themselves as music teachers, how they develop their music teacher role-identity, and who they identify themselves primarily to be during their university music education programs (secondary socialization). George McCall and J. L. Simmons' (1978) theory of identities and interactions served as the theoretical framework, guiding my research design and data analysis.

Research Questions

The following core research questions guided this study:

1. How do Chinese preservice music teachers describe their music teacher role-identity, specifically, their imagined character and role as an occupant of a specific music teacher position?
2. How do Chinese preservice music teachers construct their music teacher role-identity through secondary socialization?
3. Where do Chinese preservice music teachers place their music teacher role-identity in their prominence and salience hierarchies?

Symbolic Interactionism

McCall and Simmons' theory of identities and interactions (1978) has roots in symbolic interactionism, a sociological theory. Symbolic interactionism explains the relationship between individuals and society. Symbolic interactionists examine the

fundamental social phenomenon of how individuals interact with one another to create symbolic meanings, and in turn, how the society shapes individual behaviors.

Symbolic Interactionism

The pioneer of one school of symbolic interactionism, George Herbert Mead (1934), developed the concept of *self,* which he believed grows out of the mind of persons (Burke & Stets, 2009). The self characterizes individuals' consciousness of their own being or *identity*, and allows people to think about and decide what self means to others and to themselves. In Mead's view, the meaning, or identity, of self does not reside in objects (e.g., an individual's self). Instead, meaning and identity are constantly generated as *responses* to an object or stimulus (e.g., persons, events, behaviors). At the same time, the meaning that one generates acts as a future stimulus to action. For instance, the meaning of one's self derives from how the person sees himself or herself in and through the interactions with surroundings such as people and events. That meaning, in turn, influences this person's behaviors as responses to those people and events.

People encapsulate meaning in the form of *symbols* (Blumer, 1969), such as languages, figures, drawings, designs, and so on. When people arrive at social consensus regarding the meaning of an object or an action, these meanings become symbols that are socially defined, shared by the public. The meaning of self, one's identity, is also a type of symbol that is symbolized from the point of view of others with whom people interact. This includes the meanings of the self that are shared and that form the basis of symbolic interactions for identification with another in society.

Symbolic interactionists suggest that interaction "has to be viewed as taking place among identities rather than among persons and centering on the meanings of the behaviors rather than the behaviors themselves" (Burke & Stets, 2009, p. 6). The basis of interaction between identities is people identifying who the interactors are and who they themselves are. They learn the symbols that they and the interactors bring to, and produce through, interactions such as languages, signs, and behaviors. In addition, they learn how to classify, divide, label, and discern symbols, such as names and social roles in encounters, and thus learn to identify who the interactors are and, by identifying the interactors, the individual learns who they themselves are.

Structural Symbolic Interactionism

McCall and Simmons' theory of identities and interactions (1978), and others such as Burke and Stets (2009), form the branch of study known as structural symbolic interactionism. Developing from traditional symbolic interactionism (Blumer, 1969), structural symbolic interactionists understand the relationship between individuals and society by viewing people as agents and society as structured. Agents are actors, who have agency of feeling, thinking, taking actions, holding expectations, and being in relationship. Agents enact their agency in society, and their actions create patterns over time. People come to know individuals as a certain type through these patterns of behaviors. Social structure emerges by pooling several such patterns across similar individuals and by comparing the patterns of behavior across and between individuals. As individuals act, they contribute to the patterns of behavior that constitute the structure of society. At the same time, the patterned, structured society that is being created by actors impacts the patterns of individuals' behaviors, as the social structures restrict *when* the

people interact with *who*, *where* and for *what* (McCall & Simmons, 1978). People's agency of feelings, thought, emotions, and patterned behaviors is influenced by the structures of society at large.

McCall believed that "the concept of identities (i.e., who one is) is best developed within structural symbolic interaction theories" (Burke & Stets, 2009, Foreword by George J. McCall). McCall and Simmons (1978) developed the theory of identities and interactions to further explain the complex sociological and psychological question: "How do people interact in society and why?" Particularly, they explored questions of how people identify themselves and others within a structured society, and how people's identifications of themselves and others influences each other's behaviors.

McCall and Simmons' Theory of Identities and Interactions

I decided to employ McCall and Simmons' theory of identities and interactions (1978) in my dissertation study to give me a sociological lens to examine Chinese preservice music teachers' understandings of themselves—how they identify themselves as a music teacher. In the next sections, I give a brief introduction to McCall and Simmons' theoretical concepts that guided my research process in this study: role-identity, the dynamics of interactions, and hierarchies of the identity-set and rewards.

Role-Identity

McCall and Simmons (1978) defined *role-identity* as "the character and the role that an individual devises for himself as an occupant of a particular social position. More intuitively, such a role-identity is an imaginative view of himself *as he likes to think of himself being and acting* as an occupant of a particular social position" (McCall & Simmons, 1978, p. 65, italics in the original). *Character* refers to the individual's

"distinctive organization of such personal characteristics as appearance, mannerisms, habits, traits, motives, and social statuses" (p. 56), that is, who the individual *is*. *Role* is the person's "plausible line of action truly expressive of the personality of that character" (p. 56), or what the individual *does*. *Social position* is a "relatively stable, morphological component of social structure" (Burke & Stets, 2009). The term "social position" refers to categories—such as naming, classification, placement, or social group—that people develop or invent to facilitate human identification. Social positions can be, for instance, sex, race, ethnicity, religion, class, and other ascribed positions such as mother, wife, professor, father, brother, Irishman, first violinist, or soldier.

Individuals each hold multiple role-identities (McCall & Simmons, 1978), as they occupy, or "aspire to occupy, or [have] fleetingly imagined [themselves] occupying," multiple social positions (McCall and Simmons, 1978, p. 73). For instance, a person can hold role-identities simultaneously as a mother, a teacher, and an artistic painter; a music education student can have a music teacher role-identity, a performer role-identity, and a son role-identity. McCall and Simmons used the term *identity-set* to refer to the organization of the person's complete set of role-identities, representing the meanings that individuals internalize as defining who they are as a unique individual. McCall and Simmons' concept of "identity-set" is similar to Dolloff's (2007) concept of capital-I "Identity," all the sub-identities that coalesce to form one's Identity, namely, the set of all a person's "identities." As Dolloff said, "I see a distinction between 'Identity' [upper case], referring to how a person sees him- or herself in general, and 'identity' [lower case], which I will use to refer to the individual identities we construct for the variety of

contexts in which we exist'" (p. 4). McCall and Simmons state that individuals develop their role-identities from both conventional and idiosyncratic elements.

Conventional and idiosyncratic content of role-identities. McCall and Simmons developed the concept "role-identity" to differ from role theorists' concept of "social role." Role theorists (1978) define "social role" as the standard, conventional, cultural expectations that people ascribe to specific social positions. As opposed to this definition of social role, McCall and Simmons (1978) stated that "[role-identity] is not specified by the culture but is improvised to deal in some variable fashion with the broad demands of one's social position and one's character" (p. 65).

Therefore, people's role-identity consists of two sets of contents: conventional and idiosyncratic understandings regarding themselves as the occupant of a given social position. The *conventional content* of role-identity includes the norms, standards, and meanings that people commonly share, understand, and ascribe to that social position. Every occupant of that social position acquires a certain amount of the conventional content of that role-identity in the socialization process, "as the person is irrevocably a member of his culture" (McCall & Simmons, 1978, p. 68). In contrast to the role theorists, McCall and Simmons do not believe that socialization and cultural expectations completely determine a person's role-identity. Role-identities also contain *idiosyncratic content*, the interpretations that an individual brings to and creates for the social position, based on their own background and personal experiences. Individuals' idiosyncratic understandings toward a social position often reflect their own individual interests and concerns as the occupant of that social position. For example, people often hold conventional expectations of a female who occupies the social position of wife as

generally being polite, accommodating, nurturing, taking care of the family, and being focused on children and their happiness. However, some individual females may add their understanding of independence, leadership, confidence, or strong-mindedness to their social position as a wife at home. "The relative proportion of these two aspects of role-identity varies from person to person, and from [role-identity to role-identity] for the same individual" (McCall & Simmons, 1978, p. 68). Some people add more conventional contents learned from others to the role-identity in that social position; others emphasize their own idiosyncratic self-elaborations of the social position as part of their role-identity.

In general, role-identity is the set of meanings that individuals devise or improvise for themselves: who they are and why they act the way they act in a specific social position. Each role-identity constitutes an important set of perspectives and frames for the person's thoughts and actions. When an individual enacts one of his or her role-identities in the social world, this role-identity suggests symbolic meanings that others use to identify the person and to modify their own role-identity and behavior correspondingly.

The Dynamics of Interactions

One's role-identity—"the imaginative view of himself *as he likes to think of himself being and acting* as an occupant of a particular social position" (p. 65)—develops through social interactions with others (McCall & Simmons, 1978). Specifically, the individual engages in two processes of interaction: *cognitive processes* in interactions for interpreting what another's role is by role-taking and improvising role-identity for self, and *expressive processes* in interaction for negotiation of the individual's own improvised role-identities.

Cognitive processes in interaction. In every human encounter, people undergo cognitive processes in interaction. They "judge the [role-identities] that various interactors (including oneself) are likely to claim in the situation" (McCall & Simmons, 1978, p.126); they discern and interpret each of the others' role-identities, motives, and actions; and they organize and improvise their own character and line of action in responding to the others, based on their interpretations of others' role-identities and the anticipation of others' actions. McCall and Simmons identify two cognitive processes: role-taking and improvisation.

Role-taking. McCall and Simmons (1978) called the process of interpreting others' role-identities "imputation of a role to alter" (p. 126). Often, people impute or attribute a role to others through reading their visible clues, such as their appearance, vocabulary and, especially, their actions. They "use a person's behaviors as the basis for [their] inferences about [the person's] identities" (p. 126). People do not need to see through the other's true self, but only to "discover the contours of the role the other is currently projecting and the character that underlies it" (p. 127).

McCall and Simmons refer to the process that people employ to impute or interpret interactors' role-identities as *role-taking*. Role-taking is the perceptual interaction where individuals project themselves into specific situations and imagine how they would feel, think, and behave in the other's roles. Role-taking also allows people to develop insights into the make-up of others' role-identity from observing the *counterrole* performances of those who have interacted with them. A child learns parent or teacher roles by observing parents or teachers in the counterroles of daughter or student.

People's role-taking abilities can vary markedly in breadth, depth, and accuracy (McCall & Simmons, 1978, p. 130). The first and most important variable that determines the accuracy, breadth, and depth of people's role-taking abilities in an interaction situation is the amount and breadth of people's previous experiences. An individual, for instance, can accumulate a number of "subjective" experiences interacting with various roles or observing their counterroles' role performances to form more "objective" understandings about the roles.

***Improvisation of a role-identity for self*.** McCall and Simmons' second cognitive process is *improvisation*. The function of role-taking is not only to discern others' identities and learn varied social roles; individuals also use these bases of what they perceive of the social roles of others to *improvise* various role-identities for themselves and modify their own lines of action for interactions with others. As McCall and Simmons (1978) stated, "Having imputed a role to alter, [people] devise (or improvise) their own roles in the light of what [others'] putative role means for [them]" (p. 132). However, it is possible that the roles a person imputes to others may or may not align with others' interpretation of their roles, and it may or may not align with others' interpretation of the person's role. As they attempt to align their interpretations of each other's roles, people engage in *expressive processes* in interaction.

Expressive processes in interaction. The second set of processes in McCall and Simmons' theory of identities and interactions is *expressive processes* in interaction. These take place through negotiations with important others regarding the enactment of their role-identities. These important others are audiences "whose evaluations and appraisals of this role could be expected to count" for the person (McCall & Simmons,

1978, p. 75). At the same time, people are also their own audiences. As McCall and Simmons said, "each of us is our own most important audience, for unlike other audiences, this one cannot be escaped. In the end, it is ourselves that we have to live with" (p. 71).

As the person performs their improvised role-identities for others, both parties find agreement on the specific social positions that constitute the ground upon which all parties can stand as they proceed to negotiate the specific shape and content of their respective role-identities in the encounter. McCall and Simmons pointed out that each individual's enactment of a role-identity would "shape or control the other's behaviors in the direction most profitable to [their] own desires" (p. 146). People "would do so by offering (or withholding) certain rewards. These rewards are typically embodied in their own behaviors vis-à-vis [the other]" (p. 146). These performances can be either implicit or explicit, taking place through the bargaining processes by which a person consistently evaluates others' motivation and behaviors and presents her own.

Negotiations. Throughout the expressive process, people have to negotiate with audiences. McCall and Simmons stated that there are two stages of negotiating: one is to agree on the social position that the person selects to respond to the given situation. After both parties agree that the person is enacting the social position of music teacher, they proceed to the next step of negotiation which is to bargain the specific shape and content of that person's music teacher position, that is, the specific character and role of their role-identity. Any negotiation requires "not one but two bargains to be struck in this connection, one with oneself and one with alter" [the other] (McCall & Simmons, 1978, p. 138).

On one hand, the person must reconcile the role-identity they improvise for themselves with the demands of their own interests and preferences. Individuals often consistently have "inner conversations" within their "social self" to evaluate their performances and needs. As McCall and Simmons (1978) stated, each person holds a "*social self*" within themselves, which has three parts: I, me, and character. The "I" part of the person's social self—"the self qua performer" (p. 57)—is the *performer* or actor showing the person is an "active agent of the personality." The "me" part of the "social self"—"the self qua audience to that performer"—"can profitably be thought of as a very important internal *audience* of that performer" (p. 57, italics in the original). The "character" part of their "social self"—"the self qua character"—is "a person with a distinctive organization of such personal characteristics as appearance, mannerisms, habits, traits, motives, and social statuses" that the self intends to enact (p. 56).

The person has inner dialogues between their "I" and "me." The "Me" evaluates, monitors, and criticizes the ongoing thoughts and actions of the "character" that the "I" is performing. At the same time, the person's "me" also evaluates others' perceptions and reactions to their "character," using that to modify their performances of "I" to attempt to meet all parties' needs.

On the other hand, the person must also reconcile their improvised role through interaction with others' demands and expectations. Individuals first would try to persuade their audience that they are the sort of people they claim to be in the interaction.

> [If the audience feels] the actor's performance (all those of his actions that can be construed as relevant to the role) is congruent with that role, the audience attributes to him the corresponding character. . . . If, however,

> the actor's performance is *not* congruent with that role, is incongruous, the audience regards him as "out of character." (McCall & Simmons, 1978, p. 56).

However, it is possible that audiences (both the person themselves and others) may or may not "read" these expressive messages as the person intended them, accept the person's character and role, or believe the person is the type of person they claim to be. In these cases, individuals would engage in negotiations with their audiences for some sort of compromise, "each acceding somewhat to the other's demands, though seldom in equal degree" (McCall & Simmons, 1978, pp. 136-137). As a result, people's role-identity is a "compromise definition of the role and character of each [that] is not executed in a single step but is the eventual result of a complex process of negotiation or bargaining" (McCall & Simmons, 1978, p. 137).

Hierarchies of the Identity-Set and the Role of Rewards

When a person holds multiple role-identities, others might wonder how the person introduces himself or herself when encountering new people, and how the person identifies himself or herself in different situations. McCall and Simmons' theoretical concept of hierarchies of the identity-set address these questions. According to the theory, not all role-identities in the identity-set are equally important, compatible, and legitimated for the person. The individual orders his or her identity-set—those multiple role-identities—into two hierarchical organizations, the prominence hierarchy and the salience hierarchy.

Prominence hierarchy. The *prominence hierarchy* is the person's "ideal self," reflecting how one likes to see himself, given his ideas, desires, or what is central or essential to himself. The most prominent role-identities at the top of the hierarchy reflect the person's priorities, in turn serving to guide his actions across situations and over time. For example, a woman may hold multiple role-identities, such as a swimmer, a singer, a mother, and an academic music education professor. When people ask her to describe herself, she identifies what she views as the most important role-identities that she wants others to recognize, that is, her role-identities as a mother to her children and an academic music education professor. The swimmer and singer role-identities, while they are in her identity-set and are parts of herself, are not the most important role-identities that she would like to rank into the top of her prominence hierarchy.

Salience hierarchy. As prominent role-identities are not always proper and beneficial in all situations, a situation may require people to perform their "situational self." A person's *salience hierarchy* is the person's own preferences for role-identities that they prefer to enact in a given situation. Roberts and Stephens (2007) described this:

> There are times when one identity may be brought to the foreground while other identities may fade into the background. This shift in focus, however, does not devalue the identities that are momentarily delegated to the background. The context of the situation is the primary contributing factor in determining which identity will be the factor. (cited in Pellegrino, 2009, p. 49)

People's prominent role-identity(ies), their "ideal self," may differ from their salient role-identity, the situational self. The person's ideal self is relatively more enduring compared to the situational self, which is enacted in a short-term life situation. In comparison, the situational self is "merely the person's own preferences as to the subset of role identities he will enact in a given situation" (McCall & Simmons, 1978, p. 84).

The hierarchical placement and rewards. Which role-identity(ies) would people place at the top of their prominence hierarchy, representing their ideal self, and which at the top of their salience hierarchy, representing their situational self? McCall and Simmons (1978) believed people's placement of role-identities in both the prominence and salience hierarchies is determined by the average amount and desired types of *rewards* obtained through their enactment of a certain role-identity.

According to McCall and Simmons, in every human encounter, people seek three types of rewards: (1) self-support, (2) social support, and (3) intrinsic and extrinsic rewards. *Self-support* refers to "the degree to which the person [herself] supports [her] own imaginative view of her qualities and performances as an occupant of the given position" (McCall & Simmons, 1978, p. 74). Self-support also includes one's own commitment to and investment in the particular contents of her role-identity. Depending on the degree to which the individual stakes her work, time, and energy on fulfilling a particular view of herself, that role-identity will be more prominent. *Social support* is "the degree to which one's view of self has been supported by relevant [others] . . . whose evaluations and appraisals of this role could be expected to count" (p. 75). *Intrinsic rewards* refer to the gratifications that individuals experience and obtain internally "from the performance of roles and the fulfillment of the corresponding role-identities" (p. 76).

People may gain intrinsic satisfactions, such as a sense of efficacy or feelings of competence, pleasure, and comfort while enacting a particular role and role-identity. *Extrinsic rewards*, on the other hand, are material resources such as “money, labor, goods, favors, valued items, prestige, and the necessities of life itself” (p. 78).

Commonly, “those identities that materially benefit the individual will weigh more prominently than those that gain him little or nothing” (p. 75). The greater quantities and desired types of rewards the person gains through the performance of one certain role-identity, the higher the placement of this role-identity in his prominence hierarchy, showing the “ideal self” in this person's thinking about himself.

For determining placement of a role-identity within the salience hierarchy, McCall and Simmons identity five factors: “(1) its prominence; (2) its need of support; the person’s need or desire for the kinds and amounts of (3) intrinsic and (4) extrinsic gratification ordinarily gained through its performance; and (5) the perceived degree of opportunity for its profitable enactment in the present circumstances” (p. 81-82). I have summarized McCall and Simmons’ (1978) five factors for determining placement in the individual’s salience hierarchy into three rules:

(1) That role-identity’s prominence. A person is more likely to place their top prominent role-identities to the top of their salience hierarchy.

(2) Its need of support; the person’s need or desire for the kinds and amounts of intrinsic and extrinsic rewards gained through its performance.

(3) “The perceived degree of opportunity for its profitable enactment in the present circumstance” (p. 82).

If the individual perceives *opportunity* in the situation "to obtain various kinds and amounts of social rewards, albeit at certain costs" (p. 81), the person will place that role-identity in the most salient position in the salience hierarchy for that situation.

Guiding Definitions

In this section, I summarize key definitions from McCall and Simmons' (1978) theory of identities and interactions. These definitions guided my use of their theory as the theoretical framework for my study.

Role-Identity, Character, and Role

McCall and Simmons (1978) defined *role-identity* as "the character and the role that an individual devises for himself as an occupant of a particular social position. More intuitively, such a role-identity is an imaginative view of himself *as he likes to think of himself being and acting* as an occupant of a particular social position" (McCall & Simmons, 1978, p. 65, italics in the original). *Character* refers to the individual's "distinctive organization of such personal characteristics as appearance, mannerisms, habits, traits, motives, and social statuses" (p. 56), that is, who the individual *is*. *Role* is the person's "plausible line of action truly expressive of the personality of that character" (p. 56), or what the individual *does*.

Social Positions

Structural symbolic interactionists, such as McCall and Simmons, suggested that humans identify and categorize people into social positions, where each social position is a "relatively stable, morphological component of social structure" (Burke & Stets, 2009). The term "social position" refers to categories—such as naming, classification, placement, or social group—that people develop or invent to facilitate human

identification. Each social position is shaped by the patterns of people's behaviors. Also, it "[has] vast influence upon whom [an individual] is likely to interact with, in what ways, when, and where" (McCall & Simmons, 1978, p. 25). In this study, relevant social positions included university students, cooperating teachers, female, male, college professors, and studio teachers.

Identity-Set

Each individual holds multiple role-identities as they occupy, or "aspire to occupy, or [have] fleetingly imagined [themselves] occupying," multiple social positions (McCall & Simmons, 1978, p. 73). "These role-identities are not separate, each unto itself, but are woven into a complex pattern of identities. That is, they mutually influence one another and are organized into a more or less systematically interrelated whole" (McCall & Simmons, 1978, p. 73). McCall and Simmons (1978) used the term "identity-set" to refer to the complete set of role-identities, which is similar to Dolloff's (2007) concept of "Identity," all the sub-identities that coalesce to form one's Identity, namely, the set of all a person's "identities."

Music Teacher Role-Identity

Following McCall and Simmons' concept of role-identity, for this study I define the concept of "music teacher role-identity" as "the character and role that an individual preservice music teacher devises for herself as an occupant of a [music teacher] position" (p. 56). "Music teacher position" refers to the social positions that music education majors occupy or aspire to occupy related to music teaching, such as private studio teaching positions or group music teaching positions (K-12 schools). "Character" refers to the preservice music teacher's personality, values, and expectations that he or she

develops as the occupant of a music teacher position. "Role" is the preservice music teacher's actions that express his or her unique character.

Because the preservice music teachers in this study had not yet fully occupied the position of music teacher, their role-identities were still mostly imagined, a character and role they "aspire[d] to occupy, or fleetingly imagined [themselves] occupying" (p. 73). These preservice music teachers' music teacher role-identity was one of their multiple role-identities; they also held other role-identities, such as their performer role-identity, student role-identity, daughter role-identity, or male role-identity, as parts of their complete identity-set.

Significance of the Study

This study contributes to Chinese music education research by providing a sociological examination of students' understanding of themselves as music teachers. It may be of value to Chinese music teacher educators when refining music teacher education curricula and collaborating with music department faculty to establish a social environment which is conducive to the development of music teacher role-identity for students in the music education department.

Moreover, I have employed McCall and Simmons' complete theory of identities and interactions (1978) to explore, understand, and discuss preservice music teachers' role-identities. In comparison, previous researchers have often only applied McCall and Simmons' definition of role-identity in investigating the preservice and inservice music teacher's identities, without considering other aspects of the complete theory, such as cognitive role-taking and improvisation, negotiations, social positions, important

audiences, or the prominence and salience hierarchies (Bouij, 1998; Draves, 2014; Paise, 2010; Roberts, 1990).

Delimitations

Only two music teacher education programs were included in this study, and the total number of undergraduate music education majors (*N* = 25) interviewed was small. The results of this study are limited to only these preservice music teachers and do not necessarily represent all music education majors who attended either of the two Chinese music conservatories in question or students at other Chinese conservatories.

While each preservice music teacher in this study holds multiple role-identities, I only focused on their music teacher role-identity throughout this study. Specifically, I explored their understanding of themselves as a music teacher, the process of constructing their music teacher role-identity, and their preferred placement for the music teacher role-identity in their prominence and salience hierarchies. My interpretations should not be viewed as completely representative of the preservice music teacher's own interpretations. Neither should my interpretations be viewed as final and generalized answers to the problem of understanding all Chinese preservice music teachers' interpretations of their music teacher role-identities. The findings and summaries, however, may provide potentially useful insights that can inform music teacher education practice in China.

Overview of this Document

In Chapter One, I described the research problem, and stated the purpose of the study and core research questions. I also provided an overview of McCall and Simmons' theoretical framework and a list of guiding definitions, and described the significance of

the study and delimitations. In Chapter Two, I provide an overview of international identity studies in music education, including the early identity studies in the field, the expanding interests in preservice music teacher' identities, and balancing musician and teacher identities.

In Chapter Three, I describe the research methods that I chose for this study and introduce focus groups and individual interviews as the two primary sources of data for this study. I also describe participant selection, recruitment, and focus group and interview designs, along with trustworthiness and ethical considerations.

In Chapter Four, I present my analysis of the data regarding the first research question, "How do preservice music teachers describe their music teacher role-identity?" In Chapter Five and Chapter Six, I continue presenting and analyzing the data regarding the second and third research questions, "How are preservice music teachers constructing their music teacher role-identity?" and "Where do preservice music teachers place their music teacher role-identity in their prominence and salience hierarchy?" In Chapter Seven, I summarize this study and discuss the implications of this study for practice and future research.

CHAPTER 2

LITERATURE REVIEW

The purpose of this study was to explore Chinese preservice music teachers' music teacher role-identity—their imaginative views of themselves that they devise for themselves as an occupant of a specific music teacher position. In Chapter One, I summarized related studies in Chinese music teacher education and explained McCall and Simmons' (1978) theoretical framework that I use for this study.

In this chapter, I review studies about preservice music teachers' identity as a music teacher. Specifically, I begin by reviewing early identity studies in the field of music education by L'Roy (1983) and Roberts (1990). Next, I summarize extended interest in identity exploration (Bouij, 1998; Draves, 2014; Dolloff, 1999; Paise, 2010; Prescesky, 1997). Last, I discuss the studies about conflicting and balanced identities, contributed by Bernard (2005), Ballantyne et al. (2012), Dolloff (2007), and other researchers. All these previous studies provided me a background understanding of identity studies in music teacher education conducted in Western countries, helping me to clarify my research questions and choose appropriate methods for data collection and analysis. For the purpose of this study, I only included studies on preservice music teachers' identity, not studies about inservice music teachers' identities.

Early Studies in the Field

In the first section of this chapter, I discuss two early identity studies in the field. One is L'Roy's (1983) study that investigated music education undergraduate' occupational identity; the other is Roberts' (1990) study that explored music education undergraduates' imaginative view of themselves—who they view themselves to be.

L'Roy's Study

The American music educator DiAnn L'Roy (1983) is credited with being the first to use symbolic interactionism to examine preservice music teachers' identity as a music teacher. In her study, L'Roy (1983) examined whether or not music education majors developed a sense of *occupational identity*. She defined occupational identity as the set of "norms, values, expectations, and patterns of behaviors that belong to a social group" (p. 21).

L'Roy (1983) believed students in the music education program would integrate into the social group of music teachers by learning the characteristics of the social group; this would eventually help them form a sense of occupational identity. The context of the music education program would help students turn their lay conceptions of the field—the conceptions of an "outsider"—into those held by the professionals—the conceptions a person has as an "insider." Eventually, music education majors "who develop a strong professional self-concept [in the program] may experience a smoother transition from learner to professional than students who either maintain lay conceptions of the profession or whose professional self-concepts remain weak" (Froehlich & L'Roy, 1985, p. 65).

L'Roy (1983) used both a survey and individual interviews to explore 165 American music education undergraduates' occupational identity. By having students rank role-labels to represent their own preferences of self-identification, L'Roy intended to learn how these students viewed themselves. She found the largest number of students in her study (26% the 165 students) identified themselves first as a "professional performer" (p. 91). Both "music educators" and "musician" labels were ranked first by

17% of all students. Fewer students (5%) ranked themselves first as “private teacher.” According to the findings, L’Roy (1983) concluded “students’ training did not appear to produce an attachment to a music education related label, even after several years in the program” (p. 157).

To explore students' understanding about the norms and expectations of the teacher role, L’Roy (1983) in both survey and interviews examined the educational goals, occupational skills, and knowledge that students believed a music teacher should have. While L’Roy (1983) assumed students would learn broad professional goals for the field of music education as members of the music educators' social group, the survey and interview data both indicated the music education majors had great difficulty in expressing the educational goals, skills, and knowledge that they wanted to accomplish as a good music teacher. Most students’ understanding of educational goals simply focused on “[giving] people a basic appreciation of music” (p. 100). L’Roy concluded “most students had a hard time expressing what they believed in and what they thought they should be accomplishing as an occupational group” (p. 104).

In terms of important skills that a good music educator must be able to do, students ranked the ability to “communicate with students,” “use his or her imagination,” and “inspire others” as the three most important skills. Students also ranked the three most important types of knowledge unique to music educators as “understanding of the role of a teacher,” “knowledge of teaching techniques,” and “functional knowledge of music theory” (p. 118). L’Roy (1983) pointed out that students were not able to clearly define the knowledge of music theory or teaching that they thought a good music teacher

should have. Comparing skills and knowledge, “students had more difficulty with the idea of specific knowledge than with specialized skills” (p. 119).

By investigating students’ reference groups, L’Roy (1983) intended to learn about the influential people that students relied on for professional evaluation in defining their beliefs, attitudes, values, and occupational identity, and the indicators that students thought they would use to judge their work at the university. Data revealed that “the private teachers of students were the persons that they most relied on for evaluation at the university. . . . The advice of trusted friends as well as self-evaluation were also important” (p. 111). Since L’Roy had given no definition of the term, “work,” it appeared that 100% students automatically assumed that “work” meant playing their instrument.

On the other hand, in ranking the indicators that students thought they would use most to judge their own professional worth when they actually started teaching, students reported they would depend mainly on pupils’ progress (35% of all students), self-evaluations (22%), music educators’ opinions (12%) and pupils’ opinion (12%). Very few of the students considered the music supervisor’s evaluations (3%), parents’ and public’s opinions (2%), or principal's evaluation (1% of all students) as important indicators that they would use to evaluate their own work.

Additionally, L’Roy intended to learn about students’ commitment to a teaching career. She found that less than 20% of all students claimed that music education was the only satisfying field for them. Most students thought that music education was just one of several satisfying fields. While 44% of the students “like the satisfaction of working with young people,” “enjoy planning and teaching,” and “like the freetime, especially summers” of music teaching, they still worry a fair amount about the kind of music career

they want (p. 135). Students explained that reasons for leaving music education could include a lack of support by both administrators and parents, concerns about teacher morale, or low salaries.

Overall, L'Roy summarized that students in her study exhibited vague or inaccurate role expectations and occupational self-concepts as a music teacher. Students had an unclear picture of their role as educators and a weak commitment toward the teacher role (Froehlich & L'Roy, 1985). Students did not hold many professional norms strongly, "and even after several years in the program the students' training in music education did not appear to have produced a professional image of music educator. If anything, the professional training seemed to have resulted in a shift from education to performance" (Froehlich & L' Roy, 1985, p. 70).

L'Roy is credited with being the first music education researcher to employ symbolic interactionism investigating preservice music teachers' occupational identity as a music teacher. She believed that preservice music teachers who integrated into a social group in the music education program would learn the group norms, values, and patterns of teachers' behaviors through symbolic interactions. While she did not use McCall and Simmons' theory of role-identity in her study, her employment of symbolic interactionism has driven more interest among music education researchers in studying music teacher identity.

Roberts' Study

Another early study in the field is Canadian music educator Brian Roberts' (1990) investigation of 108 music education students' imaginative view of themselves—who they identify themselves to be. In his study, Roberts (1990) applied McCall and

Simmons' (1978) concept of role-identity as the theoretical framework. He used McCall and Simmons' definition of role-identity as "the character and the role that an individual devises for himself as an occupant of a particular social position. More intuitively, such a role-identity is his imaginative view of himself *as he likes to think of himself being and acting as an occupant of that position*" (cited in Roberts, 1990, p. 65), to study music education students' imaginative view of themselves.

Based on McCall and Simmons' theory, Roberts assumed the music education students in his study would conduct themselves in a manner which was somehow consistent with the specific contents of their imaginative view of themselves. In the meantime, students would aim to convince not only themselves, but also others of that claim on their identity. Different from L'Roy's (1983) study, Roberts (1990) focused on the social forces that shaped music education students' opinions. He wanted to understand "how the elements of the students' social world are connected and how meanings are created for them in this maze of events through which they have lived, are living and will in live in the future" (p. 71).

In this study, Roberts (1990) collected data through semi- and unstructured interviews and participant observations. Similar to L'Roy's (1983) findings, most students in Roberts (1990) study chose either "performer" or "musician" labels to represent their imagined view of themselves. Roberts found students gave different meanings to the two terms, "Performer" and "Musician." Although most of them used a "musician" identity to identify themselves as synonymous with the role of performer, those who viewed themselves as a "performer" typically referred to playing "some specific instrument to which there appears to be strong affiliation as a player" (Roberts,

1991, p. 37). Others, who envisioned themselves as a “musician” as an “all-round musician” or “well-rounded musician,” conceived of themselves as “less able to compete for the 'performer' status" (p. 37). While Roberts did not address McCall and Simmons’ concept of prominent role-identity, this finding might be the exploration of students’ prominent role-identity, representing their “ideal self,” their interests, and their concerns.

Roberts (1990) analyzed the reasons why students primarily identified themselves as a musician or a performer and found that students who held a performer or musician identity developed that identity before they entered the college music education program. These music education students were typically highly skilled music performers in high school. "They have all spent many years learning to play instruments previous to college study, and they were 'musicians' in school or studio settings and could be easily identified as such" (Roberts, 1991, p. 34). Moreover, these students usually “come with a high opinion about themselves as performers and claim their right to study music on the basis of this standing" (p. 34). Roberts discovered that these students strived to “sort themselves out and establish who is on which step of the performance ladder. . . . This appears to be the 'community' view of how students are ranked as ‘musicians.’ Since status is attributed to a greater degree to the higher steps on this performance ladder, it becomes very important to know exactly where you stand” (pp. 34-35). Students, therefore, highly desired to build a reputation as a good performer rather than as a good music teacher. “If students can establish a ‘reputation,’ then it becomes a 'symbol' which can be viewed from outside to establish perceptions by the persons themselves as to 'who they are.' Those without reputations must rely on sporadic clues as to their standing in the music school” (p. 35).

While Roberts (1990) did not address McCall and Simmons' concept of the three types of rewards—self-support, social-support, and intrinsic and extrinsic rewards—in his dissertation, he did find students' preference of identity—who they view themselves to be—had a close relationship with the rewards they received, especially support from others. Roberts found "majority of status rewards in the music school are valued as, and reserved for, events that students identify as 'musician activities' rather than 'academic activities'" (p. 188). Students who received more social rewards for claiming their identity as a musician or performer would be less likely to enact their teacher identity, because "these students often experienced incredible pressure when they wished to change their performer or musician identity for one more directed towards a teacher's role" (p. 297). Moreover, students were engulfed with music-making activities in the music school. They consistently sought support from their applied instructors, members of faculty, and peers in performance for their claims of "musician" identity. Students especially viewed their applied instructors as a "role model" or "idol." They appeared to adopt the values of these important others, such as evaluating their own learning outcomes not by "improvement" but "performance" (p. 370), as students learned and conformed to the norms of these reference groups in order to belong. Roberts (1990) felt students in the study were immersed in "a continuing socially defined phenomenon which takes place in its music school form with a sort of social inertia, guided by these 'idols' and 'role models' and what they represent symbolically" (p. 365)

Expanding Interests in Preservice Music Teachers' Identity

The above two early identity studies attracted researchers' interests in investigating preservice music teachers' identity as a teacher. In April 1995, a small group of international scholars was invited by Hildegard Froehlich, Stephen Paul, and Roger Rideout to the University of Oklahoma (Norman) for the first of what would become a continuing series of symposia on the sociology of music education (Roberts, 2000). Following that, researchers contributed more studies in preservice music teachers' musician and teacher identity and the social construction of preservice music teachers' identity.

Prescesky's Study

The Canada music educator Ruth Prescesky (1997) conducted a cross-case analysis of four senior-year Canadian music education students, specifically investigating their perceptions of themselves as both a musician and an educator. Prescesky, citing Schmidt (1994), applied Dewey's (1938) theory of "learning from experience" as the theoretical framework to learn how individual students' "construct[ed] meanings from individual experiences." Prescesky believed that "preservice music education students were involved in creating meaning and personal knowledge as they explored experiences which influenced their perceptions of themselves as musicians and educators" (p. 6). Students' learning "takes place through experiences, and the result of such learning is constructed knowledge, gives support and impetus for this focus" (p. 22). Prescesky (1997) used constructivist theory and biographical methodology to investigate experiences that were influential in shaping music education students' perceptions of

self-as-musician and self-as-educator, during a Professional Service Seminar course in which all the study's participants enrolled.

Prescesky found the four music education students possessed images of themselves as both a musician and an educator before they entered into a college music education program. These students developed their image of self-as-a-musician through their own early musical experiences and their self-interpretations of these experiences. This finding is consistent with Roberts' (1990) findings. Some students played music for their important others. That enabled them to receive encouragement and recognition, which made them feel they did something well and they were wanted in their family. Some students felt playing music helped them signify their uniqueness from their own peers, forming knowledge about themselves. Students connected the notion of "self/musician" with "self-worth." According to these findings, Prescesky concluded, music and performing was a source of music education students' self-expression; "music education students developed and found meaning in the context of relationships–between self and other selves, subject and object, individual and culture, and between aspects of self" (p. 128).

In addition to an image of self-as-musician, students also built an image of self-as-teacher throughout their childhood experience. Prescesky found students observed or learned the behaviors or characteristics of teachers from their experiences of being daughters or sons who were taken care of by their parents, big sisters, or brothers. For instance, a student in the study learned to love music by observing her father as an important role model, who showed love of music and had a set of expectations by which he judged the success of a musician. Another student learned from her high school

teacher that a teacher should have authority and the student should be obedient. This student continued to construct an image of self-as-teacher in college studies following this authoritative trait, and continually focused on the learner's musical performance success as the outcome of her music teaching.

After enrolling in music education programs at the university, students continued developing their images of self-as-musician and self-as-educator. However, many of the gestures and beliefs that students had internalized during their primary socialization no longer held the same meaning in the new context of secondary socialization. Students' images of self-as-musician and self-as-teacher both became shattered and changed to different directions. In general, students formed images of self-as-musician towards two directions: one was the musician-as-performer, which was a sense of identity as a solo performer; another was musician-as-participant, who experienced many performing opportunities in collective settings, and who perceived music-making as a collective experience. (See Figure. 1).

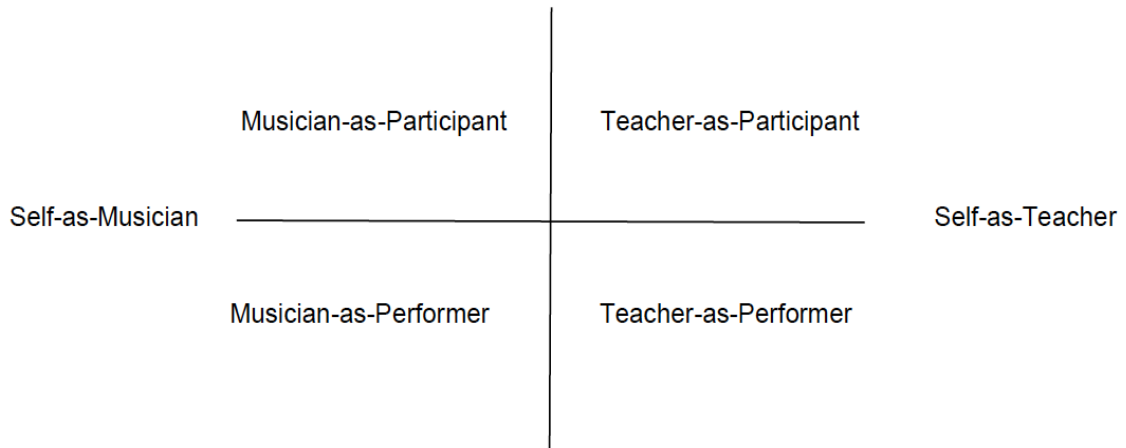

Figure 1. Participants' images of self-as-musician and self-as-teacher in Prescesky's study (1997).

Those students who identified themselves as musician-as-performer enjoyed performing for their audiences. Their performance "was shaped by their perception of the audiences' expectations. At the same time, the performers expected to receive audience feedback which would affirm their existing model" (p. 127). On the other hand, those students who viewed themselves as musician-as-participant enjoyed performing individually and in groups, and they viewed themselves predominantly as participants. They focused on the functions of music in personal and social contexts.

On the other hand, the perceptions of self-as-teacher that students developed through primary socialization were also challenged in college programs. Students reconstructed models of self-as-teacher by "accommodating new information through reorganizing the existing schema or by creating new ones" (p. 140). Prescesky (1997) found "students had assimilated the 'best' of the positive models ('I want to be like this') and the 'good' extracted from the negative models ('I don't want to be like that') into their images of teaching" (p. 141). In general, students built two sets of perceptions of themselves as educators: one was the teacher-as-performer (perceiving teaching-as-game-playing), and another was the teacher-as-participant (perceiving teaching-as-mission). (see Figure. 1).

The two students who perceived themselves as a teacher-as-performer felt a sense of security in their role as performers: "being musicians and engaging in the world of musicians provides a sense of personal and social identification. They perform because they learn to get along in the world by being pleasing and conforming, and also by doing what they feel is expected of them" (Prescesky, 1997, p. 142). These participants understood teaching as a game with specific rules and strategies and teachers as the

authoritative ones who had to learn how to play the game and play the role of themselves as spectators. They thought "teachers are rated by being compared to their colleagues, and a successful end-product or performance equals good teaching" (p. 142). They believed that their "personal worth as a teacher would be judged by the product [they] produced" (p. 142).

The two students who identified themselves as teacher-as-participant had a tacit belief that becoming a teacher was a natural sequence in their personal development. Prescesky found these students held a perception of teachers as "redeemer-savior," believing that teachers were responsible to "set an example for students, protect them from potential harm, restore their sense of self-worth, and provide them with tools for dealing with life. . . . By providing opportunities designed for success, students would be empowered to create and change their worlds" (p. 147). They had a mission in mind that grew out of their own experience, that teachers have a mission to save others; "these two participants were saving their inner-child" (p. 148). These participants developed teaching personalities, including "be fair, impartial, respectful of others, flexible yet firm, demanding yet forgiving" (p. 147), knowing when and how to help a student get unstuck, and possessing other important music teacher qualities of humanness, energy, and self-confidence.

Prescesky asked "whether or not the dominance of one image over another influences the process of becoming a music educator? Is there, or does there need to be, compatibility between your perceptions of self as a musician and as an educator?" (p. 150). She found some students experienced "an internal war going on between the participant that wants to perform and the participant that is studying to be a teacher"

(Prescesky, 1997, p. 151). Particularly, the two participants who viewed themselves as musician-as-performer and teacher-as-performer experienced "profound difficulty in thinking of themselves as music educators. These students linked the process of merging their identities to a war between two opponents: self-as-musician and self-as-educator" (p. 151). They struggled to balance time and energy within the music education program. They felt devoting time to educational pursuits, such as classroom observation, practice-teaching, and lesson planning, was time that was not available for practicing. Prescesky (1997) pointed out that, as "music and education functions continue to compete for student's time and energy, students . . . will feel the need to make choices which will perpetuate the notion of musicians and educators as opponents" (p. 154). To "balance" these two identities, students attempted to adopt the belief that "better performers make better teachers" to mediate their conflicts between self-as-musician and self-as-teacher.

The other two participants, who identified themselves as musician-as-participant and teacher-as-participant, however, felt a sense of unity and compatibility between their musician and teacher selves. They wanted to engage in making-music activities with others, and they wanted to be a teacher who was characterized by involvement with people. These participants did not experience conflicts of self-as-musician and self-as-teacher at all. On the contrary, they learned about themselves, creating self-knowledge by coming together with others. They developed understandings of the context and other people through these collective music-making activities. Prescesky (1997) summarized her findings about these participants: "The images of self-as-educator and self-as-musician resonated one with the other, and their integration created strains of harmony" (p. 161).

Similar to L'Roy (1983), Presecsky did not use McCall and Simmons' theory of role-identity to understand and explore preservice music teachers' musician and teacher identity. Nevertheless, she added her understanding to identity theories based in social constructivism, by showing how four preservice music teachers' identity as either a musician or a teacher was socially constructed from their own experiences throughout their primary and secondary socialization. Each individual consistently made meanings of self-as-musician and self-as-educator from their experiences.

Dolloff's Study

In her study, Dolloff (1999) cited McCall and Simmons' definition of role-identity—"the character and the role that an individual devises for himself as an occupant of a particular social positions. More intuitively, such a role-identity is his imaginative view of himself as he likes to think of himself being and acting as an occupant of that position" (McCall & Simmons, 1978, p. 65). She also cited Knowles' (1992) definition of teacher role identity, that "it is important for teachers to have a clear, positive image of self as teacher" (cited in Dolloff, 1999, p. 195). Similar to McCall and Simmons' "imaginative view of self" and Knowles' "image of self as teacher," Dolloff believed that the format of *image* can represent one's identity of self. She acknowledged that music education undergraduates devise a mental image of what a teacher and teaching look like through their primary socialization. Dolloff believed that these images would "lay the groundwork for [one's] beliefs about not only the social role but also themselves in a similar position, in the same places, of similar features. [Music education majors] act in the world on the basis of these beliefs" (p. 192).

Dolloff (1999) explored music education students' prior implicitly-held images about what music teachers and teaching should look like and act like. She developed four different ways to explore these images that informed preservice music teachers' teacher identity during secondary socialization in college settings. The first way was to write their own stories of previous music learning. These stories helped to reveal the images of teachers that preservice music teachers have embedded in their memory, both positive and negative, including their understanding of the teacher they were at that time, the teacher they would like to be, and the teacher that they feared becoming. Dolloff claimed these stories from their memories "give students an opportunity to make their experience explicit [which] allows students to reflect on what they believe about teaching" (p. 193). The data indicated that these preservice music teachers had teacher role-models from their primary socialization and that those role-models enabled them to absorb what they interpreted as "good" and to synthesize them into their image of "ideal teacher." Students tried to emulate these traits in their classroom and private teaching experiences. Also, some students remembered unpleasant experiences with teachers, leading to their image of the teacher they did not want to be.

As a second way to uncover the students' beliefs and images, Dolloff asked them to create metaphors to translate their images into either verbal descriptions or visual pictures, photographs, or objects. Dolloff believed that metaphors provided the students with a means of expressing their feelings and images of teaching, and also "a way of imagining what could be" (p. 198). One student, for example, used the word "lighthouse" to identify his teacher identity—he saw the image and the identity of the teacher as "a guide, teacher as an illuminator, and teaching as a sacrament. . . . I saw myself as a

beacon, pointing the way to knowledge and offering illumination" (p. 197). Another student used a spider's web to illustrate: "I see myself as a spider, working hard to spin that web, which contains language, traditions, customs, and music" (p. 197).

As a third approach, Dolloff had preservice music teachers draw their own future self to portray their role identity. Dolloff followed Weber and Mitchell's (1995) suggestion that a drawing could "communicate simultaneously on many levels, not only as iconic images, but also a layered painting that hid or combined other social, cultural, and personal images. An analysis of drawings can thus reveal aspects of our personal and social knowledge—how we see the world, how we feel, and what we can imagine—that have largely been ignored" (cited in Dolloff, 1999, p. 19). Students drew two pictures: one of an "ideal" teacher and another of their imagined future self. The drawings of ideal teachers contained personal beliefs, traits, and characteristics that the students wanted to include in their teacher role. For instance, students drew figures such as the ear, a sign of the teacher being a good listener; a smile, indicating a welcoming, happy disposition; children in a circle, showing the classroom is "student-centered." The drawings of self "were generally in the same style, even if the student did not depict themselves as having all of the attributes of their 'ideal' teacher" (p. 200).

Overall, Dolloff (1999) discovered when preservice music teachers had a teacher image developed based on their previous experience, it was difficult for them to accept a new teacher image. Dolloff concluded:

> The discrepancy comes not from an unwillingness to experiment with new techniques, but from the newness of the teacher image as compared with the strong images of teaching and learning encountered in their own music

education. In other words, they are teaching as they were taught. The new strategy is at odds with their memories of what a teacher "does." (p. 204)

Dolloff (1999) suggested that many music education students of her study enrolled in teacher preparation programs have already constructed an "ideal" teacher role-identity through their significant personal music experience, many had private instrumental experience and one-on-one musical tutoring. This means that "their image of the music teacher, and the teaching-learning interaction, is based on a model [of private teaching] that will not necessarily work in the multi-student classroom" (p. 205). Dolloff connected her study to Roberts' (1990) finding that music education students in her study may view themselves primarily as "musician," rather than as "teachers," because students' previous instrumental performing experiences, and their image of a good "music teacher" as teaching instruments, could play a critical role in their perception of the teacher they desire to be.

Although Dolloff cited McCall and Simmons' definition of role-identity, she emphasized using images as a way to understand preservice music teachers' identity. She stated that a music education program should assist students with the development of a teacher identity for K-12 school music teaching in their secondary socialization. A further step could be linking students' prior knowledge of teaching and teachers with their current music courses, including college pedagogy and classroom management, in discussing school music teachers and teaching.

Bouij's Study

The Swedish music educator Christer Bouij (1998) conducted a longitudinal research project on preservice music teachers' identity, specifically, "how the individual understands himself and thinks about himself as a (educated) music teacher" (p. 24). He interviewed and administered questionnaires to 169 music-teacher-students from six national university music schools in Sweden. In the study, Bouij (1998) used McCall and Simmons' concept of role-identity as his "definitive core category" (p. 24). Although he did not cite McCall and Simmons' concept of "situation," he suggested a similar idea, that each situation has its possibilities and limitations that affect the person's actions and identity—who they are in that given situation. In turn, "the definition of the situation contains an interplay between how the individual understands himself and his environment" (p. 24).

In the study, Bouij found that preservice music teachers discussed "the importance of their peers and authentic teaching experiences in their development as music teachers" (p. 25). Also, at different times in their education, these Swedish music education majors had different perspectives about who they were striving to be, that is, they had multiple *salient role-identities*. The concept of salient role-identities that Bouij used, while he did not specifically define it, is similar to McCall and Simmons' conceptualization of salient role-identities. They both define one's salient role-identity as the role-identity that the person chooses to respond to in a specific situation, representing one's *situational self*—who they view themselves to be in a specific situation.

However, Bouij (1998) did not understand *situation* as one single event, as did McCall and Simmons. He considered *situation* as a series of related situations that a

music education student can engage in over time. In his study, Bouij found that the Swedish music education students in his study perceived themselves primarily in four types of salient role-identities that they have "invested much in, things like time, practicing, money etc., and which [they] often and willingly perform" during different times in their education (p. 25) (see Figure 2).

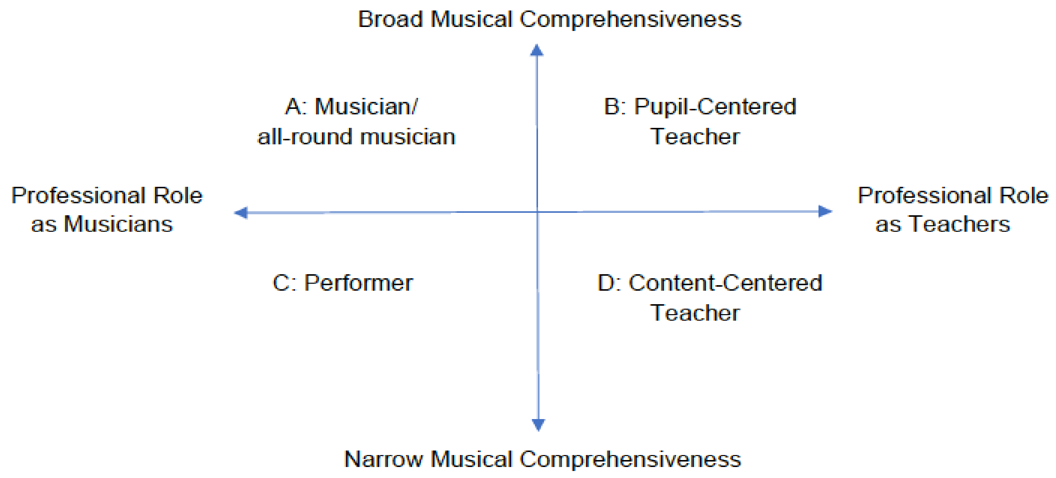

Figure 2. Salient role-identities during music education (Bouij, 2004, p. 7)

The term “all-round musician” (Roberts, 1990, in Bouij, 1998, 2004) refers to one “who wants to learn a little of this and a little of that to be a well-rounded, educated person in music. Central for these people is a music-maker's-attitude to music” (Bouij, 1998, p. 25). The “pupil-centered-teacher” focuses on the idea that learning is through music and stresses the importance of handling the pedagogical process. The students whose identity is as a pupil-centered teacher “want to work with children and music to give them a good foundation, not necessarily in music, but maybe for their whole life or whole personality” (Bouij, 1998, p. 25).

The “performer” is “a person that most of all wishes to work as a musician and in that way wants to cultivate a certain musical tradition actively” (Bouij, 1998, p. 26). Students who view themselves as a performer consider that the central aspect of music learning is to build up musicianship. “Content-centered teachers” want to teach at higher levels. They “underline how important it is to be able to play music in such a way that you can serve as a model and inspire your pupils” (p. 26).

Bouij pointed out that the figure represents the role-identities of students and early career teachers as both musicians and teachers. The horizontal axis is how the student places themselves professionally, balancing musician and teacher role-identities, and the vertical axis is their concept of what aspects of music are important. While the figure describes the anticipatory dimension of the role-identities that these students described in their interviews, “this does not necessarily mean that the individual has to occupy exclusively one of the four role-identities” (p. 25). Also, as students go through the university program (secondary socialization), they may move among these four types because their interests and desires may change. Bouij (1998) concluded that “the

horizontal changes seem to occur rather often during the education time and the first years thereafter. On the other hand, vertical changes seem to be rather unusual" (p. 31).

Additionally, Bouij (1998) compared the findings of his study with that of Roberts (1990). He indicated that the Canadian students described in Roberts' (1990) study seemed to commonly experience vertical changes, not horizontal changes, from performer identity to teacher identity because, unlike Sweden, music teaching in Canada happens mostly in K-12 schools. Canada seemed to have fewer teaching job opportunities for preservice music teachers in private and community music schools outside of the K-12 system. Therefore, Canadian music education students may find it more difficult to balance teaching and performing after graduation. Bouij (1998) suggested that this may identify a difference between the Swedish and Canadian systems, where Swedish community music schools provide much of the music education for students of all ages. It is easier for preservice music teachers to both perform professionally and teach part-time in a community music school. Bouij proposed that this may have allowed Swedish preservice music teachers to more easily make horizontal changes, balancing their performer and teacher roles through several part-time jobs.

Overall, Bouij used McCall and Simmons' concept of role-identity as the definitive base for his identity study. While he also employed McCall and Simmons' concepts of *position*, *situation* and *salient role-identity*, his interpretations were slightly different from McCall and Simmons. Bouij understood *position* as a salient role-identity that one holds for themselves in a situation. From McCall and Simmons' perspectives, a position is a category that people socially construct for identification. For instance, a position can be gender, race, or a job occupation. Bouij saw the situation not as a single

event that a person encountered but a series of related situations which occurred over time. In addition, Bouij interpreted the meaning of *salient role-identity* to be more similar to McCall and Simmons' prominent role-identity. He understood one's salient role-identity is one's prominent role-identity that one holds for a longer time in a series of similar situations. Bouij's adaptions of McCall and Simmons' theory in his study brought new interesting findings to the identity studies.

Draves' Study

The American music teacher educator Tami Draves (2014) cited McCall and Simmons' definition of role-identity and Bouij's (1998) salient role-identity model to investigate American music education undergraduates' role-identities. She intended to learn whether Bouij's four types of salient role-identities (see Figure 2 earlier in this chapter) could help American preservice music teachers view and reflect upon their own emerging role-identities. Three questions guided her study: "1) Which role-identity did the preservice music teachers believe they embodied? 2) What experiences or people were influential in preservice music teachers' perceptions of their role-identities? and 3) How had the preservice music teachers' role-identity changed since their enrollment in the Introduction to Music Education course?" (p. 201)

Draves invited three students from her Introduction to Music Education course to participate in the study. They were all females; two were seniors and another was a junior. One was an instrumental major, the other two were vocal majors. Data collection was through two individual interviews with each participant, one focus group interview, and field notes from interview tapes about their peer teaching in the class.

Draves found that these preservice music teachers believed that occupying the center point in Bouij's model would be most desirable. "In fact, all participants hoped to move more toward the center and develop a role-identity that included what they believed were the best characteristics of all four role-identities" (p. 210). According to the findings, Draves concluded that Bouij's (1998) four-part role-identity model was not an appropriate framework for exploring identity with these American participants. "This could be due to the limitations of this research or could suggest that his model is not appropriate within this particular university or within an American setting at all" (p. 14).

In addition, Draves found the influential people in preservice music teachers' construction of teacher identity include their "peers, certain courses in general education (e.g., Educational Psychology)" (p. 210). The music education methods classes were also influential components of the secondary socialization sphere in which the preservice music teachers lived. The four preservice music teachers said that they felt "most like teachers when engaged in authentic teaching experiences, including teaching and field observation" (p. 210).

Overall, although Draves used McCall and Simmons' definition of role-identity and Bouij's salient role-identity model, she did not use other concepts of McCall and Simmons' theory. While she cited McCall and Simmons' concept of role-identity in the study, her focus of preservice music teachers' role-identity construction was not on the content of the music teacher role-identity but on the external factors that impact preservice music teachers' role-identity development. While Draves did not connect her findings of influential peers and authentic teaching experiences to McCall and Simmons'

theory, these are similar to McCall and Simmons' concepts of *audiences* and *expressive processes of interactions*.

Paise's Study

Similar to Roberts (1990) and Dolloff (1999), another American music educator, Michele Paynter Paise (2010), also used McCall and Simmons' concept of role-identity in investigating six preservice music teachers' music teacher role-identity before, during, and after their student teaching experience. In the study, Paise (2010) specifically focused on the "character" and "role" concept of McCall and Simmons' definition of role-identity. *Character* refers to "a person with distinctive organization of such personal characteristics as appearance, mannerism, habits, traits, motives and social statuses" and the concept of *role* refers to "the characteristic and plausible line of action truly expressive of the personality of that character" (McCall & Simmons, 1978, cited in Paise, 2010, p. 147). Paise (2010) tried to discover the commonalities of the characters and roles that these six preservice music teachers in her study had developed when themselves in the role of music teacher prior to, during, and after student teaching; and then she developed her own definition of music teacher role-identity based on these findings.

In the study, Paise interviewed six preservice music teachers, observed their student teaching, and collected data from the professors who had taught their methods courses. She found each of these music education students discussed four common characteristics of being a good music teacher before, during, and after their own student teaching experiences: *musical*, *instructional*, *professional*, and *ideological* selves (p. 148). Paise summarized that the *musical self* primarily involved musical skills, including "playing the piano, conducting, sight-singing, reading rhythms, the ability to listen to and

diagnose choral students, singing, and playing the recorder" (p. 148). The *instructional self* included "classroom management skills, the ability to motivate students, lesson planning, pacing, giving verbal directions, and organizational skills" (p. 151). The *professional self* referred to preservice music teachers' "career goals and specific information about who, what, where, and how much they would teach" (p. 154). Last, students' *ideological self* included "expressions of their beliefs about education, students, teachers, curriculum, and music as a subject" (p. 157).

These music education majors viewed the components from different angles, and they emphasized the components differently depending on the context and the skills that were demanded of them in different contexts (p. 148). Paise felt McCall and Simmons' (1978) concept of role-identity was limited in explaining her findings and understanding of music teacher role-identity. She categorized these common characteristics as the four components that comprised one's music teacher role-identity. Therefore, she defined the music teacher role-identity as "an aspect of oneself related to music teaching that develops over time, influenced by various factors, and comprises particular components. It involves one's own perception as well as the perceptions of others, and varied meanings are associated with it" (p. 175).

Paise (2010) found that music education majors of her study experienced at least three stages in the early development of their music teacher role identity. She called the first stage the "imagined" stage that occurred prior to student teaching. The music education majors at this stage often used future-tense verbs to describe how they hoped they would be as a teacher. While students discussed their musical and instructional selves prior to their student teaching, "they were not yet using musical and instructional

skills in a teaching setting. Therefore, these skills did not appear to be important components of their music teacher role identities at the time" (Paise, 2010, pp. 172- 173).

During student teaching, students moved into the "transitional" stage of music teacher role identity development. Paise (2010) found that these music education majors developed better ability to discuss and "adapt their ideological, musical, and instructional selves to actual teaching experiences" (p. 173). However, the students often seemed to experience conflict with their "imagined" music teacher role identity, that is, their "ideology or beliefs versus the beliefs of the cooperating teachers with whom they were working" (p. 173). After student teaching, music education majors were in the "emergent" stage of music teacher role identity, as their view of who they were as a teacher became more realistic. Paise emphasized that the term "emergent" does not suggest "a pending arrival" (p. 174), acknowledging that students' music teacher role identity development is a continual process, with continuous growth and change that likely extends throughout their lives. She stated, "therefore an individual's music teacher role-identity is not stable, but is always emerging and ever shifting" (p. 174).

Overall, Paise (2010) proposed a framework for music education majors' development of music teacher role-identity, prior to, during, and after student teaching. She suggested that teacher educators recognize that, during the three stages of their evolution process, music education students would change and modify their understandings as well as their behaviors in relation to the four aspects of self—the musical, instructional, professional, and ideological.

Paise took McCall and Simmons' concept of role-identity and proposed the music teacher role-identity consists of four selves: *musical*, *instructional*, *professional*, and *ideological* selves. Similar to McCall and Simmons' idea that role-identity can evolve over time, Paise proposed the music teacher role-identity evolves through three stages: imagined, transitional, and emergent stages

Balancing Musician and Teacher Identities

Building upon the findings of previous studies, researchers shifted their focus in identity studies, from examining who preservice music teachers view themselves to be as a music teacher or as a music major, to identifying and discussing the challenges that preservice music teachers face when developing their teacher identity, and suggesting solutions to resolve these issues.

Roberts' (1990) study inspired music teacher educators to examine the function of the music education program within the school of music. Researchers suggested that the university music department remains one of the most powerful agents for the growth of identity within a specific culture (Arostegui & Louro, 2009; Bouij, 2004; Dolloff, 1999, 2007; Isbell, 2009; Mark, 1998; Roberts, 1990). Some identified the college music education program as the "symbolic community" where preservice music teachers could be socialized by "insiders" and members of the community to learn the symbols of teaching and being a teacher, such as the norms, expectations, skills, and knowledge of teacher roles (Cox, 1994; Dolloff, 1999; L'Roy, 1983; Parker & Powell, 2014; Roberts, 1990; Tucker, 2020).

Researchers also found, however, that the program could fail to socialize students; as a result, music education students might not develop a strong sense of occupational identity for the teaching profession. Many preservice music teachers in these studies experienced an "identity conflict" between their musician and teacher identity. Some reported that they experienced profound difficulty in thinking of themselves as music educators (Cox, 1997; L'Roy, 1983; Parker & Power 2014; Roberts, 1990). Some of them thought that devoting time to educational pursuits was time that was not available for practicing, resenting "the way in which educational experiences intruded upon their musical pursuit" (Prescesky, 1997, p. 153). They believed that educational activities would thwart their opportunity for musical growth (Ballantyne et al., 2012; Roberts, 1990).

Some educators pointed out that music education majors were far more likely to receive advice and encouragement to pursue a career as a musician than a teacher (Conkling, 2003; Cox, 1994; Froehlich & L'Roy, 1985; Roberts, 1990). Students were more frequently enacting their performer identity in the music education program and focused on establishing a personal reputation as a performer (Prescesky, 1997, p. 152; Roberts, 1991). Leonhard (1982) concluded that music teacher education programs in the United States were deficient in preparing future educators.

> As a result of a long series of compromises, the present music teacher education program results in a human product whom the applied music specialist considers less than adequate as a performer, whom the musicologist considers deficient as a musical scholar, whom the theorist views as lacking in basic musical skills, and whom the school

> administrator considers unprepared to relate to the total school program. The graduate himself is placed in the unenviable position of having tried to please everybody and having pleased nobody. (p. 245, cited in Mark, 1998, p. 3)

These findings about music education students' identity conflicts and the failure of the school of music to socialize preservice music teachers to develop teacher identity aroused different voices. Bernard (2005) pointed out it is problematic to separate preservice music teachers' musician and teacher identities when developing their professional identity as a music teacher. She believed it is important to help preservice music teachers develop both identities because both are essential components of their professional identity as a music teacher. Bernard argued that experiences of making music are not in conflict with effective music teaching, and that, in order to develop for their professional self as a music teacher, music education students needed both. She criticized previous studies that polarized music education students' performer and teacher identities as opposites. Bernard claimed that "[music-making experiences] are not something that should be abandoned by preservice music teachers so that they can become socialized as effective teachers" (p. 13). In her 2005 study, Bernard developed the concept of "musician-teacher identity" to "describe the professional identities of school music educators as a way to highlight two of the shifting positions and contexts in music educators' professional identities—musician and teacher—that exist in relation to one another in various ways" (p. 12).

Many researchers felt Bernard might misunderstand the main point of the previous studies that she cited in her study. Bernard's study attracted attention, and received both support and criticism (Ballantyne, et al., 2012; Dolloff, 2007; Isbell, 2009; Woodford, 2012; Pellegrino, 2009). An entire issue of *Action, Criticism and Theory in Music Education* (2007) was devoted to responses. Stephens (2007) wrote, "Rhoda Bernard is properly concerned for the whole person—a composite 'musician-teacher' identity rather than what she sees as a fragmented identity" (p. 26). Other researchers pointed out that people often adopt different roles at different times. They felt Bernard (2005) seemed to be confusing the enactment of varied identities in different situations with the person's broader Identity (Dolloff, 2007). As Roberts and Stephens (2007) contended, "there are times when one identity may be brought to the foreground while other identities may fade into the background. This shift in focus, however, does not devalue the identities that are momentarily delegated to the background" (as cited by Pellegrino, 2009, p. 49).

Nevertheless, Dolloff (2007) agreed with Bernard (2005), writing that "Roberts, who studies the problems of conflicting identities for undergraduate music education students, set musician identity versus teacher identity" (Dolloff, 2007, p. 9). She pointed out that, while a unitary definition of "music teacher" is not possible, it was a great disservice to split the professional identity into only two parts: musician and teacher. Dolloff argued that both musician and teacher identity are sub-identities of the person, constructed for the variety of contexts in which they exist, that combined form the capitalized *Identity*—how a person sees him or herself in general. At the same time, these two sub-identities, musician and teacher identity, may be broadly linked and can be seen

as the core of a teacher's professional identity. Dolloff (2007) believed music education students should learn to harmonize their teacher and musician voices to "increase the ability to bring all the things '[they] are' to music teacher education" (p. 18), and to "use who you are effectively and ethically—all parts, musical, artistic, sports-minded, and so on" (p. 17).

Roberts (2007) claimed the importance of balancing students' musician and teacher identity in the classroom: "Our effectiveness in the classroom depends upon being both strong teachers and strong musicians and . . . the personal war we wage with ourselves to maintain a balance with these two identities is crucial to our success in the classroom" (p. 11). Isbell (2006) in his study found that preservice music teachers "seek to balance their teacher and music identities." He suggested that "performance and teaching related experiences may have a mutually reinforcing effect on the socialization of young music students, particularly in situations where the student perceives the school music teacher as being both a strong musician and excellent educator" (p. 151).

Ballantyne et al. (2012) also found that preservice music teachers held multiple identities, and most did not have an 'either-or' primary identity that they used to identify themselves. These preservice music teachers claimed that their musician identity was as important as teacher identity because they could continually define and strengthen both their skills and identity as a musician and use it to develop both their skills and identity as a teacher, in a continual cycle of learning. Ballantyne et al. (2012) emphasized that music education majors should learn to balance their roles as musical "technician" and "teacher" in the music classroom, through engaging in more teacher role-practice activities and consciously negotiating the relative roles that the two sub-identities play in

their professional work. Moreover, Ballantyne et al. (2012) suggested making links between the musician side of knowledge and skills and the teaching side of subject matter and pedagogical strategies, to prepare preservice music teachers for their future occupation and the contexts they would be involved in. They suggested that this might increase novice teachers' confidence when entering the music education profession because preservice music teachers "rely on their experiences with performance to teach others about music, and vice versa, and to instill their passion about the art of musical performance" (p. 22). Woodford (2012) suggested "in the end, some kind of balance between and integration of the two role-identities is probably desirable. . . . Possibly, that balance may shift and change according to changing occupational demands" (p. 682).

Summary

I began this chapter by reviewing early studies in the field that employed social constructionism and symbolic interactionism to investigate preservice music teachers' identity as a music teacher. L'Roy (1983) was one of the first music education researchers to draw on symbolic interaction theory to study the occupational identity of music teachers. She found that most of the American preservice music teachers in her study failed to be socialized to develop a strong occupational identity as a music teacher in the music teacher education program, but instead developed a dominant identity of themselves as a performer. Roberts (1990) followed, using McCall and Simmons' definition of role-identity to understand Canadian preservice music teachers' imaginative view of themselves as a music teacher. Similar to L'Roy (1985), Roberts found that most of the Canadian preservice music teachers in his study held a primary role-identity as a performer or a musician. Roberts explored the social forces existing in the music

education program that shaped those preservice music teachers' understandings of self as a performer or a musician.

I then reviewed literature about researchers' expanding interests in identity studies, concentrating on preservice music teachers' development of musician and/or teacher identity developed throughout the primary and secondary socialization, and students' changing preferences for different salient role-identities. These studies partially explained influential factors in determining preservice music teachers' understanding of who they were. Prescesky (1997) employed the social constructivist perspective, not McCall and Simmons' theory of role-identity, to add her understanding about Canadian preservice music teachers' identity construction for both musician and teacher identity to the field of identity studies. She found that each preservice music teacher constructed identities of both self-as-musicians and self-as-educators as they gained experience in both roles throughout their primary and secondary socialization. However, Prescesky (1997) did find that some preservice music teachers experienced identity conflict, as each of these preservice music teachers had different interests. Dolloff (1999) cited McCall and Simmons' role-identity concept in her study, but mainly to connect her understanding of preservice music teachers' identity to McCall and Simmons' definition of role-identity as an "imaginative view of self as an occupant of the teacher position." Dolloff believed that preservice music teachers had implicitly developed images of teachers and teaching from their primary socialization, which would consistently inform their development of images of self as a music teacher that they expected themselves to become in the secondary socialization.

Bouij (1998) also used McCall and Simmons' role-identity concept to understand Swedish preservice music teachers' salient role-identity that they hold for themselves in a series of similar situations throughout their music teacher education. Although he did not cite McCall and Simmons' concept of salient role-identity, Bouij suggested a similar idea, that each one chose a certain role-identity to respond to the situation. However, Bouij's understanding of the situation is slightly different from McCall and Simmons' perspective. He defined a situation as a series of related situations that occurred for over time, not a single event. Paise, as another example of a researcher who also employed McCall and Simmons' role-identity concept, explored the characters and roles of six American preservice music teachers' teacher identity. She found that these preservice music teachers' common understandings of self as a music teacher included four components of selves and evolved through three different stages of their teacher identity. Paise proposed a new concept of music teacher role-identity that is different from McCall and Simmons' concept of role-identity, but that grew out of their theory.

Last, I reviewed more recent studies that discussed the music education program's socialization function to assist preservice music teachers in building their teacher identity (Ballantyne et al., 2012; Bernard, 2005; Cox, 1997; Dolloff, 2007; Isbell, 2009; Roberts, 1990). I also summarized the discussions that researchers have contributed to analyzing preservice music teachers' conflicting and balanced identities of musician and teacher. These studies have addressed ways that music education programs may give more support for preservice music teachers' performer identity, rather their teacher identity. Some researchers, such as Bernard (2005) and Dolloff (2007), proposed that music education programs could help preservice music teachers balance their musician and

teacher identity. However, none of these studies examined McCall and Simmons' theory of *role-identity*, *the dynamics of interactions*, and *the hierarchies of identity-set* as possible solutions to strengthen preservice music teachers' construction of identity as a music teacher.

All the studies reviewed in this chapter were grounded in theories based on symbolic interactionism, and a number of them used or cited McCall and Simmons' definition of role-identity, as well as concepts related to McCall and Simmons' ideas about rewards (Roberts, 1999), salient role-identity (Bouij, 1998; Draves, 2014), and negotiations (Bouij, 1998; Roberts, 1999). In my study, I employ McCall and Simmons' complete theory, including the concepts of *role-identity*, *the dynamics of interaction*, and *the hierarchical identity-set,* to discuss preservice music teachers' understanding of self as a music teacher, to examine the construction processes of their music teacher role-identity in secondary socialization, and to explore where they place their music teacher role-identity in their identity-set. The findings of my study, analyzed using McCall and Simmons' (1978) theory of identities and interactions, offer additional perspectives to previous studies.

CHAPTER 3

RESEARCH DESIGN AND METHODOLOGY

The purpose of this study was to investigate Chinese undergraduate music education majors' music teacher role-identities. The following core research questions guided my inquiry:

1. How do Chinese music education undergraduates describe their music teacher role-identity, specifically, the character and role they imagine for themselves as an occupant of a music teacher position?
2. How do Chinese music education undergraduates construct their music teacher role-identity through secondary socialization?
3. Where do Chinese music education undergraduates place their music teacher role-identity in their prominence and salience hierarchies?

In this chapter, I explain the choice of qualitative research methodology for this study. Moreover, I outline the research design, the selection and recruitment of participants for focus groups and semi-structured interviews, and methods for data collection and analysis. In addition, I describe my role as researcher, discuss procedures for ensuring trustworthiness and ethics, and provide a timeline for the study.

Research Approach

This study investigated the perceptions of music education undergraduates of how they view themselves as a music teacher. To accomplish this, I examined how Chinese music education majors were constructing their music teacher role-identity throughout the period of secondary socialization during their undergraduate education. According to Woodford (2002), "secondary socialization takes place after childhood as a result of

career and lifestyle choice and involves the acquisition of specialized institutional knowledge, such as occurs when music students commence university studies" (p. 676). In this study, I defined the period of "secondary socialization" to include both socialization experiences that preservice music teachers have in their college music education programs, and also socialization experiences such as teaching that happen in many places including outside of the program. Qualitative inquiry was a beneficial approach for the questions of this study because it helped me to gain an in-depth understanding of students' individually understood images of self as a music teacher. Maxwell (2012) stated that the strength of a qualitative approach is to understand "the meaning, for participants in the study, of the events, situations, experiences, and actions they are involved with or engage in" (p. 30).

Research Design

For this study, the primary methods for collecting data were focus groups and individual interviews. The main purpose of using focus groups for data collection was to obtain a range of participants' conventional and idiosyncratic understandings about their music teacher role-identity. Focus groups also enabled me to make comparisons and contrasts among students who aspired to occupy different music teacher positions and students who were from two different music teacher education programs. Individual interviews were another primary source of data for this study. The semi-structured individual interviews with participants allowed me to take a closer look at different types of participants that emerged in the focus group data, and conduct a more in-depth investigation about the content, the processes, the challenges, and the status of students' construction of music teacher role-identity. In this section, I discuss my decision to use

focus groups, the focus group participants, the recruitment process, the set-up of focus groups, and transcription. Following that, I describe the semi-structured interview participants, the recruitment process, the set-up of individual interviews, and transcription.

Focus Groups

The focus group is an open-ended qualitative research method that allows the researcher to collect in-depth data through group discussions on a topic determined by the researcher (Morgan & Krueger, 1998). It works particularly well when exploring the perceptions and feelings of groups of people about issues, ideas, products, services, or opportunities (Morgan & Krueger, 1998). Participants of focus groups often share commonalities that promote their self-disclosure, as "subjects tend to disclose more about themselves to people who resemble them in various ways than to people who differ from them" (Jourard, 1964, cited in Morgan & Krueger, 1998, p. 15). The focus group is open to allow participants to share a sense of either resonance or disagreement with each other's opinions and build upon each other's comments and suggestions.

I followed Krueger's (2014) recommendations in designing the focus groups. Krueger suggested that the focus group researcher should carefully consider three factors that affect the quality of the interviews: participant selection, the number of participants per group, and the total number of focus groups.

Participants for focus groups. The selection of participants for focus group interviews depends on homogeneity, that is, "participants in each focus group must have something in common, and any sought-after demographic and common observable characteristics for selection" (Krueger, 2014, p. 88). The researcher may regulate the

types of commonalities for the purpose of study. Creswell (2013) called the use of predetermined screening criteria for participant selection “purposeful sampling.”

For this study, I selected participants for the focus groups in this study based on the following criteria:

1) First, participants were pursuing the music education bachelor’s degree in one of two conservatories in China.
2) Second, participants from either conservatory must have had a minimum of six months of music teaching experiences in any type of setting, including but not limited to private or public teaching in a studio, a school, or the community.
3) Third, participants must have been majoring in one of these concentrations within a music education degree: piano, vocal, theory, pedagogy, history, or other instrumental. (These are the only possible concentrations in the two conservatories.)

Krueger (2014) suggested that “small groups of four to six participants are easier to recruit and host and are more comfortable for participants” (p. 82). Krueger recommended that researchers “should plan for three or four groups with a particular type of participant in order to reach saturation—the point where you are not gaining new insights” (p. 72). If saturation has not been reached, additional groups should be conducted. In the end, I recruited a total of 25 music education undergraduates from two conservatories, Rose Conservatory and Lavender Conservatory (pseudonyms). Eleven junior-year students (all females) from Rose Conservatory participated in three focus groups, and another 14 senior-year students (six male and nine female students) from Lavender Conservatory formed another three focus groups.

Background of Rose and Lavender conservatories of music. Both Rose and Lavender Conservatory of Music (pseudonyms) provide music teacher education programs that last four years and educate teachers for elementary, middle, and high school music teachings. Music education majors often have a self-identified concentration either vocal or piano before they entered into the music education program. This is due to the program often set the admission requirements for applicants of music education majors, they must hold a major instrument and pass the audition for both piano and vocal.

The policies in these two programs for the enrolled music education majors are slightly different. For Rose Conservatory, music education students do not need to select a concentration but rather to learn all the required courses that the program requires to be a teacher who is capable of piano playing, vocal singing, ensemble directing, and general music teaching. For the Lavender Conservatory, on the other hand, music education students can voluntarily select a concentration to continue focusing on. However, the music education program requires the students to pass certain tests to prove that they are capable of studying the specific field of music education. For instance, if a music education major wants to enroll in the vocal concentration, she has to find an advisor who is willing to teach her and pass the advisor’s test. If the student fails to pass the test, she will be seen as unqualified to concentrate in the field of music education study under that advisor. If the student does not pass any other concentrations, such as the piano or pedagogy, the student will continue to be a music education major but with no concentration.

Recruitment of focus groups. Because I was not in China at the time of recruiting participants, I invited a professor from the music education department of each conservatory to help me with the recruiting process, including locating participants through nomination and snowball sampling (Creswell, 2013). I contacted the professors through emails and phone calls asking for their help (Appendix A). After they agreed, the two professors received the criteria that I prepared to assist participants' nomination. I asked them to forward an invitation letter (Appendix B) to 12-30 potential participants at their respective conservatory. Each of the two professors chose to send letters to 15 students in their programs. Not every student in the junior and senior year at Rose and Lavender Conservatories received the invitation letters according to the two professors. Many senior students in Lavender Conservatory were out of school for an internship to fulfil their fourth-year school study. Therefore, the professors forwarded the invitation to some or all of the students who were on campus and would be available to participate in the focus groups. I did not ask the professors to explain why they nominated these specific 15 students from their conservatories.

All 30 students who received an invitation responded to me through the WeChat app, expressing their interest in participating in this study. Responding on WeChat, I then briefly introduced the purpose of the study to each potential candidate to ensure their understanding about this study. Next, I emailed each of them an 11-question background survey to help me select the most helpful participants (Appendix C).

All 30 students (100%) returned the survey. I selected a total of 25 participants (19 female and 6 male) whose survey responses indicated they would be willing to speak freely in the focus group. Krueger (2014) suggested that "if the researcher wants to

compare and contrast how certain types of people talk about an issue, the researcher must separate these people into different groups" (p. 23). Therefore, I wanted to group students by concentrations to compare and contrast how students with the same concentration would talk about their music teacher role-identity. At first, I categorized participants into a total of six focus groups, three to five participants for each conservatory based on their background information, mainly their concentration.

I planned to fly to China to conduct the focus groups. Two weeks before the focus group interviews with each conservatory, I started to schedule meeting times with participants in order to confirm an available meeting window for each group, to make sure that every participant in the group could meet at the same time. It was challenging to coordinate everybody's time schedule. I developed a method to make the process more convenient and efficient. First of all, I listed the times I would be available for meetings at each conservatory. Then, I picked one of the participants to be coordinator of each group. This person negotiated with his or her peers to settle on times to ensure every participant in the same concentration would be available in that specific time window. The coordinator then responded to me with the time windows they had chosen, based on my list of times. If any two groups conflicted, participants who could not meet at the time would automatically swap themselves to another group. Due to the limited number of participants and their time schedules, only one group of participants had the same concentration (piano). I assigned pseudonyms for each preservice music teachers participated in this study. (See Tables 1 and 2).

Table 1

Focus Groups at Rose Conservatory of Music

Focus Group 1	**Gender**	**Concentration**
Gale	Female	Piano
Rainy	Female	Piano
RongRong	Female	Voice
Focus group 2		
Emma	Female	Voice
Whaley	Female	Voice
Maggie	Female	Music theory
Selena	Female	Piano
Danielle	Female	Voice
Focus group 3		
Annie	Female	Piano
Quinn	Female	Piano
Linda	Female	Piano

Table 2

Focus Groups at Lavender Conservatory of Music

Focus Group 1	**Gender**	**Concentration**
Molly	Female	Pedagogy
Brad	Male	Voice
FangFang	Female	Voice
PengPeng	Male	Voice
Focus group 2		
Yara	Female	Voice
Jenny	Female	Piano
Brian	Male	Piano
Qing	Female	Piano
Focus group 3		
Lee	Male	Woodwind
Emily	Female	Woodwind
Peter	Male	Woodwind
Jay	Male	Woodwind
Tracy	Female	Piano and Voice
Winnie	Female	Pedagogy

Set-up of focus groups. Krueger (2014) emphasized the importance for focus group interviews of selecting places for the interviews with enough space for everybody to sit comfortably. In addition, Krueger recommended that the times for the interview must meet everybody's schedule.

Places. For focus group interviews in Rose Conservatory of Music, the professor offered her on-campus office. It was a quiet place for us to talk, but it became a little tight with more than four participants sitting close to each other. The professor prepared us with enough chairs, and I sat among the group of participants. I placed the video recorder behind my back facing the participants in order to get a clear view of all participants' facial and body expressions. I placed the audio recorder in the middle of the group on the table so I could get the best quality sound.

For focus group interviews in Lavender Conservatory of Music, the professor booked a meeting room in the library for us to talk. It was a quiet place for talking with a big round table. Because the room was too big for us, the participants and I just sat at one side of the table forming a circle, where we could see each other's facial and body expressions clearly and hear each other clearly. I placed the audio recorder on the table in the middle of the group and the video recorder behind my back in a place where I could include the entire group in the video.

Times. In addition to the setting, focus group interviews also require well-planned time arrangements. One week before I flew to China, I contacted each focus group on WeChat, and made sure that everyone was clear about the time and location for their group interview. On December 4, I flew to China from the United States. On December 5, 2019, I arrived in town, and conducted a focus group interview with Group 1

participants from Rose Conservatory, from 3:30 to 6:10 pm (CST). On the same day, I conducted my second focus group interview with Group 2 from 6:30 to 9:10pm (CST). The next day, I finished the third interview with Group 3 from 6:00 to 8:40 pm (CST).

I then flew to the next city. On December 9, I conducted two focus groups with participants from Lavender Conservatory. In the morning, the first focus group interview started at 9:00 am and ended at 12:20 pm (CST). In the afternoon, I interviewed Group 2 participants from 2:30 pm until 5:30 pm (CST). On December 10, I conducted the last group interview with Group 3 from 9:00 am to 12:00 pm (CST).

Group guidelines. I prepared and used the same question list for each focus group (Appendix D). In the beginning of each interview, I distributed the recruitment script (Appendix E) and the consent form (Appendix F) for participants to sign. Before each focus group interview officially started, I introduced myself to them, including my educational background. I explained that the purpose of this study was to hear about their experiences studying in the music education program. I encouraged participants to raise questions if there was any ambiguity. I also set ground rules for the group discussions:

1) We should respect each other's perspectives, there are no right or wrong answers in our conversations;
2) We should keep each other's shared information within the room in order to protect each other's privacy;
3) If anyone felt uncomfortable answering certain questions, that person could choose not to answer or could quit the conversation immediately;
4) If anyone did not want to be audio or video recorded, it is fine with me and I will protect their privacy; and

5) All the data will only be used for academic purposes and will be deleted within 3 years.

I announced the ground rules in the beginning of the focus group discussion and then allowed the participants in the group to discuss whether or not they wanted to make changes. After a five-minute discussion, the group agreed to the rules that I presented.

Interview format. After I gave the group guidelines, I structured the format of focus group interview to be as unstructured as possible. While I had a plan to guide my processes of interviews and search for information in specific areas of conversation, I intended to construct the focus groups to become "friendly chats" (Roberts, 1990). Many unexpected themes emerged within these unstructured focus groups and also various specific individual concerns based upon emerging themes. I tried to be flexible in the strategies of discovery and always be sympathetic.

Transcription of focus groups. I transcribed the audio-recordings and field notes of the focus group discussion first into Chinese after the focus group data collection process. Then I selectively translated certain Chinese transcriptions, mostly quotes of the participants' direct words, into English to present the data for this English-version dissertation. During the process of transcription, I made additional researcher reflective and summative memos to ensure logical thinking and to remind me not to miss any critical details of the data. These memos included journals, keywords of participants' conversations, reflections on my analysis process, and the diagrams of my thoughts. I also kept a document about the process of how I conducted the focus groups, the insights that I obtained in the process of research, the challenges that I have encountered, the solutions I came up with to deal with the specific issues, and suggestions for the future

focus group research in music education. Both researcher reflective and summative memos contributed to my data analysis.

Semi-Structured Interviews

Individual interviews followed three months after the completion of the focus group interviews. After conducting a preliminary analysis of the data from the focus group transcriptions, I found that participants in focus groups could be categorized into three types, based on their prominent role-identity. The first type of participants was those who identified themselves primarily as a music teacher. Participants who viewed themselves prominently as a performer were the second type. The third type was those who neither identified themselves as a music teacher nor a performer.

Recruitment of individual interviews. I planned to pick three participants from each type of participants to interview. After identifying nine potential participants, I chatted with the potential participants through WeChat, sending them the recruitment script (Appendix G) and asking if they were interested in a further one-on-one interview with me. Due to participants' time schedules, I eventually recruited three participants who viewed themselves primarily as a music teacher, one who viewed themself as a performer, and one participant who themself as neither. I emailed these five people the electronic version of the consent form for individual interviews (Appendix H) before the interviews. I then collected signed documents and saved them, password-protected, on my laptop.

Participants for individual interviews. Molly, FangFang, and Gale were type 1 participants, who viewed themselves as music teachers. Molly was a senior student from Lavender Conservatory of Music, with a concentration in pedagogy of music education.

She had abundant teaching experiences in private piano, group music appreciation, theory, and orchestra, and she had finished a two-month student-teaching program at the local elementary school. FangFang was a senior student from Lavender Conservatory with a concentration in voice. FangFang had finished student-teaching as a general music teacher at a local elementary school and also had occupied varied private teaching positions, teaching piano and beginning guitars for beginners, both online and in-person. Gale was a junior student from Rose Conservatory of Music. Gale's concentration was piano. She had been teaching private piano for beginners since she was a freshman, but she had not completed her student teaching.

Whaley represented a type 2 participant. She was a junior student from Rose Conservatory of Music, with a concentration in voice. Whaley had not begun her student teaching yet but had more than six months of piano teaching experience in an off-campus private music studio. Peter was the type 3 participant. He was a senior student from Lavender Conservatory of Music, with a concentration in instrumental music education. Peter had finished student-teaching as an orchestra and ensemble teacher in elementary school for two months. He also had several teaching experiences in private instrumental teaching for beginners.

Set-up of individual interviews. I conducted the individual interviews through the Zoom platform and phone calls instead of traveling again to China, due to the travel restrictions created by the Coronavirus. Three days before our official meeting, the participants and I scheduled an interview time together. I sent a reminder 30 minutes before the interview to confirm that the participants were still available. For the individual interviews, I prepared a list of questions to guide the discussions (Appendix I).

On March 31, I conducted the first individual interview with Molly for around 75 minutes from 4:30 am to 5:45 am (PST). Then, I conducted the second interview on the same day at 5:30 pm with another participant, Whaley. This interview lasted 60 minutes. On April 5, I interviewed the third participant, Gale, for 60 minutes from 5:00 to 6:00 am (PST). Following that, on the same day, I interviewed FangFang for another 60 minutes and Peter for around 50 minutes. After I finished each interview, I downloaded the digital recording to my laptop computer and saved it on a password-protected hard drive and in files on Google Drive. I then transcribed the audio recordings in Chinese and supplemented them in April.

Researcher's Role

I served as the moderator and facilitator in both focus group and individual interviews. I purposely put myself in a less central position than the participants to create a safe, comfortable, and participant-centered environment to encourage interactive discussions. I recognized that I may have had an influence on the conversations during focus groups and interviews. As Krueger (2014) stated, “the researcher’s body language, interview and follow-up questions, behaviors, attitude, tone of his/her voice, and even facial expressions can influence the quality of the discussion just like any other participant who is engaged in the discussion” (p. 80). I therefore attempted to minimize overtly influential mannerisms by maintaining a less dominant position within the conversations. Just listening to the participants’ discussion and giving them space and respect for sharing were paramount. Trustworthiness was achieved by listening to all discussions with an open mind—not objecting to anyone’s opinions—and maintaining objectivity throughout.

I acknowledge my potential research bias because of my personal experiences. I was aware that my experiences of studying in music education programs in both China and the United States could have shaped my expectations in this study. My undergraduate education experience at the Lavender Conservatory of Music as a music education major has given me more knowledge about the cultural setting of Lavender Conservatory of Music than that of Rose Conservatory of Music. Finally, I am aware that my expectations about results from the focus groups and individual interview participants may have influenced my analysis. I noted these expectations in memos about researcher bias in order to maintain an awareness of my bias and to separate my thinking, experiences, and personal feelings from those of participants in the focus group and individual interviews. I wrote journal entries detailing my thoughts and interpretations as they arose throughout the study. These journals served as research memos which helped me to acknowledge my potential bias and interpretations colored by my own experiences or potentially unrealized partiality throughout the study.

Data Analysis Method

I conducted a qualitative content analysis to analyze the focus group and individual interview data for this study. Qualitative content analysis is a research method that is specifically used to explore patterns in text data, such as interviews and focus groups, and to lead to a further examination of the data to explain why these patterns occur in the ways that they do (Morgan & Krueger, 1993). I decided to apply content analysis in this study because the participants used similar Chinese terms and sentences repeatedly in describing the imagined character and role of their role-identities during the conversations. This led me to focus on the patterns emerging in the participants'

conversations and to understand their underlying conventional and idiosyncratic meanings.

According to Morgan and Krueger (1993), quantitative content analysis includes "counts and tabulations of the codes [that] summarize what is known about the data, and the analytic effort typically stops with the presentation of these numerical results" (p. 115). In contrast, counting in qualitative content analysis is a way to summarize the patterns within what is often a unique data set, and which may "lead to the crucial further step of interpreting the pattern that is found in the codes" (Morgan & Krueger, 1993, p. 115). I examined these counts as "pattern detection" to locate the content of the role-identities described by the undergraduates from each conservatory. I completed the content analysis on two levels, based on Morgan and Krueger's (1993) recommendation. At the coding level, I counted keywords and sentences which held the same meanings as the words that participants used to describe their idealized character and role that each of them imagined for themself as an occupant of the music teacher position. At the level of interpreting data, I further examined the patterns of data and interpreted the meanings of the patterns, indicating why these patterns might occur in the ways that they do.

Trustworthiness

I made every effort to ensure trustworthiness throughout the interviews and the analysis of data. Trustworthiness provides credibility in qualitative research (Glesne, 2016) and may be sought through several different procedures. Creswell (2013) suggested "eight methods of establishing trustworthiness such as prolonged engagement and observation, triangulation, peer review or debriefing, negative case analysis, referential adequacy and member checking" (p. 313). For this study, I used the following

strategies to ensure trustworthiness during data collection, analysis, and presentation of the final report of the study.

Triangulation

According to Creswell (2013), qualitative researchers should "locate evidence to document a code or theme in different data sources to triangulate information and provide validity to their findings" (p. 251). In an effort to provide corroborating evidence, researchers seek to make use of multiple yet varied sources (Creswell, 2013). For this study, I triangulated data from six focus groups as well as five individual interviews with different types of participants. In addition to what the participants said, I included my field notes and research journals in the data set.

Field Notes

I made field notes during and right after every focus group and individual interview. These field notes mainly focused on my observations of participants' interactions with each other in the group discussions, participants' key words and direct quotes in both focus groups and individual interviews, and the challenges that I encountered in the investigation. Moreover, I recorded my own reflective thoughts on both how I behaved as a researcher moderating the focus groups and what I have perceived based on the conservations. I employed Krueger's (2014) method of taking field notes (Appendix J), which is characterized by recording quotes on the right side of a piece of paper and miscellaneous notes on the left side of a paper, including details and other rich, descriptive information. Field notes allowed me to go back and locate comments to specific questions and identify key points, notable quotes, and to attach speakers with names more easily.

Research Journals

Although a great many things affect communication in interviews, it is ultimately the researcher's attitude which has the single most significant influence (Morgan & Krueger, 1998). Maxwell (2012) describes reflexivity as seeking to discover how to minimize the researcher's effect on a study. I wrote research journals as research memos after each focus group interview and this continued throughout the data collection and analysis process in order to keep track of questions, insights, and notes. Maxwell (2012) said these "can be used to reflect on one's own goals for research and the role that goals, and personal experiences play in the study" (p. 5).

Ethical Concerns

The U.S.A. Federal Regulations define a human subject as "a living individual about whom an investigator conducting research obtains (1) data through intervention or interaction with the individual, or (2) identifiable private information" (45 CFR 46.102(f)). Whenever a human subject is involved in a research study, ethical concerns arise and require careful attention. Some ethical dilemmas cannot be anticipated, but must be considered and dealt with in some way during the research process. To further plan for solutions of potential conflicts throughout the study, my colleagues, mentor, and Chinese professors provided insight into the process and offered me suggestions as I was preparing my research proposal.

I attempted to anticipate potential ethical dilemmas about this research. I used informed consent, avoidance of harm and risk, and confidentiality as safeguards to protect informants. After participants signed the consent form, I assigned a pseudonym to all participants for confidentiality. Only my advisor and I had access to the data and the

master list of participants. Interview and focus group transcripts and video and audio recordings were stored in password-protected files on Google Drive in my university Google account. I used the video and audio recordings for research analysis with the participants' consent.

"In many respects, the ethical concerns in focus groups and individual interviews are similar to those raised in any qualitative research (Puch, 1986) but some specific concerns generated by focus groups also require attention (Smith, 1995)" (cited in Morgan, 1997, p. 31). Focus groups are unique as a research method because the information is shared not only with the researcher but also with the other participants; there is, therefore, a privacy issue among the participants. Every interaction involves a degree of self-disclosure, that is, "the amount that one reveals about himself in the course of a conversation" (Morgan & Krueger, 1998, p. 90). From an ethical standpoint, a focus group researcher needs to consider what the appropriate level of self-disclosure is, being particularly aware of over-disclosure, where individuals may regret having revealed as much as they did. Morgan and Kreuger (1998) stated that "over-disclosure is an especially serious threat to privacy when there are ongoing relationships among the participants since this information can influence their future dealings with each other" (p. 90). For instance, controversial and emotional topics such as college professors failing to be responsible to students, teacher abuse, physical violence, and verbal attacks may lead participants to unconsciously over-disclose their personal information, which could make them feel regret or stress after discussions for having revealed their feelings to their peers.

To prevent over-disclosure, Morgan and Krueger (1998) suggested the most effective way to deal with this problem is to call attention to this potentiality beforehand. At the beginning of the sessions, I reminded the participants in this study that they already knew each other and that their contact with each other would continue after this session was over. I announced the ground rules in the beginning of the focus group discussion and then allowed the participants in the group to discuss whether or not they wanted to make changes. After a five-minute discussion, the group agreed to the rules that I presented.

Timeline

Morgan and Krueger (1998) ask researchers to consider "big-picture" issues "that not only involve the planning, recruiting, moderating, analyzing, and reporting of the focus groups, but also personnel, budgeting, and timeline" (p. 7). This consideration of the "big-picture" affects the specific decisions that occur at every stage of the research. I, therefore, created a timeline as the big picture guiding this study.

This study began in the middle of July 2018 and lasted through December 2020. I began my preparation of human subjects paperwork for my study between July 2018 to November 2018. I submitted the human subjects paperwork to the ASU Office of Research Integrity in November 2018, and the study was approved in the same month. I then began the writing of my dissertation proposal (first three chapters) between December 2018 and November 2019. I defended the proposal in November 2019.

The data collection began immediately after that, according to the selection screens outlined above and approval by the Independent Review Board (IRB) at Arizona State University (Appendix M). The ASU Review Board required only consent forms

from all participants, not from the Chinese conservatories. I collected data from December 2019 through April 2020 including both focus groups and individual interviews. The data analysis started in May and continued into the summer of 2020, with revisions the following months. The dissertation defense took place in January 2021.

CHAPTER 4

MUSIC TEACHER ROLE-IDENTITY

The purpose of this study was to explore Chinese preservice music teachers' music teacher role-identity. This chapter presents the findings and analysis of data related to the first research question: How do preservice music teachers describe their music teacher role-identity, specifically, their imagined character and role as the occupant of a specific music teacher position?

McCall and Simmons' Concept of Role-Identity

McCall and Simmons' (1978) theory of Identities and Interactions served as the theoretical framework for this study. For the first research question, I used McCall and Simmons' concept of *role-identity* as the theoretical lens to explore preservice music teachers' imaginative view of themselves as a music teacher. (For more details, see the section on Role-Identity in Chapter One.)

McCall and Simmons (1978) suggest that "there is more than a little of the theatrical in ordinary human conduct. Indeed, this idea has been a prevalent theme in symbolic interactionism from Mead's early writings on role down to the elaborate 'dramaturgical' frameworks of Goffman, Burke, and others" (pp. 55-56). Following McCall and Simmons' concept of role-identity, I defined *music teacher role-identity* for this study as "the character and role that an individual preservice music teacher devises for him- or herself as an occupant of a [music teacher] position" (p. 56). *Music teacher position* refers to the *social positions* that preservice music teachers occupy or aspire to occupy related to music teaching, such as private studio teaching positions or group music teaching positions. *Character* refers to the personality, values, and expectations

that the preservice music teacher develops as the occupant of a music teacher position. *Role* is the actions that a person takes to express their unique character in that particular music teacher position.

At the same time, preservice music teachers each hold a *social self* within themselves, which has three parts, also related to theatre: *I, me, and character*. The *I* part of the person's social self—"the self qua performer" (p. 57)—is the performer or actor showing the person is an "active agent of the personality." The *me* part of the social self—"the self qua audience to that performer"—"can profitably be thought of as a very important internal audience of that performer" (p. 57). The *character* part of the social self—"the self qua character"—is "a person with a distinctive organization of such personal characteristics as appearance, mannerisms, habits, traits, motives, and social statuses" (p. 56); the person wants the audience to see the character, not the performer.

Each individual preservice music teacher's agency is a key emphasis of this study. Based on McCall and Simmons' theory of role-identity, on one hand, each preservice music teachers' construct of music teacher role-identity contains the *conventional* content of a specific teacher position. The conventional content of a role-identity often includes the norms, standards, and meanings that preservice music teachers commonly share, understand, and ascribe to that specific music teacher position.

On the other hand, in addition to learning the conventional content of a social position, McCall and Simmons' theory particularly emphasized that each person possesses the agency to interpret the conventional content of that social position, as well as the agency to improvise, adding her own idiosyncratic understanding to that social position, shaping her behavior in that position. Therefore, a preservice music teacher's

music teacher role-identity also consists of idiosyncratic content, which includes the preservice music teacher's individual interpretations that she brings to and creates for the specific music teacher position, based on her own background and personal experiences. The idiosyncratic content reflects this preservice music teacher's own individual interests and concerns as the occupant of that social position.

Presentation of Data

For this research question, I applied a qualitative content analysis approach (Morgan & Krueger, 1993) to analyze the preservice music teachers' interpretations of the characters and roles that they imagined for themselves as occupants of specific music teacher positions. As each individual preservice music teacher's image of the ideal music teacher was for a specific music teacher position, I clarified with these preservice music teachers what they wanted to teach for their imagined future teaching career.

Table 3 shows that the preservice music teachers in both conservatories aspired to occupy either private studio teacher positions, including piano, voice, and other instrumental one-on-one music teacher positions, or both private and group music teacher positions, including general, choral, and ensemble group music teacher positions. Twelve students intended to teach privately, and thirteen students were interested in both types of positions.

Table 3.

Preservice Music Teachers' Intended Music Teacher Positions

Conservatory *(N = 25)*	Private Studio Teacher Positions	Both Private Studio and Group Music Teacher Positions
Rose Conservatory (*N* = 11)	8/11	3/11
Lavender Conservatory (*N* = 14)	4/14	10/14
Total	12/25	13/25

By counting the keywords and sentences (Morgan & Krueger, 1993) that these preservice music teachers used in their descriptions, I detected patterns of data showing the relationship between preservice music teachers' imagined occupation of a music teacher position with their understanding of how they expected themselves to be and act in that position. I extracted the keywords and created the statements based on preservice music teachers' answers to the questions in the focus groups and individual interviews. Examples of questions are: What makes a good music teacher? What do you think a music teacher should know and be able to do? What do you expect students to learn from you and your music classes? What kind of music teachers do you not want to become? What aspect of teaching knowledge and strategies do you expect to improve? (Appendices D and K). To avoid any confusion, I use the term *learners* to represent the preservice music teachers' own students from both private teaching and student teaching in this study. Tables 4 and 6 summarize the preservice music teachers' preferred characters. Tables 5 and 7 present summaries of the ways that these preservice teachers described their imagined ideal music teacher.

Table 4.

Rose Preservice Music Teachers' Keywords for Characters

Keywords	Private Studio Teacher Positions (n = 8)	Both Private and Group Music Teacher Positions (n = 3)
Be respectful (尊重人的)	7/8	1/3
Be responsible (负责任的)	6/8	1/3
Be fair (公平的)	4/8	2/3
Be patient (有耐心的)	4/8	1/3
Be confident (有自信的)	0/8	1/3

Table 5.

Rose Preservice Music Teachers' Comments about Roles

Comments	Private Studio Teacher Positions (*n* = 8)	Private and Group Music Teacher Positions (*n* = 3)
Make learners feel learning music is a way of obtaining happiness; Do not suppress learners' ideas or expressions, but to develop their interests in music	3/8	3/3
Have strong piano or voice performance skills	6/8	0/3
Know varied teaching pedagogies for different types and levels of students and different level of concepts	2/8	2/3
Have knowledge about learners' characteristics; Know effective communication skills with learners for knowledge delivering	0/8	3/3
Have knowledge about the curriculum of voice, piano, and instrumental lessons	3/8	0/3
Know how to transform what I knew accurately to students; Should develop strategies to transform abstract music concepts to students who have different characteristics	4/8	2/3
Have knowledge about the teaching context; communicate with parents	1/8	2/3
Help learners learn music through their own independent thinking	2/8	0/3

Table 6.

Lavender Preservice Music Teachers' Keywords for Characters and Sentences

Keywords	Private Studio Teacher Positions (n = 4)	Private and Group Music Teacher Positions (n = 10)
Be respectful (尊重人的)	3/4	10/10
Be responsible (负责任的)	4/4	8/10
Be fair (公平)	3/4	3/10
Be patient (有耐心)	0/4	4/10

Table 7.

Lavender Preservice Music Teachers' Comments about Roles

Comments	Private Studio Teacher Positions (n = 4)	Private and Group Music Teacher Positions (n = 10)
Play piano, voice instrument and know the basics of music knowledge	4/4	10/10
Know curriculum design and course assessment for private lessons	3/4	7/10
Have varied teaching pedagogies for different types and levels of learners; Know pedagogies that are specific for instrumental teaching	1/4	7/10
Meet learners' needs and characteristics	0/4	7/10
Develop learners' interests in music; Develop learners' creativity, imagination, and critical thinking ability; use music to enrich learners' life; want to guide learners to become a better person	0/4	6/10
Know classroom management strategies and know more about school context	0/4	5/10
Have strong piano or voice or other instrumental performance skills	3/4	0/10

Counts, keywords, and sentences shown in Tables 4 and 5 outline the pattern of preservice music teachers' images of ideal music teachers in the private studio and group music teacher positions. When more than half of preservice music teachers used certain words, I considered these characteristics and roles to be similar to McCall and Simmons' concept of conventional content of role-identity. However, I did not have enough data about the curriculum of each conservatory to be sure that these were common understandings that the program emphasized for these music teacher positions. Preservice music teachers who used these words each gave their own idiosyncratic interpretations to these shared words. Other words in the tables were mentioned by fewer than the half preservice music teachers; these may represent the idiosyncratic content of their music teacher role-identities.

After locating the indicators of the general patterns by these numerical data as shown in the tables above, I provide qualitative data in the following sections, discussing the meanings that underlie these indicators by addressing the first research question: how preservice music teachers described their role-identities (Maxwell, 2010, p. 477). I will first address the characters preservice music teachers described, then the roles.

Character

Character, in this study, refers to the distinctive personality, values, and expectations that a preservice music teacher develops for, or as the occupant of, a specific music teacher position. Character reflects who a person is or would like to be. For McCall and Simmons (1978), *character* refers to who the person is, while *role* refers to what the person does. A person's character consists of many qualities or characteristics. Similarly, a person's role consists of many different actions related to music teaching.

Data in Table 4 and 5 show that preservice music teachers from both conservatories believed that a good music teacher, for either private studio or group music teacher positions, should be respectful, responsible, and fair. These frequently mentioned characteristics might represent McCall and Simmons' concept of conventional understandings about the character of an ideal music teacher that the preservice music teachers learned in their programs. However, some individual preservice music teachers possess different understandings about some of those characters, which might represent their own idiosyncratic interpretations.

Being responsible. A majority of preservice music teachers (10 out of 12 private music teachers and 9 out of 13 group music teachers) alleged that "being responsible" was a key characteristic for a good music teacher to have. Some preservice music teachers defined a responsible teacher as one who plans and prepares appropriately the assigned courses and lectures for learners and is willing to spend time on learner's learning. Molly from Lavender Conservatory described how her pedagogy professor set a positive model for her:

> The professor is always well-prepared with the books, documents, and resources for us [students], and she organizes the courses for all levels of students in the classroom. She cares about students' needs of learning. Whenever she is available, you can find her in the office, and spend time with her to share your ideas.

FangFang, who was also from Lavender Conservatory, on the contrary, learned the value of being responsible from a negative example—her voice studio teacher, who was not punctual and often cancelled her weekly lessons. FangFang said,

> Because I had no learning opportunities, taking classes with the voice teacher, I quit my voice concentration with that voice teacher, while I still remained a music education major. These experiences taught me that a responsible teacher should be accountable. Otherwise, the teacher would decrease learners' interest and motivation for learning.

RongRong from Rose Conservatory demonstrated her understanding that being a responsible music teacher means "the teacher not only takes good care of the students who are 'excellent' but also pay the same attention to the needs of those who are 'less excellent.' A good teacher should be responsible for all, not only a few." PengPeng elaborated that a teacher's responsibility should include not giving up on students. PengPeng explained,

> I once was a trouble-maker in my college one-on-one voice lessons, I did not want to practice. But I am very grateful my voice teacher did not give up on me. Instead, she provided me opportunities to sing, such as participating in singing competitions or giving performances for the public on the school stages. Because of her efforts, I gradually found myself who I really want to be and what I want to do. This experience taught me, as a music teacher, should never underestimate students' potential and never give up on them.

Being respectful. Almost every one of these preservice music teachers (10 out of 12 private music teachers and 11 out of 13 group music teachers) also addressed how crucial it is for a music teacher to respect their own learners. These preservice music teachers believed that a teacher should show learners respect at all times, including tense

moments of conflict; they said that the teacher should never yell or scream at students, not humiliate or berate students in an attempt to get them to behave, and not have a negative attitude toward a preservice music teacher on a consistent basis. Many preservice music teachers reported they learned these meanings of “being respectful” from their unpleasant experiences at college, which made them acknowledge the character that they did not want to be. Emma, Annie, and Dannielle from Rose Conservatory and Jay, Emily, Lee, FangFang, and Brad from Lavender Conservatory reported they had received “teacher abuse,” including verbal abuse and physical violence. Emma, for instance, recalled memories of the studio piano teacher as well as her struggles to be a music teacher herself. She said,

> My piano teacher verbally abused me whenever she felt I did not play the piano well. She would humiliate me by saying, “You should not learn music, not play piano, because you are so stupid, so you do not deserve it.” She [the studio teacher] also physically attacked me. She slapped my face, broke my glasses, and she kicked me whenever she wanted.

Emma was psychologically destroyed by her college piano studio teacher. Because of these experiences, Emma lost confidence in herself:

> I was extremely nervous to see her [the studio piano teacher]; I even cannot fall asleep the night before my weekly piano lesson with her. I was scared. . . . Whenever I played the piano with her, my hands would shake and then I would hear her yelling at me.

Emma felt she needed more time to recover from these miserable experiences and negative feelings. Being a teacher was not a choice for her anymore:

> I am worried that I am going to act like her . . . losing control of myself. . . being a crazy disrespectful and negative teacher for the learners. Therefore, I decided to stop teaching private piano lessons for learners after I took one semester of piano lessons under the piano studio teacher.

In addition to Emma, other preservice music teachers such as Emily, Jay, and Peter from Lavender Conservatory also underwent similar abusive experiences from their ensemble director in the music education program. Emily, for instance, was ranked as the top preservice music teacher among more than 100 peers in the senior class at the conservatory. However, she almost withdrew from the music education program. Emily said,

> I had thought thousands of times to withdraw from the program because of the ensemble director's disrespectful behaviors. If it were not for my parents who gave me the most support and were understanding of what I have been through, I would easily give up because of these experiences. The ensemble director blamed us for not playing well. He would walk out of the rehearsal and disappear to show his anger. He left our whole orchestra group, more than 30 students, seated in the rehearsal room doing nothing. If you contradicted his ideas, he would humiliate you in front of all the classmates until you apologized to him, even if it's his fault or misunderstanding. He loves to extend his hold over students.

These preservice music teachers acknowledged the negative impact that a disrespectful teacher could possibly bring to the learners. As they developed their ideas of being respectful teachers, these preservice music teachers advocated that being respectful should be a two-way street. Brad said,

> All educators expect their students to be respectful to them, so do the learners. A good teacher should strive to build positive, trusting relationships with her/his students. Consequently, teaching could become much more effective when he/she earns a class's respect.

Whaley from Rose Conservatory gave her suggestions,

> Teachers should not blame students, but instead discover how to make students passionate participants in the learning process, such as finding appropriate ways to provide corrective feedback that fosters learners' effort and provides the support necessary for learners to meet both the teacher's and the learners' expectations.

Winnie supplemented with the idea that "being encouraging" could also be a way of showing respect to learners. She gave an example of how she perceived the respect from her professor.

> My pedagogy professor encourages me in this way, you know, not only by saying supportive words, but also taking time to listen to my crazy ideas about teaching. . . . She would not refuse or mock my thoughts, showing disrespect to me. On the contrary, the professor respects me by saying, "Let's try it out and see if it works or not." This is the kind of respect and

> encouragement that came from her supportive attitudes. She made me be braver and more creative.

Being fair. A group of preservice music teachers (7out of 12 private studio teachers and 5 out of 13 group music teachers) emphasized that the character of being fair is important as well, treating learners with equality. Gale, for instance, said,

> It is essential that a teacher takes care of and pays attention to every learner in the class, not just a certain group of students. Being fair is not just about equal distribution of resources and materials to learners, it is also about the teacher's equal attitude of seeing every preservice music teacher as important. If a teacher treated a group of learners super nice but treated another group of learners badly, this would be unequal, not fair.

RongRong and Whaley stressed that "being fair" also is to ensure equity to learners by providing help, care, or resources based on the needs of the learners. RongRong said she learned "being fair" from her own experience as a student, both prior to and after her enrollment of college programs.

> My piano teacher in high school didn't like to teach me. Maybe because I was a slow learner, so she felt I was a burden for her. She always said to me, "You shouldn't learn piano. . . . I feel you are not good at it." That really hurt me. But I like my [college] theory professor because he knows how to react to learners who have different learning abilities. He knows how to meet learners' varied needs because he understands not all students receive and react to information and knowledge with the same speed and at the same level. He did not ignore or purposely make difficulties for

> slow learners, like me. Instead, he always prepared opportunities, such as easier or medium-level questions for us slow learners to answer. If learners gave the right answer, they would feel very proud of themselves. This is really touching. He shows me how to teach effectively and speak appropriate words to show respect to learners and be fair to them in the way they truly expected.

Emily from Lavender Conservatory supplemented her understanding of "being a fair music teacher," suggesting that it also means to balance power between learners and the teacher.

> Most of the time the teacher decides what content to teach and plays a more powerful role in the classroom. However, this does not mean the teacher is the one controlling everything and everybody in the learning settings. If I, as the teacher of the classroom, made a mistake, I would be willing to apologize for what I have done incorrectly. This is a way of setting an example and showing equality in the classroom. Making mistakes is not a scary thing. Refusing to admit a mistake would be scarier than making a mistake. Teachers should not abuse their power to suppress students or to be unfair to students.

Other character qualities. In addition to the qualities of character listed above, these preservice music teachers also emphasized that "being patient" was another preferred character in their images of a good music teacher in private or group teaching positions. For instance, RongRong described this character as part of her private teacher position: "Having patience for learners means a teacher would be willing to spend time

waiting for learners to take their time to figure out the problems.” Linda continued, “Some teachers might feel it is a waste of time to wait or explain content for learners again and again. But I feel it is a way to allow learners to take time solving the problem independently.” Maggie said she learned how to be patient from her own teaching experience:

> At first, I didn’t get why the learners cannot understand those musical theory concepts. When I was at their age, I felt this concept was very easy. So I became a little bit pushy and felt disappointed by these learners. . . . However, I started to think why this happened. Is there anything that I did not teach well? When I reflected about myself, I gradually realized the ways of my teaching weren't clear enough for these learners. I also noticed that not every individual learner learned the concept at the same pace.

This teaching experience taught Maggie that learners possess varied learning ability, and that being patient is an indispensable characteristic in discovering and meeting the different needs of these learners. Additionally, Helena addressed “being confident” as central in her image of a good music teacher.

> I was not confident in my own music teaching because I’m always struggling to get my ideas accurately transmitted to the children. I could tell the children and children’s parents felt I was hesitant when I explained the concepts. This made me feel I was not prepared well enough to be the qualified teacher that I expected. I expected myself to be confident in what I am teaching and what I am doing. I want myself to be accountable.

Role

Besides character, *role* also is an essential component of a preservice music teacher's music teacher role-identity. Role is the actions that express an individual's unique character, what a person does to display their character—who they claim to be. Preservice music teachers in this study shared commonly discussed roles, that is, the behaviors and actions that they believed a good music teacher should be able to do, those that expressed their preferred character of a good music teacher. Particularly, all preservice music teachers identified two aspects of roles that they considered would enact qualities of their imagined teacher character: acting professionally in music and acting professionally in teaching. These commonly addressed terms regarding roles of music teacher, similar to McCall and Simmons' concept of conventional content of the role of role-identity. At the same time, preservice music teachers also discussed their own interpretations regarding each of these roles, that can be seen as their idiosyncratic understandings about the roles of how to act as a music teacher.

Acting professionally in music. These preservice music teachers believed a responsible teacher should be someone who acts professionally in music, having specialized knowledge and skills in music. Their understanding of the necessary level and content of the knowledge and skills, however, varied among individuals, depending on their own interests and concerns about being the occupant of a specific music teacher position.

For instance, a majority of the preservice music teachers who aspired to teach private studio lessons (9 out of 12 private studio teachers) suggested that the knowledge that a good music teacher should have is performance related, such as skills of playing.

These preservice music teachers expected themselves to act as highly skilled performers to give learners a fine private music education. PengPeng explained his understanding: "If a voice teacher sings well, they may or may not be able to teach well. However, if a voice teacher doesn't have sound singing, they definitely do not know how to teach or cannot teach well." Whaley added, "If I am going to teach voice lessons, I must be the top, good performer in the area, I must be proficient in singing and present the passion of performing for my learners. Otherwise, I am not confident in voice teaching." These preservice music teachers set their goals of music education mainly to improve learners' performing abilities, to develop a unique set of performance styles, and to become professional performers.

On the other hand, the rest of preservice music teachers who were also interested in private teacher positions (3 out of 12) and those who occupy or are seeking both group and private teacher positions (13 out of 13) focused more on the knowledge of how to engage learners to actively participate in music activities. This group of preservice music teachers expected themselves to act professionally in music through connecting their own musical abilities and knowledge with their pedagogical skills to ensure that learners experience a fine education. They advocated that it is not necessary for music teachers to become highly skilled performers themselves. Molly said,

> The music teacher is not the center of the classroom. Learners are. Music teachers are not supposed to put all their energy into practicing their instrument or solely focusing on the satisfactions that they obtain from their own music performance. Rather, music teachers have more teaching responsibilities than that to think about and accomplish.

For these preservice music teachers, the goal of music learning went beyond simply performing on the instrument to the development of self-expression, creativity, imagination, and problem-solving skills. Instead of prioritizing the performance aspects of music learning for their learners, these preservice music teachers focused on learners' feelings and emotions (e.g., happiness or disappointment), behaviors (e.g., active engagement), preferences (e.g., musical styles) and development of learners' other abilities (e.g., critical thinking and problem solving).

Acting professionally in teaching. The preservice music teachers' understanding about acting professionally as a teacher also varied based on their ideal teaching positions. For instance, the 12 preservice music teachers who intended solely to be private music teachers discussed the knowledge of pedagogy and teaching skills that concentrated on one-on-one lessons. They did not demonstrate an interest in learning related pedagogy for group teaching. Neither did these preservice music teachers discuss the knowledge of classroom management and related skills. These preservice music teachers seemed not to hold a set of knowledge about learners' characteristics regarding the selections of appropriate learning materials and textbooks for learners and the curriculum design for the teaching practices. Whaley said,

> As a private studio teacher, I have no guidelines or help from the college professors regarding selecting learning materials, or teaching methods. . . . I often made decisions on my own, usually based on my own learning experiences. It is definitely necessary for me to learn how to make materials be supportive for my education goals and most importantly, how I use materials to accomplish my objectives of the course.

In comparison, the 13 preservice music teachers who claimed that they aspired to teach both private and group learners had a broader discussion on the knowledge of teaching. They pointed out the necessity of holding knowledge of pedagogy for both private and group teaching settings. Molly said, “I hope to learn some pedagogical knowledge that is specifically for teaching studio lessons. However, the pedagogy courses that I took in the college program only aimed for group music teaching at K-12 schools.” Moreover, some preservice music teachers (5 of these 13) acknowledged the importance of classroom management knowledge, especially those preservice music teachers who had finished their student teaching at K-12 schools. Winnie said, “A well-managed classroom is the means for preventing problems before they arise, where the teacher sets the procedures showing students what to expect, and where the teacher is proactive.” Brian added, “The music teacher must provide clear direction on everything from how to engage in discussions to when to sing and play in musical activities, to how students can safely express their own feelings without hurting peers.” Some preservice music teachers, like Jenny, shared their failures in classroom management,

> I taught the whole ninth grade music courses for my student teaching. That’s 7 classes per week, I had 50-60 ninth graders for each class. I learned from my teaching experiences that learners would not act the same as what I learned in college or as I expected, especially, when you had such a big group of learners sitting together, whispering with each other. There were always some naughty students in the classroom who would fight back at me, showing how much they were not willing to take the music classes. . . . I was exhausted by that time. My cooperating teacher

> articulated the issues to me, saying, "You are too vulnerable in these ninth graders' eyes. Where's your rules? How do you make things under control?" I then realized that I should set principles before, during, and even after the music class.

Gale also expressed her concerns in classroom management for her private teaching; she expected to learn effective classroom management skills as reliable tools to mediate her frustrations.

> I've encountered some children who did not want to play piano in one-on-one lessons. I noticed these kids would keep using excuses to avoid playing piano. For instance, they would keep talking to me, to disturb my teaching pace; they would keep asking to leave for the bathroom. These little guys are super smart. They would try their best to not do what they do not want to do. Honestly, I have no effective strategies to deal with them, their tricks, so far. I have to know some approaches for coping with these special and unexpected conditions.

Furthermore, a majority of these preservice music teachers (10 out of 13) emphasized that the knowledge of learners' characteristics would help them express their patient and respectful characters. Molly, for instance, suggested observation of learners' habits would help understand their ways of thinking and speaking, which in turn, would help the teacher understand that young learners are not going to talk or behave as adults. FangFang, as another example, encountered a third grader learner who did not want to take music classes. FangFang learned that the role of listening empowers teachers to show a patient character and obtain trust from learners:

> I felt it was very strange for a little girl who insisted on not taking the music class. She'd rather stand in the hallway for 40 minutes but not take the music class. My cooperating teacher did not show much interest and patience in finding the cause. But I did want to find out what happened to this girl. . . . I decided to talk to her and not to push her into the situation that she did not like. While this process took a while, it turned out I won the trust from the girl. She shared her reason for not taking music courses.
>
> The girl said, "The music teacher always yells at me. I do not like her."

This experience made FangFang understand that the impatient attitude and disrespectful behaviors of a teacher would hurt learners' feeling of music. Most importantly, FangFang said if she acted disrespectfully to her students, they might feel isolation and fear, which could translate into lifelong psychological consequences that could manifest as educational difficulties, low self-esteem, and depression. Emma, who experienced teacher abuse and developed a fear of teaching, was an example of such negative learning experiences.

In addition, most of these 13 preservice music teachers (10 out of 13) felt they needed to develop knowledge in curriculum. Molly, Emily, and FangFang, for example, said, "Before teachers teach a class, they must know what content should be taught, what they want the learners to learn, and also what materials should be used." Winnie and Jenny said,

> As school music teachers, we should know how to incorporate national-mandated standards and objectives in curriculum design, and how to develop lesson plans based on the curriculum to ensure those objectives

are taught in the classroom. However, from our music education program, we do not learn related strategies to accomplish these tasks for learners.

Discussion

The data from this study illustrate that each of these 25 preservice music teachers constructed their own music teacher role-identity—an imagined view of self as a music teacher with their preferred characters and roles for the specific music teacher position. In discussing this chapter's data, I primarily focus on the emerging issues that were raised by analyzing these preservice music teachers' music teacher role-identities. I discuss the preservice music teachers' conventional and idiosyncratic content of their music teacher role-identities and their preferred characters and roles that they expected themselves to develop. I then discuss these preservice music teachers' preparations for private music teacher positions.

Conventional and Idiosyncratic Content of Music Teacher Role-Identities

Findings reported in this chapter revealed that each of the 25 Chinese preservice music teachers in this study constructed their own music teacher role-identity—an imagined view of themself, including the character and role that they expected themselves to become as the occupant of specific private and/or group music teacher positions. It is noteworthy that more than half of these preservice music teachers used some similar terms to address their understanding of the characters and roles of what a good music teacher should be, such as "being responsible," "being respectful," "being fair," and "acting professionally in music and teaching."

I considered these common understandings of characters and roles to be similar to McCall and Simmons' concept of conventional content of role-identity. However, I did

not have enough data about the curriculum of each conservatory to be sure that these were the conventional understandings that the programs emphasized for these preservice music teachers. A future study, with more varied sources, including the voices of college professors and cooperating music teachers, and better contextual understanding from examining the curriculum, observing classes, and interviewing faculty members in addition to students, may provide more clear understanding about the conventional content that preservice music teachers learned from each music teacher education program.

Findings of this study, on the other hand, clearly demonstrated that, while these preservice music teachers used similar words, each gave their own idiosyncratic interpretations to these words based on their own background, experiences, and interpretations. This finding aligns with McCall and Simmons' (1978) claims that each individual has the agency to improvise their own role-identities. While they were passively observing and learning the patterns of the social positions of private and group music teachers, these preservice music teachers were also simultaneously shaping patterns of behaviors for particular music teacher positions by their own interpretations of the music teacher positions and improvisations of music teacher role-identities for themselves.

This suggests music teacher educators might help preservice music teachers themselves to recognize that, similar to acting, each of them holds the agency of interpretation and improvisation in developing the character and role of their music teacher role-identity. This individual agency means that each of them would construct a unique music teacher role-identity. While they may share some characters and roles in

common, none will behave the exact same way as a music teacher. Discussion regarding the desirable and undesirable characters and roles that individual preservice music teachers define for themselves as a good music teacher may help them reflect on which of their own and others' interpretations will form their basic image of self as a music teacher. Reflection on their own agency of interpretation may also help preservice music teachers to form the mind-set that they are actively constructing their imagined view of self being a music teacher based on their individual understanding and improvisations, not passively learning to behave only the way they were taught.

Characters and Roles of Music Teacher Role-Identities

This study illustrated that these 25 preservice music teachers were beginning to develop a basic outline of images of themselves as good music teachers, including the characters they wanted to be and the roles they expected themselves to enact. The content of their characters and roles contained some ideas about teaching that came from these preservice music teachers' own learning experiences, both positive and negative, prior to the college program, during their primary socialization. In addition, because my study specifically focused on the ideas that they developed during their college program, many of the imagined characters and roles they described to me were developed during the college program. However, their descriptions of how to enact the roles to express their preferred characters were in vague and ambiguous terms. These preservice music teachers seemed stuck at the superficial level of "technical," "clinical" or "personal" understandings (Stegman, 2007). Their understandings were mainly derived from their own frustrations and failures in applications of techniques and strategies in teaching practices (i.e., the technical aspect of teaching) and those issues that arose from teaching

practices (i.e., the clinical aspect of teaching). In addition, their understandings were based on their own personal feelings, reactions, and responses while teaching, such as the anger they felt when learners were disrespectful, or their disappointment when their cooperating music teachers disagreed with their teaching ideas (i.e., the personal aspect of teaching).

Moreover, these preservice music teachers seemed not to hold a clear understanding about the reasoning behind their teaching actions. Shulman (1987) suggests that teaching "begins with an act of reason, continues with a process of reasoning" (p. 13). He proposes that preservice teachers need to develop a base knowledge of teaching, including "content knowledge," "general pedagogical knowledge," "curriculum knowledge," and "pedagogical content knowledge" (Shulman, 1987) to guide their pedagogical choices and actions. Most importantly, they should know the pedagogical reasoning behind those choices, a rationale for *when* and *why* they should employ *which* teaching methods for *which* specific type of learners.

These findings suggest that these preservice music teachers were in need of help to develop in-depth understanding about how to enact the roles to express their preferred characters. On one hand, they needed to learn the tools—pedagogical choices (Shulman, 1987)—for pedagogical actions from the methods courses, for example, the classroom management strategies, the preparation of active and engaging learning activities, and effective lesson plan writing, etc. On the other hand, these preservice music teachers needed to form their rationale of pedagogical reasoning (Shulman, 1987): why they make certain pedagogical choices in each situation. Discussion and reflection on their own teaching practices may lead preservice music teachers to think beyond the behavioral

changes to the “critical” domain of teaching (Stegman, 2007), which includes discussion of “social and political assumptions; issues of power, ownership, control, etc.” (Stegman, 2007, p. 69) that impact their teaching practices.

Music Teacher Role-Identity for Private Music Teacher Positions

Findings in this chapter revealed that the 25 Chinese preservice music teachers’ early teaching experiences and aspirations for future music teacher positions were not limited to the group music teacher positions at K-12 schools, teaching general, choral, or ensemble group music courses, but also included private music teacher positions. All 25 of these preservice music teachers had taught, and planned to continue to teach, one-on-one music lessons for learners on piano, voice, or other instruments. Findings of this study suggest that the situation in China is similar to Bouij’s (1998) findings that, in Sweden, more job opportunities exist for private teacher positions than school music teacher positions; private music teacher positions serve as “a counterpart to the [government-run] musical school system” (Bouij, 1998, p. 27).

However, these data contradict the educational goals of China’s Ministry of Education. In 2001, the Education of Ministry published the national standard of curriculum for music education program at college, *The National Higher Education Institution Music Education (Teacher Education) Undergraduate Degree Curriculum Guidance* (《全国普通高等学校音乐学（教师教育）本科专业课程指导方案》, Abbreviation: The *Guidance*, Appendix L) , to foster large numbers of well-prepared music teachers, that is, the human resources needed for elementary, middle, and high schools. This standard national curriculum for universities, therefore, does not include any curriculum or requirements for teacher preparation for private music teachers.

Although all 25 preservice music teachers in this study intended to hold private music teacher positions for part or all of their careers, they did not receive any formal education in private music teacher preparation. These preservice music teachers learned to be a private music teacher only through their personal learning and teaching experiences as part-time studio teachers, teaching private lessons for beginners on piano, voice and other instruments, either at private musical training organizations or at learners' homes. They wished the music education program would prepare them not only as a group music teacher for K-12 school music education, but also as a private music teacher for individual musical lessons.

Policy makers and music teacher educators should reexamine the goals of music teacher education in China: whether the teacher education curricula match the job opportunities available to the graduates. According to official reports, music education undergraduates in China often have few possibilities to obtain group music teacher positions at K-12 schools. For example, the Central Conservatory of Music's 2019 Graduate Employment Quality Report showed that only 4% of its music education undergraduates (2 out of 45) successfully signed contracts with either K-12 schools or another type of educational institution, while 60% of its music education undergraduates (27 out of 45) applied for master's degree programs after college graduation. No records showed whether or not the rest of the undergraduates (16 out of 45) found a teaching job, applied for graduate school, or changed to other occupational areas. Similarly, Sichuan Conservatory of Music reported that only around 37% music education undergraduates (around 71 out of 189) in 2019 found teaching jobs after college graduation, and most of

these students worked as private music teachers at music teaching organizations (2019 Graduate Employment Quality Report of Sichuan Conservatory of Music).

These data from the conservatories are supported by the large interest in China from people wanting to take private lessons. Approximately 40 million learners (including both children and adults) are taking piano lessons, about 80% of all the piano learners in the world (Sixiang Studio, 2020). Private music teaching for instrumental learning, such as piano, strings, voice, guitar, and other instruments, is increasingly in popular demand. Private music teachers may form a private studio for themselves, go to learners' homes. Another way for private music teachers to teach is to join one or more private fine arts or music training institutions. These institutions hire different types and numbers of music teachers; depending on the size of the institutions, some may hire 10 to 50 and others may hire 100 to 200 music teachers. The institution finds and assigns learners to these teachers. About half of these institution-based music teachers are music students in education or performance majors at different conservatoires of music or collegiate-level music programs. Many music students often find a teaching job early in the program through private training institutions.

Together, these data suggest that policy makers and music teacher educators carefully consider changes that could be proposed to reform the curriculum to prepare music education majors to develop confidence in the character and role of the private music teacher they want to become.

CHAPTER 5

THE CONSTRUCTION OF MUSIC TEACHER ROLE-IDENTITY

Chapter Four explored 25 Chinese preservice music teachers' music teacher role-identity—the character and role they imagined becoming as occupants of a specific music teacher position. In this chapter, I used McCall and Simmons' concept of the *dynamics of interactions* as the theoretical lens to discuss the findings related to the second research question: How do Chinese preservice music teachers construct their music teacher role-identity during secondary socialization?

McCall and Simmons' Concept of the Dynamics of Interactions

McCall and Simmons (1978) defined role-identity as "the character and the role that an individual devises for himself as an occupant of a particular social position. More intuitively, such a role-identity is an imaginative view of himself *as he likes to think of himself being and acting* as an occupant of a particular social position" (p. 65). Like other symbolic interactionists, they believed that a person's role-identity develops through social interactions with others. Specifically, the person engages in two types of interactive processes to construct the content of his or her role-identity.

Cognitive and Expressive Processes

First, the person engages in *cognitive processes* for interpreting another's role, through the perceptual processes of role-taking and improvisation. Based on what the person perceives and interprets from the other's role, the person cognitively improvises an imagined role-identity for themself. Second, the individual participates in *expressive processes* in a particular interaction to enact their improvised role-identity as responses to others. These expressive processes often take place through *negotiations* with important

others, as well as with oneself, regarding one's role-identity. McCall and Simmons identified these important others as *audiences*, those "whose evaluations and appraisals of this role could be expected to count" for the person (McCall & Simmons, 1978, p. 75).

Generally, one's role-taking and role-improvisation are both perceptual cognitive processes—they happen in the person's mind. When a person experiments in action with their imagined role-improvisation and in negotiations with important audiences, that is an expressive process.

Negotiations

It is possible that audiences may or may not "read" the person's expressive enactment of their role-identity as the person intended it; they may or may not accept the person's character and role or believe the person is the type of person they claim to be. In these cases, both the person and the others engage in negotiations for some sort of compromise, "each acceding somewhat to the other's demands, though seldom in equal degree" (McCall & Simmons, 1978, pp. 136-137). The negotiations for compromises can take place both consciously and unconsciously, by either the person or their important audiences, whom McCall and Simmons, drawing on language from the theatre, often call *counterroles*.

McCall and Simmons (1978) believe negotiations have two stages. One is for both people to agree on the social positions that each person selects to respond to the given situation. After both parties agree, for example, that in this situation, the preservice music teacher is enacting their music teacher role-identity, they proceed to the next step of negotiation, which is to negotiate the specific shape and content of each person's claimed role-identity.

Any negotiation requires "not one but two bargains to be struck in this connection, one with oneself and one with alter [the other]" (McCall & Simmons, 1978, p. 138). On one hand, the person must reconcile their improvised role-identity through interaction with the audience's demands and expectations. On the other hand, the person must reconcile the role-identity they improvise for themselves with the demands of their own interests and preferences. (For more details, see Chapter One, the section about the Dynamics of Interaction).

In Chapter Four, I presented the characters and roles of the music teacher role-identities that 25 preservice music teachers imagined for themselves for specific music teacher positions. In this chapter, I explain how the preservice music teachers cognitively constructed the content of their music teacher role-identity, and how they expressively negotiated the content of their enacted role-identity with themselves, as well as with other important audiences, in the process of forming the role-identities described in Chapter Four.

Cognitive Role-Taking and Role Improvisation

I found that these 25 preservice music teachers identified two types of college professors and cooperating music teachers as role-models that facilitated their role-learning experiences. Specifically, they concentrated on two qualities of role-taking from observing these role-models: (1) general observations of their characters—who they were, and (2) specific observations of roles—what they did to express who they were as the unique occupant of a specific music teacher position. These role-takings from observations became sources for preservice music teachers' improvisations of their own music teacher role-identity.

College Professors

Preservice music teachers in this study identified both their studio teachers and pedagogy professors as the role-models in the music education program, whom they often observed and interacted with for role-taking. On one hand, these preservice music teachers were interested in observing both studio teachers and pedagogy professors' attitudes, values, appearance, personalities, and educational goals—the characters of these role-models that expressed who they were. Qing, for instance, observed from her college piano studio teacher how to be responsible. Qing described her piano teacher: "She is responsible in the way that she would be willing to spend time on helping me to overcome struggles and challenges, giving me suggestions, guidelines, and also showing care for other students." FangFang understood the meaning of "being responsible" by observing a negative role-model, that her voice studio teacher was not punctual and often deprived her of learning opportunities for his own sake. Both Qing, FangFang, and other preservice music teachers in this study observed both desired and undesired aspects from their role-models, and interpreted what they selectively perceived from their own experiences. Ultimately, these preservice music teachers internalized their understanding about who they would like or not like to be, which became sources of improvisation for their own role-identities.

On the other hand, the preservice music teachers observed their studio and pedagogy professors' roles, as role-models for learning behaviors to express their desired characters. Specifically, these preservice music teachers displayed interest in the different roles of studio teachers and pedagogy professors. For studio teachers, the preservice music teachers emphasized observing their musical ability, as well as teaching

approaches specifically for one-on-one private teaching. However, no preservice music teachers reported that they were satisfied with learning studio teachers' roles. Whaley and many other preservice music teachers said they wished to observe how the studio teachers instructed a private lesson for learners who had no piano or vocal experiences; how to deliver concepts in an accurate and effective manner; how to select repertoire for different levels of learners; and how to apply classroom management skills for different teaching contexts. However, "what they [studio teachers] taught is all about how to improve our own instrument performance ability as a performer, not to teach us how to teach others," Gale said. She continued, "While I am interested in becoming a group music teacher for local school music education, I still want to learn to be a private studio teacher. However, comments from the teacher were all about how you play, not how you teach." Whaley added:

> It seemed to me, we [music education majors] were trained to be piano or vocal performers rather than music teachers for piano or vocal teaching. When I was teaching piano lessons for young learners, I struggled to communicate with them by using the most efficient and appropriate ways to help them accomplish the goals of learning. . . . How to work with learners' parents is another big challenge for me. I wished to learn strategies from my own college studio teacher that can show me how to do it correctly and efficiently.

From their pedagogy professors, these preservice teachers emphasized role-taking focused on how the pedagogy teacher worked with groups of learners. They expected to observe how the pedagogy professor acted as a group music teacher working with

different types and levels of learners for school music education, how to employ strategies for coping with various classroom issues, and how to engage learners in active and creative learning activities, providing opportunities for learners to apply and practice what they learned. The preservice music teachers found, however, that instead of demonstrating these strategies or providing opportunities to practice teaching, the pedagogy professors often lectured about theory throughout the courses. Brian commented, "What we learned was all theoretical but not practical. It is superficial, abstract, and incoherent knowledge that we cannot apply in teaching activities." Molly and FangFang said,

> The course contents were mainly about the histories of varied teaching methods, such as where the Orff and Kodály methods came from, and the basic teaching philosophies of these teaching methods, such as learning by singing and playing. We [music education majors] had not experienced these strategies personally in the course.

For those preservice music teachers who entered into the schools and began student teaching, they reported that they were challenged to employ the pedagogical content that they learned from the pedagogy courses to real school teaching because it was not adapted for Chinese students and the school settings. Winnie explained,

> Those methods such as Kodály and Orff musical activities that we learned were suitable only for smaller size of group teaching, such as for 10 to 20 students in the classroom, and it would be applicable only when the teaching settings have supportive space, instruments, and needed set-ups. However, I often teach at least 50 students per music class. I am

> challenged to overcome various unexpected issues that might occur in the classroom. If I do those Orff and Kodály musical activities, while I can split the group to 4 to 5, or 2 to 3 smaller groups, it is still a huge challenge to take care of everyone in each group and to finish the content and achieve the educational purpose of the class successfully. Especially, for most cases, the space and equipment in schools are not in the best condition. That somehow becomes another obstacle for me to offer fine music teaching for students.

These preservice music teachers' descriptions expressed they did not obtain role-taking experiences from their college professors to help them learn roles for either private lessons or group music teacher positions.

Cooperating Music Teachers

The preservice music teachers from Lavender Conservatory of Music had participated in student teaching at K-12 schools and also perceived their cooperating music teachers as role-models for role-taking. The preservice music teachers from Rose Conservatory had not begun their student teaching yet.

Similar to role-taking from college professors, Lavender Conservatory preservice music teachers also observed the general *characters* that the cooperating music teachers demonstrated, such as their personalities, values, and attitudes towards being music teachers in elementary, middle, or high schools. At the same time, these preservice music teachers conducted more focused observation of their cooperating teachers' *roles*—how these cooperating teachers coped with actual groups of learners within their specific school contexts. For instance, they observed how cooperating music teachers

incorporated national standards with their lesson plans, how they accomplished their teaching goals, how they evaluated learners' learning outcomes, and how their teaching was evaluated by the school. These preservice music teachers said they have used what they observed from the cooperating music teachers to shape their own improvisations of music teacher role-identity. Qing, for instance, modified her understanding about the roles of school music teachers to evaluate group learners' learning outcomes. Compared to the cognitive role-taking from the pedagogy professors, these 14 preservice music teachers expressed that their cooperating teachers helped them more in expanding the breadth of their understanding about the roles of group teachers. They perceived cooperating music teachers as the insiders working in the school system who provided a model of roles that were practical for them to learn and use to improvise for their own roles.

Expressive Negotiations with Audiences

At the same time as these 25 preservice music teachers were engaged in the cognitive processes of role-taking and improvising their role-identities, they also experimented expressively with their cognitive improvisations by enacting a role or character based on their own interpretation of the role-identity that the other person was expressing or enacting. Data from this study show that the preservice music teachers interacted with four groups of people when enacting their music teacher role-identity; they identified these other people as important audiences who facilitated their construction of music teacher role-identity. These audiences included 1) the studio teacher, 2) the school cooperating music teachers, 3) students' own learners, and 4) learners' parents. At the same, the preservice music teachers' "me" part of their "social

self' — "the self qua audience to that performer"—always evaluated their own performance of their music teacher role-identity and others' reactions and responses to it. In this section, I discuss the 25 preservice music teachers' expressive negotiations with their important audiences, and with themselves, that shaped the content of their music teacher role-identities.

Studio Teachers

These 25 preservice music teachers perceived their studio teachers not only as role-models facilitating their role-taking experiences, but also as important audiences whose evaluation and appraisals of their enactment of their music teacher role-identity mattered. They each seemed to view their studio teacher as a *legitimate authority* (McCall & Simmons, 1978), acting as a representative of the studio teaching profession. Preservice music teachers desired to hear comments, feedback, and advice from their studio teachers regarding their own characters and roles as occupants of a private studio teacher position.

However, findings suggested that the studio teachers and preservice music teachers failed to build shared understanding about the preservice music teachers' enacted role-identity in the studio course, neither did they agree about the role-identity the studio teacher should enact. The preservice music teachers reported that most of their studio teachers interpreted the preservice music teachers' social position as learners developing instrumental skills, and the studio teachers interpreted their own social position as the performance teacher helping students with instrumental or vocal performance. Most preservice music teachers reported that, although they wanted to improve their performance ability, they still expected the studio teachers to perceive their

social position as preservice music teachers those who were learning to teach. These divergent interpretations and desires regarding the role-identity of each party engaged in the studio lesson hindered both from proceeding to the next step, negotiations for shaping and modifying the preservice music teachers' music teacher role-identity for private studio positions.

When both parties failed to "read" each other's role-identity as they intended them, negotiations occurred for some sort of compromise. Preservice music teachers reported that they often became the person who made compromises with the studio teachers, shifting their focus from modifying their characters and roles as a private studio teacher to developing their performer role-identity instead; they increased practice time and focused on improving their performance skills, to satisfy the requirements of their studio teachers.

However, when a preservice music teacher *perceived a discrepancy* (McCall & Simmons, 1978, p. 87) between their imagined music teacher role-identity as a private teacher and their actual role-performances in the teaching settings. The preservice music teachers reported that they often felt their own teacher role-performances either diverged from their own expectations and standards for themselves, or from the social expectations of others, such as their own learners or parents. FangFang, for instance, felt that she had failed to adequately meet her self-expectations when teaching one-on-one piano lessons for beginners.

> I acknowledge that I did not transmit ideas adequately and accurately to learners and was not able to organize my own teaching and frame the proper content and discourse for teaching. This bothered me for a long

> time because I do not know how to improve myself to be proficient in these skills.

Linda described ways her own teaching diverged from learners' parents' expectations.

> I wanted to practice the learner's problem-solving ability by having the learner figure out the fingerings and keep the tempo independently. I did not provide a model of playing because I did not want the learner to mimic my playing. However, the learner's parents complained about my method and felt I am not a qualified music teacher in their eyes.

These preservice music teachers urgently yearned for role-taking opportunities for the private studio teacher position, and they felt studio teachers should be the ones to help them. When they failed to receive desired help from studio teachers, they did not try to explain to their studio teachers what they wanted; however, they expressed their disappointment in the interviews with me. PengPeng, for instance, complained, "While I like vocal performance, like singing, like to practice and improve it, I also want to learn how to be a vocal teacher in this program. I am disappointed that I did not get any teacher preparation for that from my vocal studio teacher nor the program through any curriculum."

Cooperating Music Teachers

The 14 preservice music teachers from Lavender Conservatory had participated in student-teaching at K-12 schools. They perceived their cooperating music teachers as important audiences whose evaluations of their enactment of music teacher role-identity should be taken into consideration. These preservice music teachers' descriptions showed they frequently engaged in negotiations with their cooperating music teacher, regarding

various disconfirmations that they received from the cooperating music teachers about the character and role of their group music teacher role-identities.

These disconfirmations often concentrated on their teaching roles, including the planning individual lessons, application of pedagogical strategies, assessment, and educational goals for music teaching and learning. PengPeng, for instance, was evaluated by his cooperating teacher as failing to design high-quality lesson plans for the elementary learners. He negotiated with the cooperating music teacher to comprehend the issues of his roles and to help shape certain content of his role as a group music teacher.

> The cooperating teacher talked to me about how she felt about my lesson plans, saying I was not clear about how to connect each step of teaching sequences smoothly. She suggested that I say certain words or do some actions. . . . The cooperating teacher also showed me some examples of how to incorporate the national standards into my teaching. I felt she was right about me, so I revised my lesson plans based on her suggestion, and I thought more clearly about the process of teaching . . . to modify my teaching.

Some undergraduates' own beliefs about music teaching were disconfirmed by the cooperating teachers. Molly, FangFang, Brad, Emily, and Winnie imagined that their music classes should be creative and imaginative, and that the standards for evaluating learners' learning outcomes could be diverse. However, their cooperating teachers told them that the standard that the school used to evaluate music teachers' accomplishments was to teach regulated book-songs and to ensure that every learner could sing them. Molly tried to negotiate with her cooperating music teacher, expressing her concerns

about the evaluations for learners' learning outcomes, because she wanted the teacher to agree on her creative method of teaching:

> I talked with the cooperating music teacher, saying that I strongly disagree with the evaluation of learners' learning outcomes, which is simply having them sing book-songs. I asked her questions, such as, "What about some learners who do not like to sing but do other types of musical playing?" I shared my understanding that the ability to sing, learners' musical behaviors, does not mean the learner learned music, nor that they are musical, and they enjoyed [music]. I proposed the idea to offer musical activities, such as to have learners be creatively engaged in the learning by playing. I also proposed other methods to evaluate learners' learning outcomes, rather than just based on how they sing or play the instrument. The cooperating music teacher listened to my thoughts. She said "The school regulates the quantities of teaching content and decided to evaluate learning outcomes by testing the learners' singing or playing. This is also the way they evaluate the success of teacher performance. For instance, if any one of your students cannot sing a song that you are supposed to teach them, you will be evaluated as a low performance teacher. So, if you add more musical activities into teaching which are not about teaching them to sing the regulated songs, this might make you fail to finish the quantities of teaching, and the learners cannot sing the required songs. If so, you will be seen as a failed teacher by the school." It seemed to me that I had no

other choice but to follow the rules that the cooperating music teacher told me.

Like Molly, other preservice music teachers from Lavender Conservatory also felt aspects of their imagined ideal music teacher were inappropriate or unacceptable in the cooperating music teachers' eyes for real classroom teaching. While they were discovering the world of music teaching in an authentic way, the 14 preservice music teachers had to engage in expressive negotiation processes with their cooperating teachers, as well as with themselves, about which parts of their music teacher role-identity they would keep and which parts they would adjust to meet the cooperating teachers' requirements and the needs of the situation. Some of the preservice music teachers, such as Emily, FangFang, and Brad, said, "We were consistently making trade-offs between the questions, 'What is expected in this context?' and 'What kind of teacher do I insist on becoming?'" These negotiations motivated these preservice music teachers to think, "Am I truly interested in becoming a group music teacher in K-12 schools?"

Learners

The third important audience that all 25 preservice music teachers used to negotiate their developing music teacher role-identity was their own learners from private teaching; the 14 who had completed student teaching also negotiated with the learners in group teaching settings. The findings showed that, during their authentic teaching experiences, the preservice music teachers were experimenting with their music teacher role-identity as private teachers or student teachers at K-12 schools by actively negotiating with their learners and themselves.

The preservice music teachers in this study wanted to see themselves from the learners' eyes to confirm whether or not they were expressing the *character* and *role* of the music teacher they imagined themselves to be. Negotiation with learners became an essential way to help these preservice music teachers reflect on their own teaching and modify their music teacher role-identities. These preservice music teachers were negotiating with learners to evaluate the learners' reactions and response, as well as simultaneously reflecting on their own enactment of their music teacher role-identity and negotiating with both the "I" and "me" of their social self. These negotiations with learners and with themselves drove these preservice music teachers to consistently have conversation within themselves to answer the questions, "What should I do or change in my teaching to meet the needs of the learners and to keep everybody satisfied?" and "What parts of my teaching are negotiable?" All these internal negotiations led the preservice music teachers to modify their improvisations of certain parts of their music teacher role-identity to keep everyone satisfied.

Winnie, for instance, set her own practice goals for piano learners: "If piano beginners want to have a strong foundation, they need to spend an amount of time on practicing the basics such as fingerings, scales, and tempos. My standard is one-hour daily practice." However, Winnie found that few learners could reach her required practice goals. She said, "I found young beginning learners are not interested in this daily practice. They would feel bored practicing the fundamentals every day, repeating the scales, the hand gestures, and the basics again and again for one hour daily." Therefore, Winnie negotiated with her learners through bargaining back-and-forth with them.

> I tried to have both of us make compromises, otherwise we are not going to make any progress. I do not want to push them because this will not make these children love music from their own heart. I tried to test the boundaries, the limits of these children, by lowering mine. I asked them, "What about practicing 20 minutes for the fundamentals every day and then you can play this or that piece that you like to play?" If the children agreed, we followed this plan for a while until they felt 20 minutes was not too long to stand anymore. I would check their feelings consistently and appraise their endeavors in practicing. Later I would suggest increasing the children's practice time more and more, . . . more toward my goals.

However, some preservice music teachers in this study were not always clear about their own boundaries for negotiating compromises. For instance, Jenny expressed her concerns about failing to manage the classroom for a group of learners: "I did not know to what degree or how much autonomy I should give to the learners. The class was a mess." It seemed that while some preservice music teachers were trying to act as the *legitimate authorities* in their interactions with learners, their inexperience with negotiations sometimes allowed learners to challenge them. As preservice music teachers were in the process of learning about negotiations for modifying their own music teacher role-identities, Molly raised questions for herself and for the others in her focus group who were in the process of exploring what is worth insisting on and what is possible to negotiate.

> We [music education students] disagree with many aspects of our studio teachers or school cooperating teachers' behaviors, values of teaching, and attitudes of being a teacher. We despised their traditional, non-creative teaching approaches. We disliked their ways of evaluating learners' learning outcomes and teacher effectiveness. But, have we ever thought or wondered, are we going to be just like them? I wonder if these teachers once were us, who had their own creative ideas for teaching, who were passionate to be a good music teacher. But after they entered into society, interacting with the surroundings more and more, they learned to compromise and to lower their limits more and more for the needs of the context. Eventually, they became the types of teacher we do not like. So, the question for us, are we going to become just like them?

When Molly said this in the focus group, the other students were silent and did not respond. It would be interesting to know if other students agreed with her, or if they had not thought about that.

Learners' Parents

In their positions as private teachers, these preservice music teachers counted learners' parents, especially those of young learners, as an important audience because they felt parents played an important role for both themselves and their learners. Preservice music teachers in this study described the relationship among themselves, learners, and learners' parents as a triangle: The music teacher (the preservice music teacher) was the facilitator of music teaching, learners were the recipients of music learning, and parents, as the preservice music teachers described them, played a double

role, supporting both their children's musical learning and the undergraduates' teaching. Parents participated in their children's music learning by contributing time to supervise their home practice. Gale described her experience.

> While I teach the learners to play piano, their parents also voluntarily became a learner of my lesson as well. Parents tried to learn musical concepts along with their kids, such as fingerings, rhythms, tempos, because they sometimes need to re-teach their children at home. Parents knew that their own children were too young to memorize all the key concepts taught in weekly lessons. Parents, therefore, learned these concepts to be a reminder for their kids whenever their children needed it. Parents would spend time accompanying their children's daily practice, sitting next to the kids, watching them play. While parents may not be able to play the piano on their own, they understood the concepts better than the little ones, so they corrected children's fingerings, rhythms, or re-explained some music concepts to their children.

On the other hand, parents also played a role as evaluators, assessing the preservice music teachers' teacher role-performance. The preservice music teachers described parents who chose to sit in the studio along with their children in weekly lessons, listening to the teacher's teaching and observing how their children reacted to the teacher's teaching. RongRong said,

> Everything I perform in the lesson—such as the ways I communicate with the kid, teach the content and explain the concepts, demo the piano playing or vocal singing, and my feedback toward kids' performance—

> parents evaluated all of my performance. Moreover, parents would use their evaluation to determine whether or not their children have learned things from me, whether or not I am effective and capable of teaching, and whether or not they want to continue paying me as the music teacher for their kids.

When entering negotiations with learners' parents, individual preservice music teachers perceived their position in this relationship differently. Some preservice music teachers thought that learners' parents had more power than they did to shape the nature and course of their interactions. RongRong, Gale, and Qing, for instance, viewed learners' parents as being in a more authoritative position; they weighed parents' comments toward their music teaching more than those of learners. These preservice music teachers negotiated the content of their music teacher role-identity more often with parents and modified it to meet both parents' and their own needs. For instance, RongRong once insisted it was more important to develop learners' interests in playing piano, rather than putting too much pressure on learners, such as requiring them to practice two hours per day. She believed the purpose of learning music for learners was not simply to pass tests but to enjoy it from the bottom of the learner's heart. However, RongRong said, "The parents expected me to train their children to participate in piano competitions and to pass examinations. That is the parents' goal for their kids' piano learning. I had to go with it. Otherwise, I was not the type of the teacher they wanted to hire anymore."

However, some preservice music teachers such as Linda, Emily, and Molly did not take parents' negative feedback as correct. They positioned themselves in a more powerful position in their interactions with parents, as they believed parents were not professional music teachers, nor were their comments appropriate. For instance, Linda received some very negative feedback from a parent who disagreed with her teaching method. Linda said,

> I had the kid learn to play the G scale, and I taught her the sharp. I expected her to figure out the fingers by herself. You know, I expected to practice the kid's problem-solving ability. I believe she can do it. However, the kid's mom urged me to give a model-playing first. I explained to the mom that I do not want the kid to mimic my playing, I wanted to let her try first. But apparently, the mom did not buy it. After the class finished, the parent went to the administration office and complained about me by saying, "This teacher does not know how to teach. . . . I want to find another piano teacher for my kid."

Discussion

The data from this chapter illustrate that each of these 25 preservice music teachers constructed their own music teacher role-identity as the occupant of a specific music teacher position through both the cognitive processes of role-taking and role improvisations for self, and the expressive processes of enacting roles and negotiating with important audiences. In analyzing this chapter's data, I discuss issues related to the preservice music teachers' cognitive role-taking and role improvisation and their expressive negotiations for music teacher role-identities construction.

Cognitive Processes of Music Teacher Role-Identity Construction

Role-taking and role improvisation. According to McCall and Simmons' theory, role-taking and role improvisations are the essential cognitive processes that a person engages in to interpret others' roles and, in turn, to help improvise their own. Findings of this study illustrated that these 25 preservice music teachers had engaged in the processes of cognitive role-taking from their role-models, including studio teachers, pedagogy professors, and cooperating music teachers. They each observed their own selected characters and roles from these role-models, and then used what they perceived to improvise in their minds the content of either their private or group music teacher role-identities.

These preservice music teachers reported that their role-models (especially their studio teachers and the pedagogy professors in their college programs) often failed to demonstrate the characters and roles that they expected to learn. The problem might be the inappropriate role-models that preservice music teachers picked to observe, or the ineffective modeling approaches that role-models provided.

For instance, all preservice music teachers expected to observe pedagogical roles from their studio teachers, to teach them how to be a private music teacher teaching individual studio lessons. However, their studio teachers provided them the models of how to become a better performer. Similarly, these preservice music teachers expected to observe their pedagogy professors' roles related to how they would instruct a general music or an ensemble course for school group learners. However, the pedagogy professors mostly modelled lecturing about the concepts and histories of the teaching methods, instead of having preservice music teachers truly experience the pedagogical

strategies and methods as a group of learners. The preservice music teachers' unfulfilled role-taking experiences may possibly explain why they improvised vague and ambiguous cognitive understandings about the roles they intended to enact to express their preferred characters as music teachers (as discussed in Chapter Four's discussion section). To develop their skills in role-taking, these preservice teachers seemed to need more role-models, instruction in private teaching methods and better instruction in group teaching methods.

Role-models. To assist preservice music teachers with more satisfactory role-taking experiences, I suggest that music teacher educators increase opportunities for preservice music teachers to observe more varied private and group music teacher roles, through in-person or video observations (Isbell, 2009; Schmidt, 1998). This might allow preservice music teachers to have a greater number of role-models, other than their studio teachers and pedagogy professors, to observe for both teacher positions. It might also enable them to observe and develop insights about roles of different pedagogical choices, pedagogical actions, and pedagogical reasoning from these various role-models, to better meet their own interests of role-taking. As McCall and Simmons stated, the accumulation of many role-taking experiences with various roles is the way to improve people's accuracy, breadth, and depth of role-taking ability. If preservice music teachers have an increased number of role-models for cognitive role-taking for both types of teacher positions, they might develop more in-depth understanding about the roles they intend to enact to express their preferred characters.

At the same time, the findings showed that these preservice music teachers had specific interests in role-taking for private music teacher positions. To meet their own goals of learning the pedagogical roles, including the pedagogical choices, actions, and reasoning of a private music teacher, these preservice music teachers identified their studio teachers as their role-models for role-taking experiences. As these preservice music teachers failed to observe these expected roles from their studio teachers, questions were raised: Are the studio teachers the most appropriate role-models to support preservice music teachers' role-takings of pedagogical roles for teaching different levels of private music learners? What are the responsibilities of studio teachers? If the studios teachers are not responsible for the pedagogical training for preservice music teachers, I suggest, as discussed in Chapter Four, that policy makers and music teacher educators carefully consider changes that could be proposed to reform the curriculum for facilitating preservice music teachers' cognitive role-taking experiences to improvise a much clearer image of self-as-private-teacher that they expected to become.

Methods course for private teaching. In Chapter Four, I showed that all 25 preservice music teachers in this study were involved in teaching private lessons, but they did not have the opportunities to learn the roles of private music teacher positions. Barresi (as cited in Boardman, 1990, p. 737) stated that "the method course is considered the heart of the curriculum, the place where a synthesis of learnings acquired elsewhere in the educative sequence should occur, where a wedding of the theory and practice must be achieved." Because all 25 preservice music teachers in this study intended to teach private lessons for at least one part of their future career, I recommended an offering of a pedagogy course that specifically aims to prepare private music teachers. This method

course might help provide more appropriate role-models to meet preservice music teachers' needs of role-taking for private music teacher positions. For instance, not only the professor of the methods course, but also these preservice music teachers' peers can become each other's role-models. Since many of these preservice teachers were already teaching privately and engaging in peer-teaching activities in the methods courses, they could share with peers their own interpretations of the characters and roles that they have learned from the learning and teaching practices to obtain various opinions about the desired and undesired contents of the image of a good music teacher. They could reflect on their own teaching experiences among the group of peers by asking questions and offering mutual critiques on their enactment of music teacher role-identities. The methods courses, on the other hand, could also enable the preservice teachers to learn necessary teaching tools, for instance, the strategies for transmitting concepts accurately, engaging learners in active learning, managing the classroom effectively, and selecting appropriate learning content. These tools of teaching that the method course could teach may help preservice music teachers develop a repertoire of pedagogical choices (Shulman, 1987) that support them in enacting their expected pedagogical actions (Shulman, 1987). I suggest that method professors carefully consider how to organize the course to allow preservice teachers to personally develop a "toolbox" of tools of private teaching.

Methods course for group teaching. The findings of this study showed that the pedagogy professors for group teaching often lectured in the methods courses for preservice music teachers, instead of having preservice music teachers truly *experience* the teaching methods. Consequently, these preservice music teachers were unable to understand the fundamentals of these methods, neither could they apply these strategies

to their teaching practices. These ways that the preservice music teachers engaged in role-taking—observing and learning the roles from the pedagogy professors—might have contributed to their vague understanding of roles for self as group music teachers. These findings suggest that pedagogy professors for both private and group music teaching carefully consider these questions: What should preservice music teachers be learning about the group teacher roles from methods courses? and How can preservice music teachers best learn these roles?

Learning by experience. For both types of methods courses, I recommend pedagogy professors take John Dewey's (1934) theory of education—learning by doing—as a theoretical framework to guide their design of music teaching methods courses. As people commonly believe that "experience is the best teacher" (Goodlad, 1984, cited in Schmidt, 2010, p. 131), only if preservice music teachers personally experience the methods and processes of teaching through role models of group and private music teaching will they be able to learn from their own experiences as a "learner" by undergoing the learning processes, and as a "teacher," by reflecting on the instructor's teaching processes and strategies. It could be valuable for pedagogy professors to demonstrate a learning activity, and then have preservice music teachers review the processes of the activity and discuss their feelings about their own experiences as a learner. Professors could also create opportunities for preservice teachers to conduct peer-teaching in the classroom and ask preservice music teachers to consider questions to reflect on the professor's, their peers', and their own roles in the learning activity. For example, professors could ask preservice teachers and preservice teachers could ask their peers questions, such as "What teaching strategies have you used or not used in your own

teaching practices?" Professors could also ask preservice music teachers to reflect on their own teaching practices, by asking questions "If you could do the activity over, what would you do again or do differently?" Methods course professors should avoid teaching pedagogical strategies as recipe-like formulae that presume to treat everyone with one-size-fits-all methods. Instead, professors could encourage preservice music teachers to discuss and reflect their own pedagogical reasonings, choices, and actions in varied situations.

Expressive Processes of Music Teacher Role-Identity Construction

In this study, each of the 25 preservice music teachers engaged in expressive processes of music teacher role-identity construction through their early authentic private music teaching, but they did not get opportunities for authentic group teaching until near the end of their program. In these early teaching experiences, these preservice music teachers sometimes succeeded and sometimes failed in negotiating with their audiences to help them modify their own content of their music teacher role-identity.

Negotiation. The findings in this study demonstrated that throughout the teaching experiences, the preservice music teachers had to consistently trade off the content of their music teacher role-identity to either meet others' needs or to keep everyone, including themselves, satisfied. These preservice music teachers were challenged to balance the questions of "What kind of music teacher do I insist on becoming?" and "What kind of music teacher is expected by the audiences and the context?" It seemed that these preservice music teachers did not hold a clear rationale about which contents of their music teacher role-identity were negotiable to reach a desirable compromise for all parties, and which things they are not willing to adjust.

Power. In addition, these preservice music teachers were engaging in negotiations for the distribution of *power*, but they were not always aware of their own power positions or how to use their powers as a teacher. McCall and Simmons (1978) claimed that people try to use power in a negotiation to “shape or control the other’s behaviors in the direction most profitable to [their] own desires" (p. 146). They also pointed out that power is seldom equal among actors in an encounter. For instance, some preservice music teachers were in the less powerful position to drive a bargain with their studio teachers about their interest in enacting their private music teacher role-identity. As another example, some preservice music teachers positioned themselves as representing *legitimate authority* when they were negotiating with learners' parents, while others positioned the parent as the legitimate authority.

Authentic teaching experiences and reflection. These findings regarding preservice music teachers’ expressive negotiations suggest that music teacher educators should provide preservice music teachers with more opportunities for authentic teaching experiences early in the program, as well as opportunities to reflect on these teaching experiences. This may allow preservice music teachers to locate their important audiences in the both private and group teaching setting earlier and to engage in expressive negotiations with these audiences regarding their power positions and the content of their music teacher role-identities earlier as well.

I suggest music teacher educators should provide various opportunities throughout the music education program for preservice music teachers to reflect on what they are learning about teaching and their own power positions. Music teacher educators have found multiple strategies to prompt preservice music teachers’ reflections with

others and by themselves, for example, through videotaped case teaching examples (Barrett & Rasmussen, 1996), guided questions (Schmidt, 1994; Stegman, 2007), in-depth interviewing (Stegman, 2007; Thompson, 2000), and guided journal writing (Coleman, 1999).

These diverse formats for reflection may enable preservice music teachers to talk about what they learned and how they did as a teacher, to guide them to be mindful about their own power positions in each type of interaction with their audiences, and to hear others' experiences. They may learn that knowledge that is not only taught directly from the classes, but also from the "hidden curriculum" (Schubert, 1986) of their interactive dialogues with others and their reflections on their own practice. Making their beliefs conscious helps preservice music teachers decide if this is a character or role that is useful for them in their teaching situations. They may find ways to mediate the perceived discrepancies between their own imagined music teacher role-identity and their actual teaching performances. Reflection also motivates preservice music teachers to develop "a personal commitment to continuous learning and improvement" (as cited in Stegman, 2007, p. 66). Questions for reflection may include: "In what power position I am during the negotiations with learners and others, and what is the side effect of my power positions?" "What caused all parties to negotiate and how did each of us accomplish the negotiations for what purposes?" "How do I modify my character and/or role to balance the learners' and my own desires' in the negotiations and why?" "What should I do differently for my future teaching and why?" and "How do my negotiations with learners and contexts influence learners' learning and my teaching practices?"

CHAPTER 6

THE PLACEMENT OF MUSIC TEACHER ROLE-IDENTITY IN PROMINENCE AND SALIENCE HIERARCHIES

Chapter Four presented 25 Chinese preservice music teachers' constructs of music teacher role-identity—the character and role of who they imagined becoming as occupants of a specific music teacher position. Chapter Five explored how these preservice music teachers were constructing their music teacher role-identity through both cognitive and expressive processes during their secondary socialization.

In this chapter I employ McCall and Simmons' prominence and salience hierarchies of an individual's identity-set as a theoretical lens to explore the third research question: Where do preservice music teachers place their music teacher role-identity in their hierarchical identity-set? Specifically, do these preservice music teachers identify themselves primarily as music teachers? and in which situations do they decide to enact their music teacher role-identity?

McCall and Simmons' Hierarchies of an Identity-Set

McCall and Simmons (1978) believed individuals each hold multiple role-identities as they occupy, or "aspire to occupy, or [have] fleetingly imagined [themselves] occupying," multiple social positions (McCall and Simmons, 1978, p. 73). People's multiple role-identities are the components that make up their *identity-set*, representing their whole Identity (Dolloff, 2007). These multiple role-identities are not equally important and compatible for the person. McCall and Simmons claimed that people would organize their multiple role-identities into two hierarchical orders, based on their "ideal self" and their "situational self."

The first hierarchical order is the *prominence hierarchy*. It is the person's "ideal self," reflecting how they like to see themself, given their ideas, desires, or what is central or essential to them. The role-identities placed at the top of the prominence hierarchy reflect the person's priorities and interests, in turn serving to guide their actions across situations and over time. The second hierarchical order is the *salience hierarchy*. It is the person's "situational self," showing the person's preferences for role-identities that they choose to enact in a given situation, which might not be the person's most prominent role-identity, but that would benefit the person the most in that situation. According to McCall and Simmons' theory, the amount and types of *rewards* that a person obtains for enactment of a certain role-identity is the determinative factor that influences the person's placement of role-identities in both the prominence and salience hierarchies.

Three types of rewards are at stake in every human encounter: 1) self-support; 2) social support, and 3) intrinsic and extrinsic rewards (McCall & Simmons, 1978). *Self-support* refers to "the degree to which the person himself supports his own imaginative view of his qualities and performances as an occupant of the given position" (McCall & Simmons, 1978, p. 74). *Self-support* also includes one's own commitment to and investment in the particular contents of his role-identity. Depending on the degree to which the individual stakes his work, time, or energy on fulfilling a particular view of himself, that role-identity will be more prominent. *Social support* is "the degree to which one's view of self has been supported by relevant [others] . . . whose evaluations and appraisals of this role could be expected to count" (p.75). *Intrinsic rewards* refer to the gratifications that individuals experience and obtain internally "from the performance of

roles and the fulfillment of the corresponding role-identities" (p. 76). *Extrinsic rewards*, on the other hand, are material resources, such as "money, labor, goods, favors, valued items, prestige, and the necessities of life itself" (p. 78). (For more details, see Chapter One, the sections about Hierarchies of the Identity-set and Hierarchical Placement and Rewards).

Each individual of the 25 Chinese preservice music teachers in this study held multiple role-identities, for example, music teacher role-identity, performer role-identity, daughter role-identity, friend role-identity, and many others. However, not all their role-identities were equally important to them. These preservice music teachers would place their various role-identities in a hierarchical order based on their interpretation of the importance of that role-identity in each specific situation and on the rewards they obtained for enacting that role-identity. In this chapter, I explore these preservice music teachers' placements of music teacher role-identity in their prominence and salience hierarchies and examine the rewards that determined their preferred placement of this role-identity in both hierarchies.

Music Teacher Role-Identity in the Prominence Hierarchy

At the end of the focus groups at both conservatories, after the preservice music teachers and I had discussed how they viewed themselves as music teachers and how they felt about themselves as performers, I asked them, "How would you introduce yourself to someone who does not know you?" To avoid my questions influencing these preservice music teachers' responses, I did not address any guided words, such as musicians, music teachers, performers, or music workers in the question, but offered the question as open as possible—whoever they expected to introduce themselves to others is fine.

A group of preservice music teachers (13 out of 25, four from Rose and nine from Lavender Conservatory) said they would reply to others that, "I am a music teacher." These students seemed to view themselves primarily as music teachers compared to their other music-related role-identities. Another group of preservice music teachers (5 out 25, four from Rose and one from Lavender Conservatory) said, "I would say I am a singer." These preservice music teachers viewed themselves more dominantly as a performer than a music teacher. In addition, seven preservice music teachers (three from Rose and four from Lavender Conservatory) decided that they neither wanted to introduce themselves as a music teacher nor a performer. For example, these preservice music teachers responded to my questions with "I want to be a business woman" or "I do not know." Neither of these two role-identities was prominent for them.

More Prominent Music Teacher Role-Identity

Thirteen preservice music teachers (four from Rose and nine from Lavender Conservatory of Music) viewed themselves primarily as a music teacher and they wanted others to view themselves the same way. These preservice music teachers apparently place their music teacher role-identity to the top position of their prominence hierarchy, maybe along with other role-identities (e.g., daughter role-identity). According to these preservice music teachers' descriptions, they had received all three types of rewards by enacting their music teacher role-identity, 1) self-support; 2) social-support; and 3) intrinsic and extrinsic rewards.

Self-support and intrinsic rewards. All 13 of this group of preservice music teachers had a strong degree of self-support. They were interested in teaching and enjoyed engaging in educational activities with others. Similar to Prescesky's (1997)

findings, these students had a tacit belief that becoming a teacher was a natural sequence in their personal development. They wanted to provide help for others, as a “redeemer-savior” (Prescesky, 1997). For instance, Tracy said she liked to “teach” her friends when she was a little girl. She would pretend to be the teacher, teaching them singing and drawing pictures on the small white board. Tracy said, “I like the feeling of standing in front of people and giving speeches, teaching lessons to them, and trying my best to help them. I think being a teacher is the most admirable job in the world and that is who I expect to be.” Gale, as another example, wanted to be a music teacher because she expected to bring the beauty and joyfulness of music to learners.

> I have imagined myself to be a teacher for a long time. I enjoy doing the teaching thing very much. . . . Transmitting what I know to learners makes me feel proud of myself, and feel I am a helpful person in this society. I especially want to facilitate these high school students to find artistic and enjoyable ways of expression to make their lives better.

Some of these preservice music teachers obtained intrinsic rewards such as confidence, pride, self-esteem, and satisfaction from teaching and helping others as a teacher. Brian said that being a teacher made him feel sociable and a member of the group. Brian explained, “I am pretty shy when I interact with others. I did not have many friends who can talk and share. But teaching makes me feel I can comfortably have conversations with others. . . . Being a part of people, the society, is a nice thing for me.”

All these 13 preservice music teachers felt more inherently satisfied being a music teacher than being a performer. Gale clarified:

> I did not like the feeling that everybody is watching me performing the instrument on the stage. I felt I am alone and we [the audience and I] have no mutual interactions. This kind of musical activity and feeling are not what I want to do for musical activities. I prefer to have people talk to me, play music with me, we do things and work out things together.

FangFang also had a similar uncomfortable feeling when she was performing.

> I am not confident in playing piano or giving vocal performance, because I know my piano or voice skills do not reach the professional performing-level. . . . While I am proficient in playing guitar, I still would rather not be the center of the stage, I will be much more relaxed sitting next to or behind the singers to accompany them. The feeling of being part of the group is more comfortable to me.

Social-support and intrinsic rewards. This same group of 13 preservice music teachers reported that they obtained essential social-support from important others, including their parents, peers, and college professors, when enacting their music teacher role-identity. Parents give these preservice music teachers the strongest and unconditional support for their decision to enroll in a music education program and to become a music teacher. All the females in this group of preservice music teachers said their parents believed that being a teacher, especially teaching music, was an appealing occupation. Parents not only covered all tuition and living expenses for preservice music teachers but also provided them with spiritual support whenever they encountered challenges or

achieved accomplishments. Molly and Brad said, “We do not need to worry about any financial problems because our parents pay these for us. While this is the tradition of Chinese culture, we are still very grateful for what our parents did for us.” Emily added,

> Not only the aspect of financial support, the most important to me is that my parents respect my decision of who I want to be and what I want to do. They always have time to listen to me, hear my concerns, share my happiness. No matter how small the rewards or accomplishments I made and achieved in school, they would be proud of me. I’ve encountered many difficulties at the program, but they encouraged me to overcome these difficulties because they trust me that I can defeat them and become the good teacher I want to be.

Some preservice music teachers such as Helena and Winnie also addressed that their peers provided them with precious social-support, such as encouragement, trust, and friendship, that motivated them to finish the program and enact their music teacher role-identity. Molly felt that her peers played an important role in supporting her teaching activities, as they worked together as a team during student teaching and private teaching to engage in professional discussions about their lesson plans, teaching strategies, and selection of learning materials for their group classes. Molly and her peers improved together by observing and commenting on each other’s teaching.

This group of preservice music teachers also pointed out that their college professors, such as studio teachers, pedagogy professors, and theory professors, offered them valuable social-support through their inspiration, encouragement, and patience. These professors were role-models that inspired them to be a good music teacher.

Winnie, for instance, was grateful for her pedagogy professor. She described her teacher's social-support: "Whenever I get stuck, the teacher is there to help. Her responsibility, respect, and patience allowed me to explore, to try, and to improve myself without having to worry too much." In addition, some of these preservice music teachers felt their learners and learners' parents also offered social-support and intrinsic rewards for them. Qing, for instance, received phone calls from learners' parents, to thank her for helping the learners make noticeable progress and for being a responsible and kind teacher for them. Molly said she obtained respect from her learners and learners' parents: "The learner's parents invited me to teach their children, they trust me and respect my teaching styles." All these social-supports generated intrinsic rewards for these preservice music teachers. They felt they were doing meaningful work and performing their music teacher role-identity well. They were intrinsically motivated to continue working as a music teacher, as they felt teaching is very meaningful to them.

All these 13 preservice music teachers also acknowledged that they had received a number of social-supports from others when they enacted their performer role-identity, such as role-modeling from their studio teachers, and encouragement and praise from their parents and peers. Nevertheless, these preservice music teachers reported they did not gain as much intrinsic reward, such as confidence and enjoyment, from these social-supports as they did from enacting their music teacher role-identity; they were less satisfied as a performer.

Extrinsic and intrinsic rewards. Additionally, these 13 preservice music teachers reported that they received extrinsic rewards from payment for teaching one-on-one lessons; this made them feel proud of themselves and satisfied as a music education

major. Winnie, for instance, said, “It’s great to earn a salary when I'm just a college student. My friends envy me because I am able to make money based on my profession, my major. They are not able to do that.” Some preservice music teachers anticipated the possible extrinsic rewards that they could obtain as a music teacher after graduation. RongRong and Qing, for instance, originally did not have such strong self-support or sense of commitment in being a music teacher. However, they became increasingly interested in teaching and committed themselves to a teaching career because they received a nice payment from working hard teaching one-on-one lessons, and they anticipated receiving more in their future teaching career. Qing said,

> When I began my private studio teaching and student teaching, I felt that I enjoyed working with the young learners more, especially I like the interactive processes of talking and learning with them. I also feel happy about my payment. That allows me to be more independent. On the other hand, the local government of my hometown raised the salary bar for art teachers at K-12 schools and is seeking to recruit more art teachers for developing local K-12 arts education. That is really good news that comforts me that I do not need to worry too much about the job seeking or changing the occupation for my future career.

These preservice music teachers, in contrast, reported that they obtained few extrinsic rewards, such as payment or materials, from enacting their performer role-identity by giving piano, vocal, or other instrumental performances.

More Prominent Performer Role-Identity

Five preservice music teachers in this study identified themselves primarily as singers (four from Rose and one from Lavender Conservatory of Music). They placed their performer role-identity at the top of their prominence hierarchy. These preservice music teachers were all concentrating in voice music education, and they reported that they received more of all three types of rewards through enacting their performer role-identity than from their music teacher role-identity.

Self-support and intrinsic rewards. These five preservice music teachers all had a strong degree of self-support for their performer role-identity, staking energy and time on fulfilling the particular view of themselves as a performer. They felt that presenting themselves through vocal performance was more in line with their assertive, energetic, and passionate personalities and life goals. Whaley said, “My dream is to become a singer. I like to sing for myself and for others. I especially enjoy the feeling that I am the center of the stage and that my voice touches others and makes them feel and see the beauty of singing.” Emma described her feelings as a performer, “When I sing on the stage, all lights are on me, everybody’s eyes are on me and the audience is listening to me. I feel like I am making music for them to feel good, and that, in turn, makes me feel proud and satisfied. This is what I want to do for my rest of life.”

In comparison to enacting their performer role-identity, these five preservice music teachers found less self-support for their music teacher role-identity. Students reported they did not enjoy teaching as much as they did performing. As PengPeng explained,

> The feeling, the happiness that I gain from singing and teaching are different. While I like to teach others singing too, the sense of pride, the demonstration of my personal characteristics, or the level of satisfaction that I gained from being a teacher is less touching to myself. It does not give me strong internal motivations to spend countless time, energy or money on it.

Social-support and intrinsic rewards. These five preservice music teachers claimed that they received social-support for their performer role-identity from their important others, especially from their studio teachers. They identified their studio teachers as role-models of voice performers. They assimilated the positive aspects of those role-models as a stimulus to motivate them to become the good performer that they wished to be. Whaley, for instance, learned from her voice studio teacher how to be a singer who has characteristics of determination, dedication, and patience. Emma's studio teacher taught her that, in order to be a successful singer, "It is important to love what you are doing. You need to consistently work and raise the bar for your skills. This you could only do if you are really passionate about your work and love to practice each day." Meanwhile, comments and evaluations from these role-models regarding the preservice music teachers' performer role-identity supported them in continually modifying their role-identity toward being a better performer. Emma said,

> Throughout the three-year studio course, the teacher always shows me he trusts me, he believes in me—that I can be a good singer. With his encouragement, I feel cheerful and confident about myself. One of my

> wishes is to perform on a bigger stage to make my voice teacher feel
> proud. I want to show him he is right; I can do it.

As these preservice music teachers aspired to teach and were teaching private studio lessons, they expected to learn how to be as a private music teacher from their studio teacher or other college professors. However, they felt they did not obtain much social-support, for example, through observation, teaching practice, and pedagogical training, from their important role-models. PengPeng expressed his disappointment, "While I view myself as a singer prominently, I still expected to learn the basics and strategies of teaching. However, I did not learn those pedagogical methods, nor receive training for being a private music teacher."

In terms of social-support from parents, these five preservice music teachers reported their parents did not support them being a performer. On the contrary, their parents encouraged them to enroll in music education programs and become a music teacher. Emma and Danielle, for instance, said their mothers were teachers, and Danielle explained that enrolling in the music education program was "[my mother's] choice, not mine." PengPeng's father did not support his interests in vocal performance, telling him, "You are going to be unemployed as soon as [you] graduate from the school." These five preservice music teachers also did not mention that they received social-support or intrinsic rewards from their peers for enacting their performer role-identity. They described how they often practiced independently and needed to compete with peers for resources such as practice rooms, accompanists, and competitions.

Extrinsic and intrinsic rewards. None of the same five preservice music teachers reported that they received extrinsic rewards such as payment or other compensation for enacting their performer role-identity. However, these students all did receive payment for teaching one-on-one piano and singing lessons for beginners. Despite this, they felt they did not find much intrinsic fulfillment through enacting their music teacher role-identity.

Neither Role-Identity Prominent

In this study, I also found seven preservice music teachers (three from Rose and four from Lavender Conservatory) who neither identified themselves strongly as a music teacher or a performer for different reasons.

Self-support and intrinsic rewards. Three preservice music teachers from Lavender Conservatory of Music, Jay, Peter, and Lee, said that they originally viewed themselves primarily as performers and expected others to view them the same way before they entered music education program and at the beginning of their study at the music education program. These three preservice music teachers reported they all had strong self-support for their performer role-identity, receiving adequate intrinsic rewards from performing on their instruments. Jay, for instance, recalled, “I was very confident in my own instrumental playing. I enjoyed performing saxophone and bringing music to others. That made me feel delightful and confident about myself.” Peter said,

> I started saxophone performance when I was a middle school student. My father has a band, I did a lot of shows with him and the rest of the group members at bars. The feelings, making music with the group, being on the

stage, literally make me addicted to it. I can spiritually link to the audiences and express myself with them.

However, these three students finally chose to enroll in a music education program mainly because either they failed to pass the performance audition (Lee) or simply in order to receive a college offer (Peter and Jay). These preservice music teachers viewed music education programs as a back-up plan for a college music major.

Another four students, three from Rose and one from Lavender Conservatory, lacked self-support for either their music teacher or performer role-identities, both before and after they entered into the music education program. These four preservice music teachers said they did not have strong interests in either role; they lacked a clear picture in their minds about who they wanted to be. Yara, for instance, said, "I don't have something that I really want to do or know who I truly want to become. Until now, I still have no clue what I want to do." Linda expressed a similar feeling, saying, "I am not interested in teaching or performing. So, I cannot relate to any picture of myself as either a teacher or a performer. I am still exploring what I really want to do." The remaining two preservice music teachers, Annie and Quinn stated that they did not see themselves as either a music teacher or a performer, but in other music-related social positions. Quinn, for instance said, "I want to do business, music-related business, such as opening a private music learning organization, and being a studio boss. I would prefer to see myself as a business woman."

Social-support and intrinsic rewards. All these seven preservice music teachers received social-support from their parents regarding their decision to enroll into the music education program. Jay, Peter, and Lee, while they saw music education major is inferior

to performance major, said their parents supported their own decisions for anything they wanted to do and any major they wanted to study. Another four preservice music teachers demonstrated that they did not have a clear choice of college program for themselves, but to follow their parents' decision. For instance, Yara said, "My mother suggested this [music education major] for me. She is a music teacher, so she said, 'Why don't you try the music education major?' So, I became a music education student." Similarly, Linda's parents wanted her to be a music teacher, so she enrolled in the music education program.

In terms of the social-support gained from college professors, Jay, Peter, and Lee reported they sought support and confirmation from their ensemble director (their concentration advisor) regarding their performer enactment more than their teacher performance, because these three preservice music teachers primarily perceived themselves at the top of the performance ladder in the music education program. However, the director responded with severe verbal abuse during their four years in the program. As Jay described, the teacher humiliated and screamed, not only at them, but also at other students in the ensemble, whenever the teacher thought they did not play well enough to reach his expectations. Peter added, "If we [students] disagreed with him, he would set off a string of accusations, blaming us, saying, 'You played like trash.'" Lee recalled that he was compelled to change his major instrument from oboe to clarinet because the teacher said he did not play well. Lee said, "I had to compromise with the teacher. . . . I spent extra money to buy a brand-new instrument and learn it from the beginning, although he still refused to let me rehearse in the ensemble. He said, 'You would affect other students' practices.'" Lee felt disappointment, anger, and frustration, and perceived himself as a loser in the teacher's eyes. Lee sadly said, "Who am I now? I

cannot even say I am a performer anymore." Similarly, neither Peter nor Jay continued to see themselves as performers.

These three preservice music teachers perceived their ensemble teacher as a negative teacher role-model for them, showing who they did not want to become as a music teacher or a performer. In addition to the ensemble director, these three did not describe any other social-support from their studio teachers or other college professors, but mentioned their peers provided them with substantial spiritual social-support during college study to encourage them not withdraw from the program, giving each other emotional support and comfort.

Of the other four preservice music teachers, Yara and Quinn reported that they received desired social-support from the college professors for their performer and teacher role-identities, while the other two (Annie and Linda) did not. Yara, for instance, said that her studio voice teacher gave her valuable social-support, not only to help her with her performer role-identity, but also to teach her how to be a good person. Annie and Linda, on the other hand, reported they did not obtain much anticipated social-support, such as encouragement, patience, or guidance, from their studio teachers. Annie, in fact, received abuse from her piano teacher at the Rose music education program. Annie decided that she did not want to be a teacher because of these traumatic experiences. (For more details, see Chapter Five).

Extrinsic and intrinsic rewards. While all seven preservice music teachers participated in private one-on-one teaching and obtained payment, these students did not perceive these extrinsic rewards as especially meaningful to them. Other than payment,

these students did not receive any other forms of intrinsic or extrinsic rewards based on their performance of either their performer or music teacher role-identities.

Prominence Hierarchy: Summary

Findings of chapter regarding preservice music teachers' preference for prominent role-identity revealed that while each preservice music teacher constructed a somewhat vague imaginative view of self as a music teacher, not all would identify themselves primarily as a music teacher. As McCall and Simmons' theory of the prominence hierarchy suggests, these preservice music teachers' prominent view of self seemed to depend on the rewards that they desired and received from enacting each role-identity.

The findings in this study showed that those preservice music teachers who viewed themselves primarily as a music teacher, placing their music teacher role-identity in the higher position of their prominence hierarchy, commonly obtained more *self-support* (such as pride, self-esteem, reputation, and commitment to a teaching career) and *intrinsic* rewards (such as satisfaction, encouragement, and trust) from enacting their music teacher role-identity than their performer role-identity. Those who placed their performer role-identity higher than their music teacher role-identity in their prominence hierarchy often felt more self-support and intrinsic satisfaction from enacting their performer role-identity.

Those three preservice music teachers who neither identified themselves primarily as a music teacher nor a performer interpreted being a music teacher as inferior to being a performer; therefore, it was extremely hard for them to develop strong self-support to motivate themselves to be a music teacher. When they failed to obtain their anticipated social-support from enacting their performer role-identity, these preservice music

teachers ultimately lost interest and confidence in recognizing themselves as a performer. The two students who had no specific goals for themselves and other two who possessed other musical interests failed to develop strong self-support from enacting either a music teacher or performer role-identity. Even if they obtained extrinsic and intrinsic rewards from enacting either role-identity, these rewards seemed not meaningful enough to them to make them feel gratified.

Music Teacher Role-Identity in the Salience Hierarchy

McCall and Simmons (1978) pointed out that people's salient role-identity is different from their prominent role-identity. One's prominent role-identity is their *ideal self*, reflecting the person's enduring desires and interests of who they view themselves to be. One's salient role-identity is the person's *situational self* that they choose to enact for a specific short-term situation. Data from this study showed that these preservice music teachers' preferences for a specific salient role-identity varied depending on the situation that they encountered and the rewards that they perceived they would be able to obtain in the situation. In the following section, I describe one student, RongRong, and her selections of salient role-identities for specific situations, to show how her preference for salient role-identities changed in different situations.

RongRong

RongRong, from Rose Conservatory, viewed herself primarily as a music teacher, placing her music teacher role-identity at the top of her prominence hierarchy before and after she entered into the music education program. RongRong, however, felt her performer role-identify was the most salient role-identity that she chose to enact in the music education program, because she perceived that most situations occurring in the

program required her to enact her performer role-identity. For instance, RongRong knew that, as a music education student, she was required to take the mandatory three years of weekly studio voice and piano lessons. She had to spend a large amount of time and energy on practicing musical skills, including voice and piano, to meet the performance-based goals and evaluations that were assigned by the studio teachers and required in the program. In contrast to these goals, RongRong perceived that preservice music teachers had few teaching observations and practice opportunities within the program, so she was seldom asked to demonstrate her music teacher role-identity. Therefore, RongRong's performer role-identity was more often salient in the program than her music teacher role-identity.

To practice and develop her music teacher role-identity and provide financial support for herself, RongRong created an opportunity to enact her music teacher role-identity off-campus. She advertised herself and successfully obtained a part-time teaching job at a private music learning institution, giving one-on-one beginning voice and piano lessons to three to five learners weekly. At the time of this study, RongRong had been teaching for more than two years, placing her teacher role-identity as the most salient role-identity in these teaching settings. She described various rewards that she obtained by enacting this private piano and voice teacher role-identity. RongRong obtained intrinsic rewards, such as feeling more confident in teaching and having a sense of self-esteem and pride about herself as a private music teacher. She also received social-support from her learners and their parents that confirmed some of the characters and roles that she imagined for herself as a teacher. She obtained encouragement and praise from her own parents and friends, as well as the extrinsic reward of payment. Receiving

rewards from all these different people and from teaching practice, RongRong became more committed to the music teacher roles that she expected of herself.

In some other off-campus situations, RongRong chose to place her performer role-identity at the top of her salience hierarchy to help her gain anticipated rewards. RongRong actively engaged in various performance activities, including singing at bars and social parties. She described receiving many intrinsic rewards. She enjoyed singing for audiences; she found a passionate way to express herself, show off her singing abilities, and delight others who listened. RongRong also received social-support from her audiences, including praise and confirmation. She was given extrinsic rewards such as flowers, gifts, and payment that in turn increased the degree of her intrinsic gratification and self-support as a performer. RongRong expressed that she would love to participate in more performing activities, enacting her performer role-identity in these situations.

While RongRong's ideal self is to be a private studio teacher teaching voice lessons for learners at either a college institution or private music organization, she decided not to enact her music teacher role-identity for her master's degree. RongRong explained how she interpreted the situation in China: "I found college music education programs commonly hire performance majors to be studio teachers teaching music education students voice lessons. Therefore, I'd better get a vocal performance master's degree, not one from music education." Based on her personal interpretation of this situation, RongRong decided that her music teacher role-identity would not be the best choice for her to enact as the most salient role-identity in coping with college graduation. RongRong said, "I will be applying for a master's degree for a voice performance major."

RongRong did not address whether or not she is going to continue private teaching after she became a master student majoring in vocal performance.

Salience Hierarchy: Summary

RongRong's experience was representative of how these 25 preservice music teachers chose to enact different role-identities as salient in different situations. Their preferred salient role-identity was not fixed, but changed depending on their own interpretations of the situation, of themselves within the situation, and of the "opportunities" (McCall & Simmons, 1978) to obtain their desired rewards from the situation. In many situations, these preservice music teachers' prominent role-identity was not the most salient, if they felt it was not the most beneficial to facilitate anticipated rewards. Therefore, to respond to a given context, the preservice music teachers would choose another role-identity from their salience hierarchy as the most appropriate, representing their "situational self," rather than their "ideal self."

As discussed above, the example of RongRong demonstrated how the preservice music teachers' salient role-identity was a result of compromises that they made within that context, through negotiations with their counterroles and themselves. In some situations, these preservice music teachers were able to enact the role-identity that they preferred, helping them obtain their desired rewards. However, in other situations, they were in a position where it was more difficult to negotiate with their counterroles and the context to meet their own needs. In these cases, the preservice music teachers had to make compromises with themselves and with the people and the context they encountered.

Discussion

The data from this study illustrate each of these 25 preservice music teachers has their own preference of placing the music teacher role-identity in their prominence and salience hierarchies. In discussing this chapter's data, I primarily focused on these preservice music teachers' decisions on music teacher role-identity placement in their prominence hierarchy and their preferences for placing salient music teacher role-identity depending on situations.

Prominence Hierarchy

Previous studies have investigated preservice music teachers' identity as a music teacher and found that people, such as parents, music education faculties, and peers (e.g., Cox, 1997; Isbell, 2009; Prescesky, 1997), authentic teaching experiences (e.g., Draves, 2004; Isbell, 2009; Prescesky, 1997), and policies of a music education program, such as admissions to a music education program and curriculum design for teacher preparation (e.g., Roberts, 1990; Prescesky, 1997) are influential factors that impact preservice music teachers' construction of identity as a music teacher. Findings in this study are consistent with these previous findings. Moreover, I employed McCall and Simmons' concept of hierarchies in the identity-set to increase understanding of the factors are most important to preservice music teacher's teacher identity construction, specifically three types of rewards—self-support, social-support, and intrinsic and extrinsic rewards—and how these preservice music teachers balance the influence of these different factors and rewards.

Based on McCall and Simmons' theoretical framework of the hierarchical identity-set, all these preservice music teachers sought desired rewards through their interactions with important audiences (including themselves). Their preferences for their *prominent* role-identity—who they primarily viewed themselves to be—depended on obtaining rewards that were meaningful to them, that made them feel intrinsically satisfied and enjoy being who they were by enacting a particular role-identity. Findings from this study demonstrate that those who identified themselves predominantly as a music teacher perceived *self-support* and *intrinsic* rewards as the most meaningful to them; these rewards continually made them internally appreciate themselves being a music teacher. These preservice music teachers generated meaning from these rewards for themselves as a music teacher, which in turn, motivated them to enact their music teacher role-identity, to commit to that role-identity, and to negotiate with important audiences within specific contexts to shape and modify the content of their music teacher role-identity.

Those preservice music teachers who identified themselves primarily as a performer confessed that they received no *self-support* or few *intrinsic* rewards by enacting their music teacher role-identity. These rewards were not as meaningful as those they obtained by their enactment of performer role-identity. The meanings of these rewards that they generated from enacting different role-identities were different and made them feel satisfied on a different level.

Based on McCall and Simmons' theory and the findings regarding these preservice music teachers' prominent role-identity, I suggest that music teacher educators could accept that not all music education majors have their prominent role-identity as a

music teacher. The meanings that the preservice music teachers generated for themselves, based on their own background and interpretations, made them value certain rewards more than others. Even if the program and the music teacher educators provide the same rewards to each individual preservice music teacher, they would not interpret these rewards the exact same way or feel exactly the same satisfaction from enacting a music teacher role-identity. Rewards hold meanings that can only be individually understood.

It is possible, however, that preservice music teachers' prominent role-identity may change over time (Bouij, 1998). It is also possible the contents of the role-identity "are shifting and ever-changing" (Brewer, 2009, pp. 306). If the rewards that they define as meaningful shift and change, they may re-construct their role-identity and/or re-order the role-identities in the identity-set of their prominence hierarchy. Music teacher educators might need to carefully consider how to create opportunities, in both formal and informal education, for preservice music teachers to experience rewards that they value for enacting their music teacher role-identity. It might be helpful to encourage preservice music teachers to share and discuss their rewarding experiences, the meanings they generate as well as challenges they encounter, reflecting on how they obtained rewards and generated meanings that make them feel satisfied, why these rewards are meaningful to them, and in what ways their understanding of rewards impacts their own teaching practices and construction of the content of their own music teacher role-identities.

Salience Hierarchy

McCall and Simmons' salience hierarchy provides a different lens to understand that these preservice music teachers' identity-set was not just about their prominent role-

identity. These preservice music teachers also held salient role-identities that they chose to enact for different situations.

Findings of this study are consistent with Bouij (1998) and Roberts and Stephens (2007), that these preservice music teachers' salient role-identities were not fixed, but changed with different situations. These preservice music teachers' choices of salient role-identity depended on how they interpreted the situation, and how they interpreted themselves in that situation, particularly the opportunities for them to obtain desired rewards. RongRong, for instance, chose to enact her music teacher role-identity when she offered private piano and vocal lessons to accumulate teaching experience and earn payment. She enacted her performer role-identity in social situations, where she obtained self-satisfaction and pride from others' enjoyment of her singing. The preference of salient role-identity for a situation does not mean one role-identity is superior to another. Nor does it mean the preservice music teacher's prominent role-identity—how they primarily view themselves—changed. It is just one role-identity that the preservice music teacher interprets as more appropriate than others for that situation. As Roberts and Stephens said,

> There are times when one identity may be brought to the foreground while other identities may fade into the background. This shift in focus, however, does not devalue the identities that are momentarily delegated to the background. The context of the situation is the primary contributing factor in determining which identity will be the factor. (Roberts & Stephens, 2007, cited in Pellegrino, 2009, p. 49)

Data from my study support Bouij's (1998) suggestion that music teacher educators pay more attention to preservice music teachers' salient role-identities. These preservice music teachers reported that they had to enact their performer role-identity more often than their music teacher role-identity in the program as required by the professors, the curriculum, and the evaluation standards. I encourage music teacher educators to balance the situations within the program, including the curriculum, evaluations for courses, musical activities, and other opportunities, to provide preservice music teachers more opportunities to enact their music teacher role-identity, rather than focusing only on their performer role-identity. Only if preservice music teachers have sufficient opportunity to enact their music teacher role-identity will they be able to try on their imagined role-identity for size, to detect discrepancies between their imagined role-identity and their actual teaching performance, and to modify their enactment and content of their music teacher role-identity correspondingly through negotiations with important audiences, including themselves.

In addition, since rewards influence preservice music teachers' choice of salient role-identity for a given situation, music teacher educators may consider how to design courses and provide other support to preservice music teachers to stimulate them to modify their music teacher role-identity through obtaining their desired rewards. These experiences might influence preservice music teachers to place their music teacher role-identity in higher positions in their prominence and salience hierarchies.

In addition, RongRong's example demonstrated that each preservice music teacher has the agency to not only interpret the situation for themselves, but also to understand themselves in the situation and the opportunity existing within the situation.

They also have the agency to create situations that they interpret as meaningful and rewarding. Music teacher educators should consider how to strengthen preservice music teachers' agency to obtain their desired rewards by enacting music teacher role-identity. At the same time, music teacher educators can provide varied formats of discussions and reflections for preservice music teachers to engage in authentic teaching practices and possibly discover rewards in varied situations.

CHAPTER 7

SUMMARY AND IMPLICATIONS

In this chapter, I summarize the dissertation, re-articulating the purpose, research questions and design, and reviewing the findings based on the data. Then, I discuss the implications for music teacher education in China based on the findings of this study. I conclude with suggestions for further research.

Summary

The purpose of this study was to explore Chinese preservice music teachers' music teacher role-identity. George McCall and J. L. Simmons' (1978) theory of identities and interactions served as the theoretical framework, guiding my research design and data analysis. Three research questions guided this study:

1. How do Chinese preservice music teachers describe their music teacher role-identity, specifically, their imagined character and role as an occupant of a music teacher position?
2. How do Chinese preservice music teachers construct their music teacher role-identity through secondary socialization?
3. Where do Chinese preservice music teachers place their music teacher role-identity in their prominence and salience hierarchies?

Methodology

I selected qualitative inquiry methods, including focus groups and semi-structured interviews, as the primary sources of data generation. I recruited 25 preservice music teachers from two conservatories in China: 11 from Rose Conservatory of Music and 14 from Lavender Conservatory of Music. All the preservice music teachers had more than

six months of teaching experience (either private music teaching experiences, or both private and group experiences) and were studying in one of the music education concentrations (e.g., piano, voice, theory, pedagogy, or instrumental music education). Preservice music teachers from Rose Conservatory were all junior students who had not yet participated in student teaching. Preservice music teachers from Lavender Conservatory were all senior students who had finished student teaching in K-12 schools and were taking their last year of coursework.

In December 2019, I conducted three focus group interviews at each conservatory. Each focus group consisted of three to six preservice music teachers and lasted three to three-and-a-half hours. Three months later, after I transcribed the focus group discussions and gathered preliminary data, I conducted semi-structured individual interviews with five students (two from the Rose and three from the Lavender Conservatory). I interviewed each preservice music teacher one time; each interview lasted about one hour. These five preservice music teachers included those who identified themselves primarily as a music teacher (Molly, FangFang, and Gale), viewed themselves prominently as a performer (Whaley), and identified themselves neither as a music teacher nor a performer (Peter).

I employed qualitative content analysis (Morgan & Krueger, 1993) for data analysis of both focus group and individual interview data. By counting the key words and sentences, I located the patterns of data that represented preservice music teachers' imagined characters and roles of their music teacher role-identities. By interpreting these patterns of data, I examined the meanings of the patterns to understand why these patterns might have occurred.

Findings

In this study, I applied McCall and Simmons' complete theory of identities and interactions to guide my explorations of the three main research questions. I purposely designed each research question to build upon the previous question and used different parts of McCall and Simmons' theory to piece together all the elements of their sociological and psychological theory.

In Chapter Four, I used McCall and Simmons' *role-identity* theory to explore each of the 25 individual preservice music teacher's imaginative view of self as music teacher for a specific music teacher position. Specifically, I explored these preservice music teachers' imagined characters and roles of the good music teachers that they expected themselves to become.

Findings in Chapter Four revealed that the 25 Chinese preservice music teachers' construction of music teacher role-identity was not limited to group music teacher positions, but also included private music teacher positions. These preservice music teachers commonly believed that a good music teacher should possess the characters of being respectful, being responsible, and being fair and should be able to act professionally in music and act professionally in teaching. I considered these commonly used terms for teachers' characters and roles as similar to McCall and Simmons' concept of conventional content of music teacher role-identity. At the same time, findings revealed that each of these preservice music teachers was an active agent who brought their own idiosyncratic understandings to the specific music teacher position. Therefore, these preservice music teachers each constructed their own unique music teacher role-identity.

In Chapter Five, I applied McCall and Simmons' theory of *the dynamics of interactions*, specifically, *cognitive role-taking* and *role improvisations,* and *expressive enactment* and *negotiation* to examine how these preservice music teachers were constructing their music teacher role-identity during secondary socialization.

The findings reported in Chapter Five illustrated that the 25 preservice music teachers engaged in the processes of cognitive role-taking of both private and group teacher roles by observing three types of role-models: their studio teachers, pedagogy professors, and cooperating music teachers. However, these preservice music teachers felt these role-models, particularly studio teachers and pedagogy professors, failed to demonstrate the anticipated characters and roles of private and group teacher positions for them to observe. This became one possible reason that these preservice music teachers' cognitive improvisations of roles for either or both private and group music teacher positions were expressed in vague language.

Moreover, findings of Chapter Five also revealed that all these preservice music teachers had engaged in expressive negotiations with five important audiences for modifying their own music teacher role-identities. These audiences were preservice music teachers' studio teachers, cooperating music teachers, their own learners, learners' parents, and themselves. Each preservice music teacher was consistently negotiating the content of their music teacher role-identity—which part of their character and roles they were willing to modify and which part they were not willing to adjust—to meet and/or balance their own and others' needs. These findings aligned with McCall and Simmons' theory, that music teacher role-identity is a result of a "compromise definition of the role and character of each [individual that] is not executed in a single step but is the eventual

result of a complex process of negotiation or bargaining" (McCall & Simmons, 1978, p. 137).

In Chapter Six, I examined where these preservice music teachers placed their music teacher role-identity in their identity-set and why, using McCall and Simmons' theory of *hierarchies of the identity-set*, specifically, the *prominence* and *salience hierarchies,* and theory of *rewards*.

The findings in Chapter Six illustrated that each of the 25 preservice music teachers holds multiple role-identities but not all are not equally important to them. These preservice music teachers' decisions about the most prominent role-identity in their identity-set—showing who they primarily see themselves being over time—depended on obtaining rewards that they felt were satisfying and meaningful. Among these 25 preservice music teachers, 13 identified themselves primarily as a music teacher. They had received all three types of rewards by enacting their music teacher role-identity, 1) self-support; 2) social-support; and 3) intrinsic and extrinsic rewards. However, the most meaningful rewards that made them appreciate being a music teacher were *self-support* and *intrinsic* rewards obtained from enacting their music teacher role-identity. They also appreciated the *extrinsic* reward of being paid for their teaching, but this was less meaningful to them than the *intrinsic* rewards they received. Five of the 25 preservice music teachers saw themselves dominantly as a performer. Although they obtained *self-support* and *intrinsic and extrinsic rewards* by enacting their music teacher role-identity, these preservice teachers claimed that these rewards made them feel less satisfied than the *self and social support* and *intrinsic* rewards from enacting their performer role-identity. Another 7 of the 25 preservice music teachers neither preferred to view

themselves primarily as a music teacher nor a performer. These seven preservice music teachers lacked *self-support* and *intrinsic* rewards for either of their role-identities, and they did not receive meaningful rewards from enacting either role-identity, although they obtained social-support and extrinsic rewards from them.

In addition to the prominent role-identity, findings in Chapter Six also revealed that the preservice music teachers' most prominent role-identity may or may not have been the most salient role-identity that they chose to enact for a specific situation. Rather, preservice music teachers usually selected the role-identity which was the most appropriate for the situation and that would offer them desired rewards. This finding is consistent with McCall and Simmons' suggestion that the rewards obtained also depend on the *opportunities* available for rewards from the situation.

Overall, I employed McCall and Simmons' theory of identities and interactions to assist me in developing an in-depth understanding of 25 preservice music teachers' construction of their music teacher role-identities. At the same time, I discovered several implications that emerged from my findings about these preservice teachers' music teacher role-identities.

Implications for Chinese Music Teacher Education

This section of the chapter presents implications for music teacher education in China. After completing analysis of the data in Chapters Four, Five and Six, I identified three issues related to Chinese preservice music teachers' construction of their music teacher role-identities:

1. No formal preparation for private music teacher positions;
2. Preservice teachers' vague understanding of music teacher role-identities for both private and group music teacher positions;
3. Rewards that influence preservice music teachers' placement of music teacher role-identity in their prominence and salience hierarchies.

I also identified implications for those in China's Ministry of Education who set policy for music education. Implications for policymakers in the Ministry of Education include:

1. Reexamining the goals of music teacher education China to match the job opportunities available to preservice music teachers;
2. Reforming the curricula for college and university Chinese music teacher education.

Implications for the music teacher educators in China are as follows:

1. Support preservice music teachers' music teacher role-identity construction through providing more opportunities for cognitive role-taking, and expressive negotiations for modifying content of music teacher role-identities for both teacher positions;
2. Facilitate preservice music teachers to recognize and strengthen their own agency for interpreting, improvising, and negotiating their music teacher role-identities.

In the next sections, I discuss the three issues related to Chinese preservice music teachers' construction of their music teacher role-identities, following each one with related suggestions for policy makers and music teacher educators.

Issue 1: No Formal Preparation for Private Music Teacher Positions

Findings in Chapter Four revealed that the 25 Chinese preservice music teachers had begun to construct their music teacher role-identities for private music teacher positions. Their early teaching experiences and aspirations for future music teacher positions were not limited to the group music teacher positions at K-12 schools, teaching general, choral, or ensemble group music courses; all 25 of them also taught and intended to occupy private music teacher positions as part of their future teaching career. However, I found these preservice music teachers were not receiving any formal teacher preparation for private music teacher positions, neither were their authentic private teaching experiences incorporated in any way into the music teacher education curriculum.

Implications for Policymakers and the Field

As discussed in Chapter 4, the educational goals of China's Ministry of Education for music teacher preparation at college are only intended to foster an adequate supply of well-prepared teachers, specifically as group music teachers in elementary, middle, and high schools. I, therefore, suggest that policymakers in the Ministry of Education carefully consider and re-examine: What types of music teachers match the current and future needs of society? What types of music teachers are preservice music teachers interested in becoming? How can we best prepare these types of music teachers in college education? What changes should be proposed to the curriculum of music teacher education to match the job opportunities available to the graduates?

The educator Labaree (1997) proposed educational goals of schooling and education to fulfill both the public good and private good; this idea may shed light on Chinese music teacher preparation. Chinese policymakers may consider whether or not, and how, music teacher education can provide for the "public good" (Labaree, 1997), preparing preservice music teachers to develop as social citizens and fill political and economic roles in society. At the same time, policymakers can consider whether or not, and how, music teacher education can provide "private good" (Labaree, 1997) for these music teachers, supporting them to develop strong teaching skills, to give them a competitive advantage for social mobility within Chinese society. If the policymakers and music teacher educators agree about the need for private music teacher preparation, then they must consider what changes should be proposed to reform the curriculum.

Issue 2: Preservice Teachers' Vague Understanding of Music Teacher Role-Identities

The preservice music teachers in this study were beginning to develop a basic outline of images of themselves as good music teachers, including the characters they wanted to be and the roles they expected themselves to enact. However, their understandings of how to enact the roles to express their preferred characters were ambiguous and often stuck at the superficial "technical," "clinical," or "personal" level (Stegman, 2007), concentrating on changes in teaching behaviors. These preservice teachers did not yet understand the reasoning behind their teaching actions: *when* and *why* they could and should employ *which* teaching methods for *which* specific type of learners. Neither had they yet recognized the "critical" domain of teaching (Stegman, 2007) in their professional growth.

According to the findings of the study and McCall and Simmons' theory of cognitive role-taking and role improvisation, I found that not all the preservice teachers experienced satisfying role-taking experiences to support them as they improvised characters and roles for both private and group positions (as discussed in Chapter Five). Moreover, these preservice music teachers were challenged to balance the questions of "What kind of music teacher do I insist on becoming?" and "What kind of music teacher is expected by the audiences and the context?" while they were engaged in expressive negotiations with their important audiences. It seems that these preservice music teachers were not clear about which parts of music teacher role-identity they were willing to negotiate and which they did not believe they should change for meeting others' needs.

Therefore, these preservice music teachers often improvised vague images of teacher roles to express their preferred characters. When they engaged in either in private or group music teaching positions, all the preservice music teachers perceived discrepancies between their improvised music teacher role-identities and their actual role performances. Their own teacher role-performances either diverged from their own expectations and standards for themselves or from the social expectations of others, such as their own learners or the learners' parents, and they received little help or support from their professors in resolving their concerns.

Implications for Music Teacher Educators

I suggest Chinese music teacher educators use McCall and Simmons' theoretical framework of cognitive role-taking and role improvisation, and expressive enactment and negotiations, to facilitate preservice music teacher' construction of music teacher role-identity. Specifically, I recommend that music teacher educators increase opportunities

for preservice music teachers to engage in role-taking experiences, carefully organize their courses to allow preservice music teachers learn the roles and characters by experiencing them and encourage preservice music teachers to be reflective about their own teaching.

Cognitive interactions: role-taking. According to McCall and Simmons' theory, many role-taking experiences with various roles is the way to improve people's accuracy, breadth, and depth of role-taking ability; role-taking is the essential cognitive process that helps individuals to interpret others' roles and in turn improvise their own. I recommend that music teacher educators provide more opportunities for facilitating preservice teachers' cognitive role-taking experiences to enable them to perceive, interpret, and assimilate desired characters and roles from others. Additional role-taking experiences could also help preservice music teachers to extract perceived undesired aspects of others' music teacher role-identities, and eventually to internalize them to be one source of content for their own improvisations of music teacher role-identity.

As discussed in Chapter Five, I suggest that music teacher educators could offer regular opportunities for in-person, video, and peer-teaching observations (Isbell, 2009; Schmidt, 1998) of private and group music teachers to increase the numbers of available role-models. Moreover, I suggest curriculum reform to offer methods courses for both group and private music teacher preparation. These method courses not only can provide more role-models to preservice music teachers, for instance, preservice music teachers' peers, professors, and inservice music teachers, but also can provide preservice music teachers with tools that give them varied pedagogical choices for appropriate pedagogical actions. Shulman's (1987) "knowledge base of teaching" is one possible reference

toolbox for pedagogical choices. In these courses, music teacher educators could also help preservice music teachers to form their own rationales of pedagogical reasoning, considering why they make certain pedagogical choices in certain situations.

Expressive interactions: learning by doing. To enable the preservice music teachers to truly understand pedagogical reasoning and be able to apply the roles—the pedagogical actions—to express their preferred characters and roles, the methods professors' lectures about teaching methods were not very helpful.

As discussed in Chapter Five, I recommend pedagogy professors take John Dewey's (1934) theory of learning by doing as a theoretical framework to guide their design of music teaching methods courses. When preservice music teachers experienced the methods and processes of teaching through the pedagogy professors' or peers' role-models of authentic teaching, they were able to learn from their own experiences as a "learner" undergoing the learning process. They also could learn as a "teacher," by reflecting on the instructor's or peers' teaching processes and strategies. Pedagogy professors could also guide preservice music teachers to discuss their feelings and understandings regarding learning and teaching processes, encouraging them to think about what they would do in their own settings to make pedagogical choices, and to explain the rationales behind their pedagogical choices and actions.

Cognitive interactions: reflection. As discussed in both Chapters Four and Five, in this study, the 25 Chinese preservice music teachers from both conservatories had no structured opportunities to reflect on others' or their own teaching and feelings of self as a music teacher, except in the focus group and individual interview opportunities that I, as the researcher, provided to them. Although McCall and Simmons (1978) do not use the

term “reflection,” the concept seems directly related to their theory of the cognitive interactions of role-taking and role improvisation. Preservice teachers would also benefit from conscious reflection on their expressive enactment of their role-identity, and also on the outcome of their negotiations with important audiences.

Stegman (2007) pointed out that “reflection in and on practice has been used to consider and guide individual practice and also to direct and revise programs of teacher education” (p. 65). Consistent with Brewer’s (2009) suggestion, music teacher educators should acknowledge that preservice music teachers’ development of music teacher role-identities occurs both inside and outside the music teacher preparation program. I suggest that Chinese music teacher educators create frequent opportunities for preservice music teachers to reflect on their developing music teacher role-identities based on their socialization experiences both inside and outside of the university programs. These opportunities for reflections could include, but are not limited to, preservice music teachers’ 1) cognitive role-taking experiences; 2) improvisations of music teacher role-identity; 3) expressive enactment of their teacher characters; and 4) roles and negotiations with important audiences for modification of certain contents of their music teacher role-identity

Questions that music teacher educators can ask, include but are not limited to: “What are the desirable and undesirable characters and roles that you think a good music teacher should have and why?” “Where did you learn these characters and roles?” “How do you understand these characters and roles?” “How did and would they meet and/or balance your own and others’ needs through modifications of your music teacher role-identities?” “How did and would you negotiate the distribution of power in contradictory

interactions?" and "What parts of your own music teacher role-identities are not negotiable for change and which content you are willing to compromise?" Overall, music teacher educators need to consistently challenge preservice music teachers to answer *what*, *how*, and *why* questions in reflecting on their experiences of teaching and modification of their own view of self as a good music teacher. The format of reflective inquiries can be various, as discussed in Chapter Five. Music teacher educators, for instance, can use videotaped case teaching examples (Barrett & Rasmussen, 1996), guided questions (Schmidt, 1994; Stegman, 2007), in-depth interviewing (Stegman, 2007; Thompson, 2000), or guided journal writing (Coleman, 1999) to facilitate preservice music teachers' reflections on their successes and challenges of teaching.

Epistemology. As discussed in Chapter Five, music teacher educators, especially studio teachers and pedagogy professors, were important audiences for the preservice music teachers in this study. They were in a position to help to facilitate the preservice music teachers' construction of their music teacher role-identity, as well as help to shape the preservice music teachers' understanding of who they wanted to become. Therefore, I encourage Chinese music teacher educators to reflect on their own epistemology: "How do I understand knowledge?" and "How should I help preservice music teachers to learn what I believe they should be learning?" Two traditions of epistemology, positivist and social constructivist, can serve as a reference for reflection.

The *positivist* tradition of epistemology presumes that "knowledge can be completely objective and that this knowledge can adequately explain and predict human behavior" (Tom & Valli, 1990, pp. 375). Educational positivists believe that context is independent in teaching and student learning, and the teacher's behavior brings "lawlike"

cause-and-effect results on students' achievement. They look for changes in students' behavior to assess the students' learning and the teacher's effectiveness in teaching. In the field of music education, positivist music teacher educators would focus on the measurable technical behavior changes of preservice music teachers, such as changes in their teaching behaviors and singing or instrumental playing. They would train preservice music teachers to seek for quantifiable and measurable learning outcomes from their own students' behavior as well.

In comparison, the social constructivist tradition of epistemology assumes that knowledge is neither fixed nor objective (Tom & Valli, 1990). The generation of knowledge is the result of people's personal experiences and individual interpretations; people interactively construct their social reality. Constructivists believe that the value of education cannot be simplified to measurable behavioral changes from students through "cause-and-effect" teaching-learning relationships. They criticize a positivist approach in education for offering few rich and long-term values of education, and for failing to assess students' growth in their cognitive understanding, critical thinking, and problem-solving ability.

Constructivist music teacher educators believe that students generate knowledge about music through their interactions, such as discussion, explorations, and making personal meanings with others about the content of music and themselves through experiences (Elliott, 2009; Herbert, 2009; McCarthy, 2009). This process of learning is not simply imposed by the teacher or memorized by the students; students instead come to their own understanding about the musical knowledge. Knowledge—understanding about the self, objectives, and others—is created from students' own discoveries and

individual interpretations. In the meantime, constructivist music educators would also emphasize that students' learning is not context-free (Stauffer, 2009); cultural and social factors also help students create meaning. Similarly, a constructivist approach to music teacher preparation is not concentrated only on behaviors; rather, the goals of teacher preparation include facilitating preservice music teachers' ability to think and be reflective about their own learning and teaching within particular social and cultural contexts.

I recommend that music teacher educators consider whether they hold a predominantly *positivist* or a *social constructivist* tradition of epistemology of knowledge, and how their epistemology impacts their teaching in college programs.

Issue 3: Rewards and Preservice Music Teachers' Prominence and Salience Hierarchies

McCall and Simmons' theory of rewards and the hierarchical identity-set provides a different lens to understand why preservice music teachers make decisions about how they view themselves and when they prefer to enact which role-identity as the most salient for a specific situation.

The findings discussed in Chapter Six revealed that those preservice music teachers who identified themselves primarily as a music teacher commonly valued the *self-support* and *intrinsic* rewards that they received from enacting their music teacher role-identities; these were the two most meaningful rewards to them. Those who did not view themselves primarily as a music teacher often lacked anticipated *social support* for their music teacher role-identity, and also had weak *self-support* and received few *intrinsic rewards* for enacting their music teacher role-identity.

In terms of preservice music teachers' salient role-identity, the data showed that, in their music teacher education programs, these preservice music teachers enacted their performer role-identity more frequently than their music teacher role-identity. More than half of the study-plan for preservice music teachers' teacher preparation was performance-related curriculum (Appendix L) and preservice music teachers' evaluation in their courses was mainly performance-based. These situations in the program required them to enact their performer role-identity most often as the most appropriate salient role-identity. Nevertheless, some preservice music teachers created opportunities to help themselves meet their own needs for rewards. For instance, RongRong created a situation to allow her to teach private piano and vocal lessons for beginners outside of school of music, accumulate teaching experiences, and earn a decent salary for her teaching.

Implications for Music Teacher Educators

The findings suggested that these preservice music teachers were active agents who interpreted the meanings of rewards they received through enacting their different role-identities. They themselves decided which role-identity was prominent for them and which role-identity they believed was most salient for a given situation. Because of this individual agency, different preservice music teachers held different opinions about their prominent role-identity, for instance, not all of them viewed themselves predominantly as a music teacher. My suggestions for music teacher educators include three recommendations: 1) to acknowledge preservice music teachers' agency, including interpretation, improvisations, and negotiations, and facilitating stronger agency for their own music teacher role-identity construction; 2) to acknowledge that preservice music teachers may have both prominent and salient role-identities; and 3) to increase the

number of situations in the program for preservice music teachers to enact their music teacher role-identities.

Agency of interpretation, improvisation, and negotiation. Throughout the investigations of this study, preservice music teachers' agency to interpret, improvise, and negotiate was a critical factor that influenced their construction of their own music teacher role-identity. Findings of this study demonstrated that these preservice music teachers were not machines that learned to behave in the ways they were taught. These preservice music teachers were actors who selectively perceived and actively interpreted the characters and roles of others and themselves. They individually improvised the content of their music teacher role-identity based on their own interpretations. When they enacted a specific role-identity, they interpreted the situation for themselves and used that to inform which role-identity they thought would bring them desired rewards. Even if they encountered challenges in interactions with others, they could actively negotiate with themselves and others to shape their role-identity, or even to shape the situation for themselves.

These findings suggest that teacher educators should not only examine the curriculum for ways to facilitate preservice music teachers' construction of their music teacher role-identity. Music teacher educators should also acknowledge preservice music teachers' agency of interpretation, improvisation, and negotiation that empowers them to shape their own music teacher role-identities. Providing knowledge and tools to preservice music teachers through the curriculum is one possible way to help the preservice music teachers to connect their imagined characters and roles to how these thoughts, knowledge, and beliefs are manifested in teaching practices. This might lead to

changes in preservice music teachers' construction of their music teacher role-identity. At the same time, music teacher educators can also help preservice music teachers to recognize their own agency to interpret, improvise, and negotiate in constructing their music teacher role-identity, empowering them to use their agency to make meanings for themselves as a music teacher and to become the person they desire to be.

Prominent and salient role-identity. It is critical for Chinese music teacher educators to acknowledge that preservice music teachers' prominent views of self may not be the same as the professors expect. Even though the preservice teachers were all in the music teacher education program, supposedly to construct their music teacher role-identity for group teaching, not all of them identified their prominent role-identity as music teacher or as music teacher in a group setting. As discussed in the above paragraphs, each preservice music teacher holds the agency of interpretation. Further, eighteen preservice music teachers in this study demonstrated that their interpretations of rewards were different: 13 felt the most meaningful and satisfying rewards were the *self-support* and *intrinsic rewards* they derived from their enactment of music teacher role-identity; on the contrary, 5 felt the most meaningful and satisfying rewards to them were those they obtained from enacting performer role-identity. Surprisingly, 7 had not yet developed a prominent role-identity at all.

Therefore, I suggest that music teacher educators should accept that not all preservice music teachers in the program hold the same prominent view of self as a music teacher. Even though some preservice music teachers were more committed to their performer role-identity, wanting to become the type of performer that they imagined themselves to be, this did not necessarily mean that they would not like to enact their

music teacher role-identity in some situations to help them obtain rewards. This suggests that the most urgent job for Chinese music teacher educators is to help preservice music teachers, no matter what their prominent role-identities are when they are in the college program, to successfully construct a concrete and useful music teacher role-identity. This means that they help preservice music teachers identify the characters and roles that ensure they can enact their preferred role-identity when they passively encounter a situation that requires them to act as a music teacher, or when they actively decide to enter a situation enacting their well-prepared music teacher role-identity.

Increase situations to enact music teacher role-identity. As these preservice music teachers reported, both conservatories' program requirements made them frequently enact their performer role-identity as the most salient. This affected the preservice music teachers who had teacher role-identity at the top of their prominence hierarchy. In the conservatory program, they had limited opportunities to practice enacting their music teacher role-identities; therefore, they had fewer opportunities to obtain rewards and to modify the content of their music teacher role-identity through negotiations with important audiences. In Chapters Four and Five, the data revealed that those preservice music teachers who had participated in student teaching had a relatively more clear understanding about how to enact the roles to express their preferred characters as group music teachers for K-12 school music education. In addition, they were more committed to see themselves as both private and group music teachers than those who had not yet participated in student teaching.

These findings suggest that more and earlier authentic teaching experiences in private or group music teaching situations could facilitate preservice music teachers' construction of their content of music teacher role-identity. I recommend that music teacher educators provide more opportunities in the program for students to enact and strengthen their music teacher role-identity as salient. For instance, music teacher educators can offer more role-taking opportunities through peer-teaching activities, in-person and video observations, and methods courses for both private and group teaching, along with discussion and reflections on preservice teachers' own improvising and enacting of music teacher role-identity. Moreover, I suggest studio professors and other music teacher educators could consider not requiring the same level of commitment to the performer role-identity from everyone.

As one benefit of more opportunities to enact music teacher role-identity with important audiences, preservice teachers could try their music teacher role-identities for size, giving them opportunities to detect discrepancies between their imagined teacher role-identity and actual teaching performance, and to modify the content of their role-identities. Another benefit could be that preservice music teachers may accumulate more rewards from frequent enactment of their music teacher role-identity. In addition, they may actively explore other diverse opportunities where enacting their music teacher role-identity provides truly meaningful rewards to make them feel satisfied. As McCall and Simmons (1978) stated, the accumulation of desirable types of rewards affects people's decisions about the placement of their role-identities in their prominence hierarchy. As their interest in various rewards may shift (Brewer, 2009) through enacting their music teacher role-identity more often, those preservice music teachers who are more

committed to the performer role-identity may even decide to reorder their music teacher role-identity to a higher position in their prominence hierarchy. This is supported by my finding that most of the preservice teachers who had completed student teaching viewed their prominent role-identity as music teacher.

Suggestions for Future Research

Future research may investigate educational goals and policies, challenges for both K-12 schools and universities, and market and social research related to potential economic and market roles for graduates of music teacher education programs. Researchers could conduct comparative case studies regarding different countries' educational goals, values, pedagogies, and philosophy of music teaching and learning for both the K-12 schools and music teacher education, based on specific cultural and social contexts. Questions may include: What are the goals of music education for K-12 school in countries such as Canada, Australia, Japan, Singapore, or the United States? What policies and teacher preparation do these countries employ to accomplish these goals? What are their goals for music teacher preparation in college and university music education programs? What challenges are these countries facing that their policy makers and educators are trying to address, and how are they addressing them? This might help Chinese educators and policy makers to identify ideas from different countries' educational policies, and to consider possible and appropriate private and public good that future educational policies can create for Chinese music teachers and their learners.

In this study, I did not have adequate data to identify conventional understandings these preservice teachers held for private and group music teacher positions. To better understand the role of conventional understandings advocated by China's music

education programs in different conservatories and normal schools, future research may focus on more varied data sources, including the voices of college professors and cooperating music teachers, and better contextual understanding of the program and its emphases from examining the curriculum, observing classes, and interviewing faculty. Questions may include, but are not limited to: What are the characteristics of Chinese music education in K-12 schools? What are the learning, behavioral, and psychological characteristics of Chinese children in K-12 schools? What learning and teaching philosophies do the music teacher education programs advocate for teacher preparation? How does the curriculum of music teacher preparation courses accomplish the goals of teacher preparation? Questions that drive music educators to think about these and similar topics would provide a more clear understanding of the conventional content learned from each music teacher education program.

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APPENDIX A

INVITATION LETTER FOR CHINESE PROFESSORS

Dear Professors,

It is a delight to write to you again. I am currently a doctoral candidate under the direction of Professor Margaret Schmidt in the School of Music at Arizona State University. This semester, as part of my dissertation I am conducting research to investigate Chinese undergraduate music education majors' music teacher and musician role-identities.

I am writing to ask for your help in nominating at least 12-30 appropriate music education majors at your respective conservatories to participate in the study. If you are willing to assist, please forward the attached invitation letter to your nominated students so that they are able to know more about the research and if they would like to participate in a short survey.

I will be inviting these students to participate in one three-hour group interview to talk about their experiences. Following the group interview, I will invite some of those students to participate in a one-hour individual interview, to learn more about their ideas specifically. In order to help your nomination of students, I have prepared a list of basic criteria to guide your selection of qualifying students.

Criteria for participants:

- is an undergraduate student major in music education
- has minimum six month of teaching experience
- concentrates in either piano/vocal/other fields of music education study

If you have any questions, please do not hesitate to ask. You can reach me at 15902877517 or email at clong6@asu.edu. You may also email my advisor Dr. Schmidt Marg.Schmidt@asu.edu. Thank you very much! Your help is invaluable.

Sincerely,

Chengcheng Long

Invitation Letter for Chinese Professors

Chinese Translation

中国教授邀请样本信函

亲爱的 XX 教授，

很高兴再次写信给您。 我是亚利桑那州立大学音乐学院玛格丽特施密特教授指导下的博士候选人。我正在进行博士论文研究调查中国音乐教育专业本科学生的职业/专业认同感。我写信是为了请求您的帮助，在您所执教的音乐学院提名至少 12-30 名合适的音乐教育专业的本科学生参加这项研究。 如果您愿意提供帮助，请将随附的邀请函转发给您提名的学生，以便他们能够更多地了解该研究。我将邀请这些学生参加一个三小时的小组访谈，谈谈他们的经历。 小组访谈结束后，我将邀请其中一些学生参加一小时的个人访谈，以了解他们的想法。 为了帮助您选择适合的学生参与该项研究，我准备了一系列标准来指导您选择符合条件的学生。 筛选条件：

- 正在该校攻读音乐教育学士学位
- 具有至少六个月的音乐教学经验
- 主攻钢琴、声乐、或其他方向的音乐教育

如果您有任何疑问，请随时提出。 您可以拨打电话 15902877517 或发送电子邮件至 clong6@asu.edu 与我联系。 您也可以通过电子邮件发送给我的博士导师 Dr. Schmidt Marg.Schmidt@asu.edu。 非常感谢你的帮助！

此致

APPENDIX B

INVITATION LETTER FOR FOCUS GROUP INTERVIEW

Dear music education majors:

I am a doctoral candidate under the direction of Professor Margaret Schmidt in the School of Music at Arizona State University. I am conducting a research study to investigate Chinese undergraduate music education majors' studying experience in the music education program.

I am inviting you to participate in a three-hour focus group discussion. Your participation in this study is voluntary. If you choose not to participate or to withdraw from the focus group interview at any time, there will be no penalty, for example, it will not affect your grade. To participate in the study, you must be above 18. If you are willing to participate, please finish the survey.

If you have any questions concerning the research study, please contact the research team at: Chengcheng Long 15902877517; clong6@asu.edu or Dr. Schmidt (480) 965-8277; Marg.Schmidt@asu.edu. If you agree to participate, please confirm with me through either email or WeChat.

My email address: clong6@asu.edu

Thank you,

Chengcheng Long

Invitation Letter for Focus Group Interview

Chinese Translation

邀请函以及背景调查问卷

亲爱的音教系同学们，你们好！我是龙呈承博士。在这里非常诚挚的邀请您参与一次为时三小时的小组访谈，主要目是想了解中国音乐教育专业本科学生的音乐教育专业学习经历和感受。如果您同意参与该次小组访谈，请通过电子邮件或者是微信回复以下问题。这会让我对您有所了解。我将于 2019 年 12 月份访问你们所在的音乐学院，亲自与您会面。

邮箱：clong6@asu.edu

最后再次感谢大家的参与

APPENDIX C

BACKGROUND SURVEY

Dear student,

This survey is designed to collect your basic information as a music education student. The information which you provide will be helpful in clarifying whether or not this study is appropriate for you to participate in. Your cooperation in answering these questions is essential to the study. Please fill out this survey and return it to me either through email 123423790@qq.com or WeChat.

Participant ID:

1. What is your name and what is your contact information?
2. What school-year are you?
3. What is your concentration? (e.g., piano, voice, instrument, theory, or others)
4. When did you start to participate in musical activities, such as learning piano, instruments or school music activities? Can you describe these musical activities you have participants in?
5. What is your primary instrument? When did you start to play/learn it?
6. Do you have a secondary instrument? What is it?
7. What are your original reasons and motivations for learning music and what are your current reasons and motivations of continuing learning music?
8. When did you decide to pursue a music education degree as your future career?
9. Who and what experience have influenced you to make this decision?
10. Do you have any kind of following music teaching experience? (e.g., either intern, part-time, or full-time is fine):
    - One-on-one private music teacher

- Music teacher at private music training institutions
- Music teacher at kindergarten
- Music teacher at elementary school
- Music teacher at middle school
- Music teacher at high school
- Music teacher at occupational institution
- Others: ___________

11. How long have you been teaching so far?

- 1-3 months
- 3-6 months
- 6-9 months
- 9-12 months
- 12-18 months
- 18-24 months
- more than 24 months

Background Survey

Chinese Translation

背景调查问卷

完成问卷后请发送至 123423790@qq.com 或以个人微信传送文件均可

参与者 ID：(不用填写)

1. 请问您的姓名和联系方式是什么？
2. 请问您是音乐教育几年级的学生？
3. 请问您音乐教育专业专攻是什么？（如：乐器，钢琴，理论，声乐，或其他等）
4. 请问你是从什么年龄开始学习/参与音乐相关的活动的？其中包括什么样的音乐相关活动？（如：学校音乐课程，私人乐器课程，家庭音乐活动等）
5. 请问您的主要音乐乐器是什么？你什么时候开始学习的？
6. 请问您有学习其他乐器（第二乐器），作为辅修乐器么？（如，声乐，钢琴，小提琴，长笛等）
7. 请问您最初和现在的学习音乐的动机是什么？
8. 请问您在什么年龄决定选择音乐教育为大学本科专业？
9. 能否告诉我影响您选择音乐教育专业的任何经历和/或人么？（例如，父母，其他亲戚，朋友，音乐老师，或者您的某段音乐经历）
10. 请问到目前为止您有任何形式的教学经验吗？包括且不限于，实习、全职、或临时音乐老师均可, 请选择以下教育经验类型, 可以多选：
    - 私人音乐老师
    - 琴行老师等其他私立教育机构音乐老师
    - 幼稚园音乐老师
    - 小学音乐老师
    - 初中音乐老师
    - 高中音乐老师

- 大学音乐老师
- 职业中学/高中音乐老师
- 其他：_________________

11. 请问到目前为止您总共的音乐教学经验时间大约为多长时间？

- 1-3 个月
- 3-6 个月
- 6-9 个月
- 9-12 个月
- 12-18 个月
- 18-24 个月
- 超过 24 个月

非常感谢您耐心的完成调查问卷！ 我期待与您在音乐学院见面。

APPENDIX D

INTERVIEW QUESTIONS FOR FOCUS GROUP

The following questions formed the basis for all focus group interviews

RQ 1: How do Chinese music education undergraduates describe their music teacher role-identity?

1. Why did you choose to major in music education? Why do you want to become a music teacher? Why are you interested in teaching music? Who and what experience have influenced you to decide to pursue a music career?
2. Describe your favorite music teacher(s). What did you like about them and why?
3. Describe your least favorite music teacher. Why did you not like them?
4. What kind of music teacher do you want to become? What are the most important things for a music teacher to emphasize? Describe an ideal music teacher in mind?
5. Pretend that it's 5 years from now, and your students have nominated you to be their favorite teacher. What would you like your students to say about you in 5 years?
6. What is your preferred age to teach? Why? What do you want them to learn? What do you hope your students will remember / have learned from you?
7. What do you care about most when you are teaching in the classroom or interacting with your students?
8. How do you know if you're being successful in teaching a student?
9. What were your favorite parts of teaching? What did you like? Do you expect to find the same things enjoyable when you get a teaching job?
10. What are some important things you learned in your teaching?

11. What parts of student teaching were difficult? Why?
12. What are some important things you learned in your music education classes?
13. If you were speaking with someone who was about to become a music education major, what would you want to tell them? What kinds of experiences would you think would be important for them to have?
14. What have you learned in college that you wish you knew in your first years here?
15. Tell me about your most challenging student or tell me about your most inspiring student.
16. How do your friends, parents, or your important ones think about being a music teacher? Have you heard any different voices from them, from our society, and from your conservatory?
17. How do you feel about being a music teacher and why?
18. What is your strength/weakness as a music teacher?

RQ2: What social support and intrinsic and extrinsic rewards have Chinese undergraduate music education students received when they are developing their music teacher and musician role-identities, and what do these supports, and rewards mean to them?

1. What motivates you to finish the music education program?
2. What encouraging and inspiring moments have you met? What do these experiences mean to you?
3. What kind of challenges and frustrations have you met?

4. When you meet challenges or feel frustration, what do you usually do? Who do you want to speak with?
5. Tell me one of your most challenging/frustrating moments. How did you overcome it?
6. What are the most unsatisfied things that happened to you? What caused it? How did you handle it?
7. What is the most impressive moment that you have had? What does this experience mean to you?

RQ3: Do Chinese undergraduate music education students hold a hierarchy of role-identities? If they do, what are the role-identities that they place in their prominence and salience hierarchies? Where do they place their music teacher and musician role-identity in these two hierarchies?

1. How do you see yourself between the roles as a musician and music teacher? why?
2. Describe a time when you really felt like a music teacher.
3. Describe a time when you feel like a good musician.
4. Except the roles of musician and music teacher, what else do you think you are playing in our music profession?

Interview Questions for Focus Group

Chinese Translation

焦点小组访谈问题翻译

调研问题 1：中国音乐教育本科学生的“音乐教师角色认知”是怎样的？

1. 可以谈谈你们选择音乐教育专业的原因么？为什么想要成为一名音乐老师呢？为什么你喜欢教授音乐呢？
2. 可以谈谈你们最喜欢的音乐老师么？为什么你喜欢这样的音乐老师呢？你喜欢他们什么地方呢？
3. 可以谈谈你们最不喜欢的音乐老师么？为什么你不喜欢这样的音乐老师呢？
4. 在你的脑海中，你认为作为一名音乐老师最重要特质有些什么？最应该强调什么？
5. 假想五年以后，你的学生选择你为他们最喜欢的老师，你希望你的学生怎么描述你呢？你希望你的学生怎么看待你呢？你希望你的学生从你这里学到什么呢？
6. 你喜欢教几年级的学生呢？为什么呢？你希望这些学生从你这里学到什么呢？
7. 当你在教书或者在和学生互动的时候，你最关心最在意的是什么？
8. 你怎么判断自己的教书是否成功的呢？到达你的预期？
9. 在你的教书过程中，你最喜欢最享受的部分是什么呢？为什么你觉得非常的享受和舒服呢？
10. 你在自己的教育经验中，学到的最重要的东西是什么呢？
11. 你教书的时候时候觉得那一部分最困难？为什么呢？那你怎么克服的呢？有什么帮助么？
12. 你在音乐教育本科学习中，觉得学到最重要的东西是什么呢？
13. 如果现在有一位同学，或者说你的妹妹弟弟也想学习音乐教育专业，你会告诉他们什么？

14. 目前为止，你觉得有什么是你觉得要是你在第一年就开始学习就好了的东西呢？
15. 你的朋友，亲戚，家长，还有重要的人是怎么看待音乐教师职业的？你在社会当中，音乐学院当中的各个群体里有听到不同的声音么？
16. 你是怎么看待音乐教师这个职业的？说说为什么这样认为。
17. 你认为作为一名音乐老师你的强项是什么？你的弱项是什么？有什么可以改进的地方？

调研问题 2：中国音乐教育本科学生的“音乐家角色认知”是怎样的？

1. 你经常参与的音乐表演是什么呢？为什么你喜欢参与到这些音乐表演活动中呢？在你的音乐表演中，你很享受的是什么呢？有什么让你很享受的么？
2. 对你来说，音乐表演有意义么？如果有意义是什么?呢
3. 你经常参与的音乐表演活动是什么呢？为什么喜欢参与到这些音乐表演活动中呢?
4. 你喜欢音乐表演么？如果你喜欢，你最喜欢哪一部分呢？
5. 在你的音乐表演中，你很享受的是什么呢？有什么让你很享受的么？
6. 可以谈谈你们经历过的非常挫折的或者挑战的音乐表演的经历呢？为什么你觉得非常挫折或者挑战呢？你从这些有趣的音乐表演经历中学到了或者领悟了什么呢？这些经历对你来说意味着什么呢？
7. 你喜欢向什么样的观众表演你的乐器呢或者说进行音乐表演呢？
8. 你期盼从观众那里获得什么呢？你期盼观众有什么反应？
9. 作为一名乐器的表演者，你觉得自己的强项是什么呢？你在音乐表演中，有什么重要的领悟么学习到什么呢？你想要提高自己什么？
10. 在你毕业之后，你觉得音乐表演会在你的人生中扮演什么角色？
11. 假如毕业后找到一份教书的工作，你觉得音乐表演在你的教书工作中会扮演什么角色？

调研问题 3：学生在发展自己的“音乐教师和音乐节角色认知”的过程当中，是否获得了支持、奖励、鼓励？如果有，分别有哪些？

1. 是什么激励着、鼓励着、或者是影响着你去坚持完成音乐教育本科学业？
2. 你遇到什么样的有激发性鼓励性的事情么？这些经历对你来说有什么意义呢？
3. 你遇到过什么样的挑战或者是挫折？
4. 当你遇到挫折面对挑战的时候，通常你会做什么？你会和谁说说你的情况？
5. 可以谈谈你所遇到过的挫折和挑战的时刻么？你是怎么克服困难的？
6. 可以谈谈你所遇到的不满意的事情么？是什么引起你的不满？你是怎么处理这些问题的？
7. 你记忆最深刻的事件是什么？对你来说有什么重要意义？

调研问题 4：中国音乐教育本科学生是否形成一个具有等级行的“角色认知“体系呢？如果有，那他们将“音乐教师角色认知”和“音乐家角色认知”放在等级体系的什么位置呢？

1. 在音乐教师和音乐家这两个角色中，你是怎么看待自己的？
2. 在什么情况下，你希望别人把你当成一名音乐老师呢？为什么呢？
3. 在什么情况下，你希望别人把你当成一名音乐表演者呢？为什么呢？
4. 除了音乐教师，音乐表演者，你觉得自己在音乐教育行业中还扮演着什么角色呢？

APPENDIX E

FOCUS GROUP RECRUITMENT EMAIL

Dear music education students:

I am a doctoral candidate under the direction of Professor Margaret Schmidt in the School of Music at Arizona State University. I am conducting a research study to learn more about your understanding of being a music teacher. Thank you for participating in the survey. I invite you to speak with me about your impressions of the music teacher preparation program, and your views on your professional self as a music teacher and a musician. This will be a group interview which will take approximately three hours for a group interview.

Your participation in this study is voluntary. Whether or not you choose to participate will not affect your grades in any of your courses, and your professors will not know whether or not you choose to participate. If you have any questions concerning the research study, please call me (Chengcheng Long) at 15902877517 or email me clong6@asu.edu. If you agreed to participate in this research, please email me to confirm your willingness of participation. Thank you!

Sincerely,

Chengcheng Long

Focus Group Recruitment Email

Chinese Translation

小组访谈邀请

亲爱的音乐教育专业本科同学你们好：

我是美国亚利桑那州立大学音乐学院玛格丽特施密特教授指导下的博士生。我正在进行一项研究，调查中国本科音乐教育专业学生对职业认同的看法。我邀请您参加包括一个三小时的小组访谈，谈谈您在当前音乐学院音乐教育系的经历以及你对教师培养项目的印象，还有你对专业认知的看法。您有权不回答任何问题，并随时停止参与。小组访谈结束后，我也许会邀请您参加一个小时的个人访谈。当然您可以选择参加或者不参加个人访谈。您参与本研究是将是自愿的。如果您选择不参加或退出研究，将不会受到任何处罚，例如，它不会影响您的成绩。如果您希望参加此项研究，您必须年满 18 岁。

非常感谢！

APPENDIX F

INFORMED CONSENT FOR FOCUS GROUP INTERVIEW

Dear music education students:

I am a doctoral candidate under the direction of Professor Margaret Schmidt in the School of Music at Arizona State University. I am conducting a research study to investigate Chinese undergraduate music education majors' music teacher role-identity.

I am inviting your participation, which will involve a three-hour group interview to talk about your experience in the department of Music Education at the currently enrolled conservatory and your views on your professional self. You have the right not to answer any question, and to stop participation at any time. Following the group interview, I may ask you to participate in a two-hour individual interview. If you choose to participate in the group interview, you may choose not to participate in the individual interview.

Your participation in this study is voluntary. If you choose not to participate or to withdraw from the study at any time, there will be no penalty, for example, it will not affect your grade. However, you will not be able to obtain compensation for participating in this study. To participate in the study, you must be above 18.

Some students may appreciate the opportunities to reflect on their experience in a Chinese music teacher preparation program. There are no foreseeable risks or discomforts to your participation. I would like to audio record and video record this interview. The interview will not be recorded without your permission. Please let me know if you do not want the interview to be recorded; you also can change your mind after the interview starts, just let me know.

I will assign a pseudonym for you to protect confidentiality. Your interview data and video and audio recordings will be stored on a secured computer hard drive and back

up cloud drive for up to three years, after which time they will be destroyed. Only video and audio recordings and student work such as flip charts, drawings, sketches, and mind maps, which are produced in the group of those consented will be used in research analysis. Only my research supervisor and I will have access to the data. The collection of artifacts including photos of students will also be de-identified and will be stored in password protected files. The results of this study may be used in reports, presentations, or publications but your name will not be used.

If you have any questions concerning the research study, please contact the research team at: Chengcheng Long 15902877517; clong6@asu.edu or Dr. Schmidt (480) 965-8277; Marg.Schmidt@asu.edu. If you have any questions about your rights as a subject/participant in this research, or if you feel you have been placed at risk, you can contact the Chair of the Human Subjects Institutional Review Board, through the ASU Office of Research Integrity and Assurance, at (480) 965-6788. Please let me know if you wish to be part of the study.

By signing below, you are agreeing to be part of the study.

Name: ____________________

Signature: ____________________ Date: _____________________

By signing below, you are agreeing to be video recorded for focus group interviews.

Name: ____________________

Signature: ____________________ Date: _____________________

By signing below, you are agreeing to be audio recorded for focus group interviews.

Name: ____________________

Signature: ____________________ Date: ___________________

Informed Consent for Focus Group Interview

Chinese Translation

焦点小组访谈知情同意书

我是亚利桑那州立大学音乐学院玛格丽特施密特教授指导下的准音乐教育博士生。 我正在进行一项研究，调查中国本科音乐教育专业学生的大学学习经历，以及对音乐教育专业教师培养的理解和看法。我邀请您参加一个三小时的小组访谈，谈谈您在音乐学院音乐教育系的经历，对教师准备课程的印象，以及对您的专业自我的看法。 您有权不回答任何问题，并随时停止参与。小组面试后，我可能会邀请你参加一个小时的个人面试。 当然您可以选择不参加个人访谈。

您参与本研究是自愿的。如果您选择不参加或退出研究，将不会受到处罚，例如，它不会影响您的成绩。要参加此项研究，您必须年满 18 岁。有些学生可能会有机会反思他们在中国音乐教师培养课程中的经历。您的参与没有可预见的风险。这次采访会进行录音和视频记录。但是未经您的许可，您的录音和视频不会记录并且使用。如果您不希望录音和视频记录，请告诉我。访谈开始后如果您改变主意，也请告诉我。我将为您指定一个假名，以保护您的隐私。您的访谈数据和视频和音频记录将存储在安全的计算机硬盘驱动器上并备份云驱动器长达三年，之后它们将被销毁。只有视频和录音以及学生作品才能在研究分析中使用。只有我的研究主管和我才能访问数据。包括学生照片在内的工件集合也将被取消识别，并将存储在受密码保护的文件中。本研究的结果可用于报告，演示文稿或出版物，但不会使用您的名字。

如果您对研究有任何疑问，请联系研究团队：龙呈承 15902877517。如果您对本研究的主题/参与者的权利有任何疑问，或者您认为自己处于危险之中，可以通过亚利桑那州立大学研究诚信和保证办公室联系人类受试者机构审查委员会主席，电话：（480）965-6788。如果您想参加本研究，请告知我们。

通过以下签名，您同意参与该研究。

姓名：____________________

签名：____________________日期：_____________________

通过以下签名，您同意为焦点小组访谈录制视频。

姓名：____________________

签名：____________________日期：_____________________

通过以下签名，您同意为焦点小组访谈录制音频。

名称：____________________

签名：____________________日期：____________________

APPENDIX G

RECRUITMENT SCRIPT FOR INDIVIDUAL INTERVIEW

Dear student:

Thank you very much for participating in the group interview. As you may remember, I am conducting a research study to learn more about your musical experience in the department of Music Education at the current Conservatory of Music, your understanding of being a music teacher and a musician. I am inviting you now to participate in a one-hour individual interview, to help me learn more about your musical and teaching experiences.

Your participation in this study is voluntary. Whether or not you choose to participate will not affect your grades in any of your courses, and your professors will not know whether or not you choose to participate. If you have any questions concerning the research study, please call me (Chengcheng Long) at 15902877517, or my advisor, Dr. Margaret Schmidt, marg.schmidt@asu.edu.

Sincerely,

Chengcheng Long

Recruitment Script for Individual Interview

个人访谈邀请函

中文翻译

感谢您参加小组访谈。 您可能还记得，我正在进行一项研究，以更多地了解您在当前音乐学院音乐教育系的音乐经历，您对音乐教师准备课程的印象，以及您对专业自我的看法。 我现在邀请您参加为期一小时的个人访谈，以帮助我更多地了解您的音乐和教学经历。

您参与本研究是自愿的。 您是否选择参加不会影响您在任何课程中的成绩，您的教授也不会知道您是否选择参加。 如果您对该研究有任何疑问，请致电（龙呈承）电话：15902877517，或致电我的顾问马格瑞特博士（Margaret Schmidt）博士，发送电子邮件至 marg.schmidt@asu.edu。

APPENDIX H

INFORMED CONSENT FOR INDIVIDUAL INTERVIEW

Hi XXX：

I am a doctoral candidate under the direction of Professor Margaret Schmidt in the School of Music at Arizona State University. I am conducting a research study to investigate Chinese undergraduate music education majors' music teacher role-identity.

I am inviting your participation, which will involve a two-hour individual interview to talk about your experience in the department of Music Education at the currently enrolled conservatory, your impression of the teacher preparation program, and your views on your professional self. You have the right not to answer any question, and to stop participation at any time. You must be 18 or older to participate in the study.

Your participation in this study is voluntary. If you choose not to participate or to withdraw from the study at any time, there will be no penalty, for example, it will not affect your grade. There is no monetary compensation for participating in this study. However, you may appreciate the opportunities to reflect on their experience Chinese music teacher preparation program. There are no foreseeable risks or discomforts to your participation. I would like to audio record and video record this interview. The interview will not be recorded without your permission. Please let me know if you do not want the interview to be recorded; you also can change your mind after the interview starts, just let me know.

I will assign a pseudonym for you to protect confidentiality. Your interview data and video and audio recordings will be stored on a secured computer hard drive and back up cloud drive for up to three years, after which time they will be destroyed. Only video and audio recordings and student work such as flip charts, drawings, sketches, and mind maps, which are produced in the group of those consented will be used in research

analysis. Only my research supervisor and I will have access to the data. The collection of artifacts including photos of students will also be de-identified and will be stored in password protected files. The results of this study may be used in reports, presentations, or publications but your name will not be used.

If you have any questions concerning the research study, please contact the research team at: Chengcheng Long 15902877517; clong6@asu.edu or Dr. Schmidt (480) 965-8277; Marg.Schmidt@asu.edu. If you have any questions about your rights as a subject/participant in this research, or if you feel you have been placed at risk, you can contact the Chair of the Human Subjects Institutional Review Board, through the ASU Office of Research Integrity and Assurance, at (480) 965-6788. Please let me know if you wish to be part of the study.

By signing below, you are agreeing to be part of the study.

Name: ____________________

Signature: ____________________ Date: _____________________

By signing below, you are agreeing to be audio recorded for an individual interview.

Name: ____________________

Signature: ____________________ Date: _____________________

By signing below, you are agreeing to be video recorded for an individual interview.

Name: ____________________

Signature: ____________________ Date: _____________________

Informed Consent for Individual Interview

Chinese Translation

个人访谈知情同意书

我是亚利桑那州立大学音乐学院玛格丽特施密特教授指导下的博士生。 我正在进行一项研究，调查中国本科音乐教育专业学生对职业认同的看法。我邀请你参加一个两小时的个人访谈，谈谈你在当前音乐学院音乐教育系的经历，你对教师准备课程的印象，以及你对你的专业自我的看法。 您有权不回答任何问题，并随时停止参与。 小组面试后，我可能会要求你参加两个小时的个人面试。 如果您选择参加小组访谈，您可以选择不参加个人访谈。

您参与本研究是自愿的。 如果您选择不参加或退出研究，将不会受到处罚，例如，它不会影响您的成绩。 但是，您无法获得参与本研究的报酬。 要参加此项研究，您必须年满 18 岁。有些学生可能会有机会反思他们在中国音乐教师培养课程中的经历。您的参与没有可预见的风险。

我想录音和视频记录这次采访。未经您的许可，不会记录采访。如果您不希望记录采访。请告诉我;访谈开始后你也可以改变主意，请告诉我。我将为您指定一个假名，以保护机密性。您的访谈数据和视频和音频记录将存储在安全的计算机硬盘驱动器上并备份云驱动器长达三年，之后它们将被销毁。只有视频和录音以及学生作品（如活动挂图，绘图，草图和思维导图）才能在研究分析中使用。只有我的研究主管和我才能访问数据。包括学生照片在内的工件集合也将被取消识别，并将存储在受密码保护的文件中。本研究的结果可用于报告，演示文稿或出版物，但不会使用您的名字。

如果您对研究有任何疑问，请联系研究团队：龙呈承 15902877517。如果您对本研究的主题/参与者的权利有任何疑问，或者您认为自己处于危险之中，可以通过亚利桑那州立大学研究诚信和保证办公室联系人类受试者机构审查委员会主席，电话：（480）965-6788。如果您想参加本研究，请告知我们。

通过以下签名，您同意参与该研究。

姓名：____________________

签名：____________________日期：____________________

通过以下签名，您同意为焦点小组访谈录制视频。

姓名：____________________

签名：____________________日期：____________________

通过以下签名，您同意为焦点小组访谈录制音频。

名称：____________________

签名：____________________日期：____________________

APPENDIX I

INTERVIEW QUESTIONS FOR INDIVIDUAL INTERVIEW

The following questions formed the basis for all individual interviews

1. What type of music teacher would you like to become in the future? (Being an instrumental music teacher teaching voice? Piano? Or classroom teacher?). Can you tell me why and what motivates you to become this type of music teacher? Have you ever changed your mind before?
2. To become the teacher that you want, what are the most important aspects you think that you must have or need to improve? Why do you think these aspects are important? How would you rank these aspects for being a good music that you want?
3. What have you learned from your professors/teachers regarding as a music teacher?
4. What is the most meaningful lesson that you learned from your professors/teachers/your own teaching and learning experience?
5. What things do you wish your professors/teachers had taught you that you did not learn? (This is very similar to question 14, but it's an important question, so it's ok to ask it in different ways.)
6. Describe a teacher you really liked. Why did you like them?
7. What did your teacher usually say about being a music teacher? what do you think about it? Agree or disagree?
8. What about others' perspectives regarding being a music teacher? Who are the others? What have you heard from them talking about the type of music teacher that they like or dislike? What do they care about music teachers the most? What

do you think about their opinions? (Peers, parents, other teachers, your students' parents, advisors)

9. Do you want to be a music teacher? Can you tell me why?
10. Imagine yourself giving a music lesson right now, what do you want your students to learn and feel? What is the philosophy/core/essence behind your teaching? In what situation would you be proud of yourself to be a music teacher? Why and can you tell me where and how you came up with these ideas?
11. Tell me about a teacher you did not like. Why did you not like them?
12. Imagine you have already graduated, and worked as a music teacher, what do you want to hear the most from others (own students/students' parents/own relatives) to say about you and your job?
13. For your college study, what have you learned that influenced you the most on your decision of choosing your master's degree program?
14. For your college study, what have you not learned, wish to learn more, or want to have more experience and why?
15. What things or people affected you the most either on your decisions of being a music teacher or the meaning of being a music teacher to you?

Interview Questions for Individual Interview

Chinese Translation

个人访谈问题

1. 您是如何看待自己作为一名音乐老师的呢？
2. 您是如何看待自己表演音乐呢？
3. 您在本科音乐教育项目中经历的最有意义的事情是什么呢？
4. 您能描述一下你所经历过的最有趣、最令人沮丧的音乐表演、音乐教学么？请问您在这段经历中和经历后是怎么应对处理的？对您来说此经历对您的意义是什么？
5. 在音乐教育学习中和音乐表演中，您获得过什么样的支持和积极的经历？这些支持和经历对您来说意味着什么？
6. 请问在什么时候或情况下，您希望他人将您看待为一名音乐老师或是一名音乐表演家？为什么？
7. 请问您对音乐课程或新入校的学生或教职员工有什么建议或期望呢？

APPENDIX J

FIELD NOTES

The name of the study ___________________

The date of the focus group________________

The time of the focus group________________

The location of the focus group_____________

The type of participants___________________

The number of participants________________

The number of moderators________________

Question #:

Quotes	Name of speakers and rich descriptions

APPENDIX K

THE FOUR-YEAR TEACHING PLAN FOR MUSIC MAJORS

The Teaching Plan of Four-Year Undergraduate Music Major in Higher Education Normal School 《高等师范学校四年制本科音乐专业教学计划（试行草案）》

(Abbreviation, *The Teaching Plan*)The Ministry of Education Department of China, 1980

Course Type (课程类别)	Course Name (课程名称)	Hours (课程时长)
Public Required Courses (公共必修课)	History of the Communist Party of China (中共党史)	66
	Philosophy (哲学)	68
	Politics and Economics (政治经济学)	201
	Foreign Language (外语)	134
	Physical Education (体育)	134
	Psychology (心理学)	34
	Education (教育学)	51
	Method of Middle School Music Teaching Materials (中学音乐教材教法)	34
	Total (小计)	656
Major-Related Required Course (专业必修课)	Sight Singing and Ear Training (视唱练耳)	201
	Piano (钢琴)	67
	Introduction of Music Theory (基本乐理)	48
	Song Practice (歌曲做法)	51
	Harmony (和声)	102
	Vocal Singing (声乐)	117.5
	Musical Instrument (乐器)	
	Chorus and Conducting (合唱与指挥)	120
	Introduction to Art (艺术概论)	34
	Folk Music (民族民间音乐)	66
	Appreciation of Foreign Music（外国音乐作品欣赏)	68
	Chinese Music History (中国音乐史)	68
	Foreign Music History (外国音乐史)	52
	Dance (形体与舞蹈)	66
	Literature Reading (文学选读)	68
	Art Practice (艺术实践)	52
	Total (小计)	1180.5
	Piano (钢琴)	120

<table>
<tr><td rowspan="9">Major-Related Required and Elective Courses (专业主修与选修课)</td><td rowspan="3">Major-Related Required Courses (专业主修课)</td><td>Vocal (声乐)</td><td>120</td></tr>
<tr><td>Instrumental Music (器乐)</td><td>120</td></tr>
<tr><td>Total (小计)</td><td>600</td></tr>
<tr><td rowspan="6">Elective Courses (选修课)</td><td>Piano (钢琴)</td><td>60</td></tr>
<tr><td>Vocal (声乐)</td><td>60</td></tr>
<tr><td>Instrumental Music (器乐)</td><td>60</td></tr>
<tr><td>Music Theory/Compositi on (理论作曲)</td><td>120</td></tr>
<tr><td>Total (小计)</td><td>300</td></tr>
<tr><td colspan="2">Total of Major-Related Required Courses、Required Courses、Elective Courses (专业主修、主修、选修小计)</td><td colspan="2">2084.5</td></tr>
<tr><td colspan="2">Total of Public、Major-Related Required Courses (公共、专业课总计)</td><td colspan="2">2740.5</td></tr>
</table>

APPENDIX L

THE NATIONAL UNDERGRADUATE CURRICULUM GUIDANCE

The National Higher Education Institution Music Education (Teacher Education) Undergraduate Degree Curriculum Guidance（《全国普通高等学校音乐学（教师教育）本科专业课程指导方案》) (Abbreviation: *the Guidance*), the Ministry of Education Department of China, 2001

<table>
<tr><th>Course Type (课程类别)</th><th colspan="2">Course Name (课程名称)</th><th>Hours (授课时数)</th></tr>
<tr><td rowspan="12">Required Course (必修课)</td><td colspan="2">Music Theory and Sight Singing and Listening (乐理与视唱练耳)</td><td>144</td></tr>
<tr><td colspan="2">Multi-Voice Music Analysis and Study (多声部音乐分析与习作)</td><td>144</td></tr>
<tr><td colspan="2">Voice (声乐)</td><td>108</td></tr>
<tr><td colspan="2">Piano (钢琴)</td><td>108</td></tr>
<tr><td colspan="2">Performance (乐器演奏)</td><td>108</td></tr>
<tr><td colspan="2">Appreciation of Chinese Music History and Masterpieces (中国音乐史与名作赏析)</td><td>54</td></tr>
<tr><td colspan="2">Appreciation of Foreign Music History and Masterpieces (外国音乐史与名作赏析)</td><td>54</td></tr>
<tr><td colspan="2">Chinese Traditional Music (中国名族音乐)</td><td>54</td></tr>
<tr><td colspan="2">Foreign Traditional Music (外国民族音乐)</td><td>54</td></tr>
<tr><td colspan="2">Chorus and Conducting (合唱与指挥)</td><td>108</td></tr>
<tr><td colspan="2">Introduction to School Music and Teaching Methods (学校音乐教育导论与教材教法)</td><td>108</td></tr>
<tr><td colspan="2">Total (小计)</td><td>1044</td></tr>
<tr><td rowspan="3"></td><td rowspan="3">Limited Courses (限选课)</td><td>Song Writing and Rearrangement/Small Band Arrangement (歌曲写作与改编/小型乐队编配)</td><td>54</td></tr>
<tr><td>Ensemble and Conducting/Physical Training and Choreography (合奏与指挥/形体训练与舞蹈编到基础)</td><td>54</td></tr>
<tr><td>Introduction to Arts/Basics of Music Aesthetics(艺术概论/音乐美学基础)</td><td>54</td></tr>
</table>

Elective Courses (选修课)		Total (小计)		162
	Major-Related Elective Course (专业任选课)	Music Education/ Music Technology (音乐教育/音乐科技类)	Music Education (音乐教育学)	144
			History of Chinese and Foreign Music Education (中外音乐教育史)	
			Comparison of Chinese and Foreign Music Education (中外音乐教育比较)	
			Music Education Psychology (音乐教育心理学)	
			Music Teaching Courseware Design (音乐教学课件制作)	
			Computer Music (计算机音乐)	
		Musicology/ Theory of Composition (音乐学/作曲技法理论类)	Introduction to Musicology, Ethnomusicology, Traditional Chinese music, Foundation of Chinese Music History, Foundation of Foreign Music History, Music Criticism, Music Editing, Music Culture (音乐学概论，民族音乐学，中国传统音乐概论，中国音乐史学基础，外国音乐史学基础，音乐评论，音乐编辑，音乐文化)	144
			Harmony, Polyphony, Composition and Composition Analysis, Orchestration (和声学，复调，曲式与作品分析，配器法)	
			Vocal Music, Vocal Masterpieces and Extended Appreciation, Re-singing and Singing (声乐， 声乐名作与	

		Music Performance (音乐表演类)	延长赏析，重唱与表演唱，声乐教学法，朗诵与正音)	144
			Piano (Accordion, Electronic Organ), Piano Masterpieces and Appreciation, Piano Pedagogy (钢琴（手风琴、电子琴），钢琴著作与演奏赏析，钢琴教学法)	
			Chinese and Foreign Orchestral Instrumental Performance, Instrumental Music Masterpieces and Performance Appreciation, Orchestral Teaching Pedagogy, Chamber Music (中外管弦乐器演奏，器乐名作与演奏赏析，管弦乐器教学法，室内乐)	
			Drama Performance and Masterpiece Appreciation, Chinese Opera and Rap Music (戏剧表演与名作赏析，戏曲与说唱音乐)	
		Total (小计)		432
	Other Elective Courses	Aesthetic Education/ Other Arts (美育/其他艺术)	Introduction to Chinese and Foreign History and Masterpiece Appreciation (中外美术简史与名作鉴赏)	108
			Film and Television History and Masterpieces Appreciation (电影电视简史与名作鉴赏)	
			Appreciation of Dance Masterpieces (舞蹈名作鉴赏)	
			Appreciation of Drama Masterpieces (戏剧名作鉴赏)	
			Modern Education Theory, History of Chinese and Foreign Education (现代教育理论，中外教育史)	

	(其他学科任选课程)	Education and Literature, History and Philosophy/ Arts and Science (教育与文史哲/文理渗透类)	Chinese Dialects, Introduction of Chinese Culture History, Introduction of Foreign Culture History, Introduction of Chinese Literature History, Introduction of Foreign Literature History (汉语方言，中国文化简史，外国文化简史，中国文学简史，外国文学简史)	108
			Introduction of Chinese Philosophy, Introduction of Western Philosophy (中国哲学简史，西方哲学简史)	
			Chines and Foreign Literacy, Music Literature Search and Writing, Foreign Language Literature Reading for Music Major (中外文学名著导读，音乐文献检索与论文写作，音乐专业外语文献宣读)	
			History of Natural Science, Information Technology and Modern Technology (自然科学发展简史，信息技术与现代科技)	
		Total (小计)		216
	Total (小计)			810
Practice (实践环节)	Local and School Curriculum (地方和学校课程)	Ethnic Music History and Culture, Regional Music History and Culture, Ethnic Musical Instrument, Folk Music Collection, Ethnic Music Education Research, Ethnic Language Music Education Practice (民族音乐历史与文化，区域音乐历史与文化，少数民族乐器，民间音乐采风，民族音乐教育学研究，民族语言的音乐教育实践等)		180
	Social Practice	Entrance Education, Training, Social Investigation, Graduation Education, Employment Guidance		

	(社会实践)	(入学教育、军训、劳动教育、社会调查、毕业教育、就业指导)	
	Educational Practice (教育实践)	Observation One to Two Weeks, Internship Eight to Ten Weeks (见习 1-2 周，实习 8-10 周)	Ten to Twelve Weeks (10-12 周)
	Art Practice (艺术实践)	Begin in 2nd, 3rd, 4th, 5th, 6th, 7th semester and Finish the Summary Report at the 7th Semester (第 2、3、4、5、6、7 学期集中进行，第 7 学期 1 周毕业汇报)	Six Weeks (6 周)
	Research Practice (科研实践)	Thesis Writing and Defense (论文写作及答辩)	Four Weeks 4 周
Required Course (必修课)			1000-1200
Elective Courses (选修课)			810
Total (总学时)			2600-2800

APPENDIX M

IRB EXEMPTION GRANTED

EXEMPTION GRANTED

Margaret Schmidt

Music, School of
480/965-8277
Marg.Schmidt@asu.edu

Dear Margaret Schmidt:

On 11/21/2018 the ASU IRB reviewed the following protocol:

Type of Review:	Initial Study
Title:	Professional Identity Perceptions of Chinese Students Majoring in Music Education
Investigator:	Margaret Schmidt
IRB ID:	STUDY00009199
Funding:	None
Grant Title:	None
Grant ID:	None
Documents Reviewed:	• 5.FG-questions.pdf, Category: Measures (Survey questions/Interview questions /interview guides/focus group questions); • Protocol11_19_18.docx, Category: IRB Protocol; • 6.II-Recruitment.pdf, Category: Recruitment Materials; • 8.II-questions.pdf, Category: Measures (Survey questions/Interview questions /interview guides/focus group questions); • 1.Sample of Invitation to Chinese Professors..pdf, Category: Recruitment materials/advertisements /verbal scripts/phone scripts; • Background Survey.pdf, Category: Measures (Survey questions/Interview questions /interview guides/focus group questions); • 2.InvitationforBackgroundSurvey.pdf, Category: Recruitment Materials; • 4.FG-Consent.pdf, Category: Consent Form; • 3.FG-Recruitment.pdf, Category: Recruitment Materials; • 7.II-Consent.pdf, Category: Consent Form;

The IRB determined that the protocol is considered exempt pursuant to Federal Regulations 45CFR46 (2) Tests, surveys, interviews, or observation on 11/21/2018.

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

Sincerely,

IRB Administrator

cc: Chengcheng Long
Chengcheng Long