

**The Career Interests, Choices, And Self-Efficacy
Of Male Elementary General Music Teachers**

by
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ABSTRACT

The purpose of this study was to describe the characteristics of male elementary general music teachers and investigate factors that influence their career interests, choices, and self-efficacy. Three research questions guided this study: (a) How do models (teachers, peers, and family) influence career interests, choices, and self-efficacy of male elementary general music teachers? (b) How do performance accomplishments (teaching and music performance experiences) influence career interests, choices, and self-efficacy of male elementary general music teachers? (c) How do social persuasions (social factors related to teacher preparation programs, colleagues, school setting, and peers) influence career interests, choices, and self-efficacy of male elementary general music teachers?

Data were collected using an online questionnaire, The Male Elementary Music Teacher Career Measure (MEMTCM) based on constructs from Social Cognitive Career Theory. The instrument was a three-part questionnaire. Part 1 gathered descriptive information about the respondents. Part 2 collected information related to the three constructs of interest in the study: models, performance accomplishments, and social persuasion. Part 3 was designed to collect demographic and qualitative information. Validity was established with cognitive interviewing and review by an expert panel.

Data were collected from 140 male elementary general music teachers using a purchased research base. A systematic sample was drawn from approximately 7300 possible participants. Respondents' ages ranged from 24-80. Results indicated that the majority of respondents were Non-Hispanic White or Euro-American, had earned graduate degrees, and taught at public schools. The largest number of respondents reported voice as their primary instrument followed by piano and saxophone. Upon entering college, an equal number of respondents intended to teach secondary band and elementary general music followed by intentions to teach secondary choral. Most respondents had a female elementary general music teacher and did not have elementary general music when they were children. Several respondents reported no experience in ensembles, methods courses, and student teaching. Most respondents chose music education as a first career. Elementary general music was the first music teaching position of most respondents although it was not the first music teaching position for over a third of the respondents.

Data were analyzed with five types of statistical analyses: frequencies, independent *t*-tests, analysis of variance (ANOVA), simple linear regression and correlation analysis. Results indicated that those who intended to teach elementary general music upon entering college were more influenced by models and had positive opinions of teaching experiences. Among models, high school ensemble directors and student teaching mentors were the most influential. Student teaching experience, workshops, graduate courses, and administrator evaluations were rated among the highest performance accomplishments. Social interactions with students and parents were the highest scoring variables. College professors were the greatest sources of negativity regarding elementary general music. Suggestions for the profession include encouraging the study of methods such as Orff, Dalcroze, and Kodály. Other suggestions include encouraging

male students to take an elementary general methods course. In addition, universities could include a portion of student teaching in an elementary general music setting.

CHAPTER I INTRODUCTION

The topic of this dissertation is factors that influence the careers of male elementary general music teachers. This topic is of interest and importance because approximately 76% of K-12 public school teachers in the United States are female (National Center for Education Statistics, 2012). An examination of career interests and choices of male elementary general music teachers may provide insights into the currently low male representation in education.

Throughout the history of American education, various social and economic changes have impacted men and women's career choices, causing shifts in gender representation in the teaching profession. Warren (1989) described teachers throughout American history as generally belonging to the middle class, due to the fact that the teaching profession required more education than working-class positions. Prior to the mid-18th century, most teachers were Non-Hispanic White or Euro-American men who had access to education, came from lower middle class families, and achieved more education and social status than their parents by entering the teaching profession. Men of this era often used teaching as a way to begin their professional lives before moving on to a more prestigious profession such as law or the ministry.

Small changes in gender representation began to occur in the mid-18th century when the number of men in the teaching profession dipped to 85% (Tyack & Hansot, 1992). By the 1880s, male representation in teaching dropped below 25% in some states (Clifford, 1991). Two social

factors contributed to this: 1) women could be paid less than men, creating a cheaper workforce, and 2) teaching was one of only a few acceptable professions for women (Tyack & Hansot, 1992).

The number of male teachers increased to 34% during the mid-20th century as a result of free postwar education, which inspired more men to pursue education as a vocation (Warren, 1989). Male representation in K-12 teaching reached its peak in 1971, followed by a steady decline to 25.1% in 1999 (Nelson, 2002). The number of male elementary school teachers was 17% in 1979 decreasing to 14% in 2005 (Snyder & Dillow, 2012).

Career Choice in Music Education

Gender representation is more balanced in music education than in general education. The K-12 music education workforce is comprised of 60% women and 40% men (Pembrook & Craig, 2002). However, men and women are typically drawn to different career paths in music education (Eisenmann, 2004; Gould, 2001; Hancock, 2015; Sheldon & Hartley, 2012; Woodford, 2002). Female representation is 73% at the elementary level, dropping to 53% at the junior high level and then to 37% at the high school level (Pembrook & Craig, 2002). Females comprise 54% of high school choir directors compared to 19% band directors. Gendered expectations frame conducting as a masculine endeavor and contribute to the lack of female band directors (Sears, 2014). Women band directors typically teach in junior high and elementary schools rather than high schools (Sheldon & Hartley, 2012), while men typically hold collegiate and secondary conducting positions (Gould, 2001).

Research in music education has revealed that people become music teachers because they love music and desire to work with youth (White, 1967). According to Cox (1994), private lesson instructors influence females' decisions to become music teachers, while ensemble

directors have a greater influence on men. Experiences in music classes at the elementary, secondary, and tertiary levels also impact career choices in music education (Thornton & Bergee, 2008).

Males and females both face issues when they choose a music education career that may be outside gender-normative expectations. Shouldice's (2013) case study of a single pre-service teacher revealed that undergraduate coursework, preference for student-centered teaching, a perceived need to broaden children's musical understanding, and dissatisfaction with current band culture led to selecting elementary general music as a career. Once they enter the field, however, male elementary general music teachers may face perceptions that they are homosexual, feminine, not qualified to work in other fields, and lacking in necessary skills (Good, 2013).

Classroom interactions may also be impacted by gender perceptions of parents and students. For example, parents and students enrolling in instrumental music perceive some instruments as masculine and some as feminine (Abeles, 1978). Singing is often considered feminine, which leads to low levels of male participation in choir (Koza, 1993). The factors that impact career choices, interests, and self-efficacy of male elementary general music teachers may reflect the phenomenon of low male teacher representation in all elementary subjects. Music education may be uniquely positioned for an analysis of low male representation in elementary education.

Theories of Career Choice

In addition to gender factors, other experiences and perceptions play roles in career choice. Several theories provide explanatory frameworks for examining the factors influencing

music educators' career decisions. These theories have developed over many years, and each contributes to a greater understanding of career choice factors, including music education.

More than a century ago, Parsons (1909) proposed the *Theory of Vocational Development* (TVD), positing that effective career choice was rooted in an understanding of self and vocational knowledge. According to Parsons, personal and occupational understanding leads to greater job satisfaction, better productivity, and lower costs for employers. Parson's ideas served as a foundation for career guidance in America until the middle of the 20th century (Brown, 2002). In the latter half of the 20th century, Super (1963) built upon the work of Parsons by proposing one of the first life-span theories that considered career choice as a fluctuating concept (Stitt-Gohdes, 1997). Super's *Career Development Theory* (CDT) described the formation of career identity occurring in stages related to maturation and development of career-related skills.

Later, Crites' (1973) sought to expand career theory by including personal and social factors influencing educational and vocational choices. *Career Maturity Inventory* (CMI) focused on career choice process, work orientation, independence in decision-making, preference for career choice factors, and conceptions of career choice. Career choice competency was measured in terms of self-appraisal, occupational information, goal selection, planning, and problem solving.

Holland (1973) moved beyond the external influences examined in previous theories and sought to examine existing characteristics of job seekers. *Theory of Vocational Personalities* (TVP) framed career choice in terms of six personality and work types that when properly matched lead to job satisfaction. According to Holland, people search for work environments

that allow them to use their skills and abilities as well as express their values and attitudes.

Therefore, a person's behavior is determined by the interaction of personality and environment.

While the preceding theories of career choice focused on career choice among adults, Gottfredson's (2002) *Theory of Circumscription and Compromise* (TCC) focused on how young people develop their career interests. *Circumscription* involves excluding options based on self-concept. *Compromise* refers to the consideration of available occupational choices. According to Gottfredson, young people gather occupational stereotypes from what they see, and organize occupations on a mental map according to gender, prestige level, and field of work according to a developing self-concept.

Social Cognitive Career Theory. Lent, Brown, and Hackett (1994) developed *Social Cognitive Career Theory* (SCCT) in order to examine multiple aspects of career choice, by building on the *Social Cognitive Theory* (SCT) of Bandura (1971). Music students develop beliefs regarding career interests and choices during classes such as elementary general music, secondary and tertiary ensembles, and private study. Prospective teachers' beliefs regarding their teaching potential continue to develop in music education courses and pre-service fieldwork experiences. In SCCT, the term *self-efficacy* is used to describe people's belief in their ability to be successful in career-related activities (Lent et al., 1994).

In addition to a definition of self-efficacy, Lent et al. (1994) provided other definitions relevant to a study of traits related to career choice. Each music educator has a set of traits that regulate interactions in formative experiences such as music classes, ensemble experiences, and teaching experiences. SCCT defines these traits as *personal factors* that include cognitive, affective, and biological traits that impact self-efficacy (Lent et al., 1994).

Music educators typically develop career self-efficacy in education courses, teaching practice, student teaching, and in the first years of in-service teaching. SCCT describes *performance domains* as areas where people can participate in activities that develop career self-efficacy (Lent et al., 1994). Within these domains, *performance accomplishments* are successes that lead individuals to actively pursue goals related to career advancement (Lent et al., 1994). Music educators often have performance accomplishments that include a wide range of teaching and music performance experiences through singing, playing instruments, and conducting.

Music educators often develop their career-related interests by observing ensemble directors, private instructors, peers, family members, and colleagues. Lent et al. (1994) refer to these experiences as *vicarious experiences*. Vicarious experiences include watching others successfully perform career tasks, thereby increasing self-efficacy by making the activity seem achievable. *Interests* are likes and dislikes in career-related activities (Lent, et al., 1994). Interests lead to goal-setting behavior in career activity. For example, Wiest, Olive, and Obenchain (2003) found that some male elementary teachers enjoyed the enthusiasm and curiosity of young students.

In SCCT, *social persuasions* include educational and professional experiences that shape self-efficacy (Lent, et al., 1994). Music educators are often persuaded by experiences in teacher preparation programs, professional colleagues, school setting, and prior teaching experiences (Thornton & Bergee, 2008).

Lent and Brown (2013) provided an update of SCCT that examined career behavior across a lifetime, including in-career behavior. The authors discussed how SCCT had been used to predict career choice, including activities and school subjects that lead people to choose a career. SCCT has been used to analyze a variety of career phases such as career preparation,

entry, adjustment, and change in multiple fields (Griffin & Hesketh, 2005; O'Brien, 2003; Wood & Locke, 1987). SCCT has also been used to analyze elements of career behavior such as managing career-related tasks and coping with work-related challenges.

The career choice theories of Parsons (1909), Super (1963), Holland (1973), and Gottfredson (2002) offer valuable insights into variables related to development, maturity, personality, and age that influence career choice. However, SCCT (Lent & Brown, 2013) is particularly well suited for research exploring the multiple variables influencing the career interests, choice of educational level, and professional self-efficacy of male elementary general music teachers.

First, SCCT allows for an analysis of how previous teachers impacted career interests, choice of educational level, and professional self-efficacy. Second, SCCT provides a framework for consideration of personal factors such as age, race, gender, and educational attainment. Third, SCCT allows for analysis of previous teaching and musical experiences that impacted career interests, choice of educational level, and professional self-efficacy. Fourth, SCCT provides ways to consider social factors related to school settings. Lastly, likes and dislikes related to career choice such as a preference for working with younger children may be considered with SCCT.

In summary, an exploration of SCCT revealed its validation in multiple studies and its usefulness in analyzing multiple contributors to career choice including life experiences, education, and teaching. Music education researchers have used SCCT to examine career choice in music education (Rickels, Council, Fredrickson, Hairston, Porter & Schmidt, 2010; Thornton & Bergee, 2008). However, no studies could be found that focused on the career choices of male music teachers using SCCT as a theoretical framework. Research utilizing SCCT as a theoretical

framework has the potential to provide new insights into the career-related interests and self-efficacy of male elementary general music teachers.

However, the use of SCCT as a theoretical framework requires careful consideration, particularly in a field such as music education where the theory has not been widely validated. SCCT is a broad theory that is used to analyze several parts of the career choice process. This requires the researcher to carefully delineate the elements of consideration that are most pertinent to career-related interests and choices of male elementary general music teachers. The current study will add to existing research by exploring variables related to prior experiences, career preparation, and in-career perceptions of male elementary general music teachers.

Need for Study

There is considerable research on variables influencing the career choices made by females (Astin, 1984; Betz, 1987; Durante, Griskevicius, Simpson, Cantú, & Tybur, 2012; Melamed, 1995; Wertheim, Widom, & Wortzel, 1978). However, there is a lack of research regarding the career choices of males, particularly in elementary general music. Research on the career choices of male music educators may lead to a better understanding of how to identify and recruit males as elementary general music teachers (Good, 2013).

Patrick (2009) stated that a greater balance between male and female teachers at the elementary level would be beneficial for students by providing more male role models, and would better prepare students for the greater gender diversity among teachers in junior high and high school. Gender stereotypes and subsequent interactions based on stereotypes can result in *gender bias*, that is, treatment of one gender that might not justifiably represent the characteristics of that gender (Cardwell, 1996). An increase in the number of male elementary teachers may help to reduce the incidents of gender bias between elementary female teachers and

male students that have a negative impact on boys' social and academic development (Cardwell, 1996; Meyer & Thompson, 1956; Ruiz, 2001). Results of gender bias in classrooms may impact learning. Hansot (1993) reported a historical fear that too many female teachers can create feminized schools in which boys cannot flourish. Ellenburg (1975) interviewed male teachers and found the opinion that young men need positive male role models.

Men are often reluctant to select elementary education as a profession due to societal perceptions (Good, 2013).

Purpose of the Study

The purpose of this study was to describe the characteristics of male elementary general music teachers and investigate factors that influence their career interests, choices, and self-efficacy.

Research questions included:

1. How do models (teachers, peers, and family) influence career interests, choices, and self-efficacy of male elementary general music teachers?
2. How do performance accomplishments (teaching and music performance experiences) influence career interests, choices, and self-efficacy of male elementary general music teachers?
3. How do social persuasions (social factors related to teacher preparation programs, colleagues, school setting, and peers) influence career interests, choices, and self-efficacy of male elementary general music teachers?

Definition of Terms

For the purpose of this study, the following terms were defined as:

Attainment Value – the perceived value of achieving a career goal (Wigfield & Eccles, 2002). This perceived value represents a link between personality and tasks. Individuals develop an image of who they are and what they want to be that is then measured against the value of a task.

Gender – a set of cultural characteristics assigned to sex (Richardson, 2008).

Gender Bias – treatment of one gender that might not justifiably represent the characteristics of that gender (Cardwell, 1996).

Goals – intentions to undergo an activity, including choice of goals and performance goals (Lent et al., 1994). *Choice content goals* relate directly to the performance domain.

Performance goals are the level of achievement or quality within a domain (Lent & Brown, 2006a).

Interests –likes and dislikes in career-related activities that guide people into career related activities (Lent et al., 1994).

Mastery Experiences – incidents that shape self-efficacy beliefs, including successes and failures in activities that are impacted by social conditions (Bandura, 1997).

Outcome Expectations – beliefs regarding participating in the career-related activity and one's capabilities regarding ability to succeed in a task. An individual considers the potential social, material, and self-evaluative results and consequences of an activity (Lent et al., 1994).

Performance Accomplishments – previous experiences that impact levels of self-efficacy (Lent et al., 1994). Self-efficacy can be increased through repeated successes and reduced through failures. Pairing them with a relaxing experience can mitigate aversive factors.

Performance Domain – an area where one can participate in an activity and develop self-efficacy for a task (Lent et al., 1994).

Personal Factors – individual traits such as cognitive, affective, and biological traits that impact self-efficacy (Lent et al., 1994).

Self-efficacy – a person's belief in his or her ability to succeed at a task (Bandura, 1977).

Sex – biological traits of men and women (Richardson, 2008).

Social Persuasions – experiences related to self-efficacy in career choice such as job training, teachers, social setting, and experiences in a profession (Lent et al., 1994).

Task Value – the perceived value of undertaking a task (Wigfield & Eccles, 2002)

Vicarious Experiences – contributions to self-efficacy that involve watching someone succeed at a task or being rewarded verbally (Lent et al., 1994). Watching someone perform an activity successfully can increase self-efficacy by making the activity seem achievable. Vicarious experiences can occur with a live model such as a teacher or coach.

Conclusion

Chapter 1 provided a brief history of gender in education and examined career choice in music education. Several theories associated with career choice were identified and discussed. This analysis revealed the benefits of SCCT for analyzing career choices, interests and self-efficacy of male elementary general music teachers. Chapter 2 will review and describe research related to SCCT, self-efficacy, gender and education, gender, and music education, experiences of male elementary teachers, and issues related to elementary general music. Chapter 3 will outline the methodology for the dissertation study, including a description of the participant sampling, data source, instrument design, procedures, and data analysis. Chapter 4 will present findings, while Chapter 5 will discuss of the findings as well as implications for the music education professions.

CHAPTER II REVIEW OF LITERATURE

Chapter 1 presented a brief historical overview of the social and economic circumstances in the United States leading to the current state of gender disparity in education and the perceptions of teaching as a feminine profession (Good, 2013; Patrick, 2009; Sargent, 2001). An examination of career choice in music education revealed the challenges facing men and women who select careers outside of gendered expectations, including women who teach band, and men who teach elementary general music. A review of career theory revealed SCCT as a useful framework for exploring the variables influencing career perceptions of male elementary general music teachers.

This chapter reviews research in music education that employed Social Cognitive Career Theory (SCCT) as a theoretical framework. Lent and Brown (2006b) stated that self-efficacy has been the emphasis for most studies that use SCCT as a theoretical framework. Therefore, a variety of music education research studies that focused on self-efficacy is also reviewed. This chapter also analyzes research related to gender issues in education and music education, career-related experiences of male elementary teachers, and elementary general music teachers (see Table 1 for Organization of Literature Review). The chapter concludes with a synthesis of themes from the literature.

Table 1

Organization of Literature Review

Social Cognitive Career Theory (SCCT) Research in Education	Research on Gender Issues and Education	Research on Career-Related Experiences of Elementary General Music Teachers
SCCT in General Education	Gender and Education	Qualities of Successful Music Teachers
SCCT in Music Education	Gender and Music Education	Career Goals and Attitudes
Self-Efficacy Research in Music Education	Research on Career-Related Experiences of Male Elementary Teachers	Personality Traits Pre-Service Music Education

Social Cognitive Career Theory Research

Research using SCCT. Research employing SCCT as a theoretical framework is widely varied in terms of parts of SCCT used and sample frame. Therefore, I will focus on studies closely related to age, gender, and teaching as they pertain to male elementary general music teachers.

Rogers and Creed (2011) used SCCT as a theoretical framework to explore career planning and exploration of 631 high school students. Participants were administered a measure of self-efficacy, outcome expectations, goals, supports, and personality twice; administrations occurred six months apart. Hierarchical regression analysis showed self-efficacy and goals predicted career planning and exploration. The authors suggested that this research added to the field because of inclusion of biographic variables, person inputs, and context within SCCT to examine career choice process. The authors stated these factors could be more deeply considered

in future SCCT research as well as career counseling. Such factors could be important to consider when analyzing the career choices of male elementary general music teachers.

Other studies focused more deeply on differences in career choice based on gender. Inda, Rodriguez, and Peña (2013) tested the effectiveness of SCCT in predicting engineering interests and major choice goals among 579 male and female college students. The SCCT measure included self-efficacy beliefs, outcome expectations, interests, goals, as well as social supports and barriers. Findings confirmed the effectiveness of SCCT in predicting career choices and interests across gender. This research also supported the findings of previous research that found women have less career self-efficacy than men. No significant differences were found between outcome expectations and goals. Women were more likely to perceive support from family and peers, and men were more likely to perceive family barriers. No differences were found between men and women regarding other supports and barriers. Findings related to gender and career choice support additional research on the role of self-efficacy and career choice of men in elementary general music.

Kaminsky and Behrend (2015) examined the concept of career calling and its relationship to the SCCT concepts of outcome expectations, interests, and goals among 341 respondents already in careers. Respondents with an average age of 31.2 ($SD = 10.1$) were asked what career they wanted and then completed a questionnaire regarding attitudes toward that career. Structural equation modeling showed that career calling was a stronger predictor than outcome expectations, interests, and goals. These authors suggested that inclusion of career calling in future research provides a way to improve career mentoring in the fields of science, technology, engineering, or math education.

One study in particular used SCCT to analyze teacher career satisfaction in pre-service and in-service teaching. Wei-Cheng, Ellsworth, and Hawley (2008) employed a job satisfaction model based on SCCT in order to examine career persistence and job satisfaction. The researchers examined the career decisions of 451 students who aspired to be teachers. Levels of job satisfaction were compared between participants who persisted in their pursuit of a career in education compared to those who did not. Students who persisted in their pursuit of teaching were more satisfied than those who pursued non-teaching professions. Beginning teachers were more satisfied than those in other professions. Teachers with licenses were more satisfied than those who did not have licenses. The researchers found that social-contextual factors such as race, socioeconomic status, teaching license, as well as parents' education and occupation were the most accurate predictors of job satisfactions.

Future research recommendations included a more direct measurement of self-efficacy. The researchers suggested that findings could be used to identify potential teachers and increase retention. The study by Wei-Cheng, et al. (2008) revealed the suitability of SCCT to examine career perceptions once teachers have entered a career. Furthermore, pre-service experiences such as education were not examined, thereby demonstrating a need for more analysis of pre-service experiences in career choice and job satisfaction. However, the findings of this study suggest that SCCT as a theoretical framework may be applicable to a study of male elementary general music teachers.

A review of extant literature shows that SCCT is useful for analyzing career choices related to age, gender, and vocational trajectory. As such, it supports its use in analyzing the career choices of male elementary general music teachers.

SCCT in Music Education. While there is a dearth of SCCT's use as a theoretical framework in music education, two studies in particular provided foundations for research in career-related interests of male elementary music teachers. Music education studies employing SCCT have typically examined pre-service teachers. Rickels, et al., (2010) examined the role of self-efficacy in students' decisions to become music education majors. These authors surveyed 228 candidates auditioning to enter college as music education majors in order to identify factors that may have impacted the decision to become music education majors. The researchers used SCCT as the theoretical framework in order to examine issues related to self-efficacy and selection of a career in music education.

Participants were surveyed regarding reasons for becoming music teachers. Results indicated that incoming students wanted to share their love of music. Another noteworthy finding was that students came from positive situations and wanted others to have the same positive experience, representing vicarious self-efficacy as delineated by SCCT. Responses revealed the importance of private music teachers and high school ensemble directors. Self-efficacy for music education was shaped by performance accomplishments such as teaching experiences, ensembles experience, sectionals, and private lessons. An analysis of these elements could benefit a study of male elementary general music teachers. The researchers recommended the inclusion of in-service teachers in the recruiting process. However, this study did not analyze prior influences such as parents. In addition, this study focused on pre-service music education. This study may have benefitted from an examination of career-related factors such as relationships with teachers and administrators.

Thornton and Bergee (2008) surveyed music education majors to identify influences on students' decisions to become music education majors and sought suggestions for encouraging

young people to enter music education. The researchers adapted a questionnaire from Gillespie and Hamann's study (1999) of string music education majors. Any items mentioning strings were reworded so they applied to all music students. Item topics included desired job, plans after graduation, and factors related to choosing music education as a major. Thornton and Bergee surveyed students at 15 schools with National Association of Schools of Music (NASM) accreditation. The researchers recruited a faculty member at each school to assist in distribution of the survey. Twelve schools participated, resulting in 242 completed surveys.

Results showed that the influence of music teachers, love of music, love of teaching, ensemble experiences, and the desire to share music with students were the most important factors in choosing a career in music education. Again, an examination of these influences could be beneficial for a study of male elementary general music teachers. The respondents had high levels of self-efficacy and outcome expectancies for music education attained through musical activities in school. As previously mentioned, Thornton and Bergee considered their findings in terms of SCCT. Musical experiences related to self-efficacy were performance accomplishments, and influential teachers. Outcome expectations included job security and having a personally meaningful job. These researchers concluded that SCCT was a powerful lens for an examination of career theory in the way it describes elements of personality and cognitive ability.

The researchers suggested that teachers could increase student self-efficacy for music teaching by demonstrating fun and effective teaching. They stated that teachers can build self-efficacy by helping to increase musical skills, exposing students to a variety of music, using music to inspire, making class enjoyable, and by being consciously aware of being good at their jobs. Teachers play an important role in encouraging future music educators. Therefore, teachers can increase efficacy for teaching by providing opportunities for students' success in the roles of

performers and future music educators. The role of teachers is a necessary component of study for research regarding male elementary general music teachers. The researchers presented pertinent results related to self-efficacy. However, a broader inclusion of elements from SCCT such as career interests, prior experiences with ensemble teachers, private teachers, and college professors could have benefitted the study. In addition to analyzing these parts, they could have been compared to each other.

Self-efficacy Research in Music Education. Lent and Brown (2006b) stated that self-efficacy has been the primary focus of research employing SCCT due to its powerful influence on career choice. Therefore, the use of self-efficacy in educational research requires review as it pertains to SCCT research in music education. As outlined in Chapter 1, self-efficacy (Bandura, 1977) influences students' perceptions of ability to impact a situation.

Bandura's (1977) conception of self-efficacy has been widely used in education research and has influenced other theories, including the Expectancy Value Theory (EVT) (Wigfield & Eccles, 2002). This theory requires a brief description in order to frame the discussion of music education studies that follow. EVT was heavily influenced by Bandura's (1986) theory of mastery experiences and vicarious learning. Wigfield and Eccles posit that adults and children striving to achieve a goal have expectancies or beliefs that they can or cannot achieve the goal. Various values are involved. *Task value* involves whether a subject thinks the task is worth pursuing, that is, whether the task is valuable and worth his or her time. *Attainment value* is the perceived importance of an achievement. Individuals develop an image of themselves related to career aspirations. Attainment value involves comparing this image to career-related tasks. The perceived value of a task represents a link between personality and tasks. EVT is effective in its analysis of beliefs more than experiences.

Zelenak (2015) examined 290 middle and high school students and found that mastery experiences were the strongest predictors of self-efficacy. There was no difference in self-efficacy among ensemble type (band, orchestra, choir) or grade level. Zelenak created a 24-item questionnaire that was designed to measure self-efficacy in secondary music students. Sources of self-efficacy examined were mastery experience, vicarious experience, verbal/social persuasion, and physiological state. The questionnaire was based on the expectancy-value model of motivation (Wigfield & Eccles, 2002). The constructs examined included ability, beliefs items, expectancy items, usefulness, importance, and interest items. Based on his findings, Zelenak recommended the inclusion of mastery experiences in music teacher education, validating the consideration of performance accomplishments in educational research. Zelenak's findings support the need to examine male elementary general music teachers' prior mastery experiences, particularly those in ensembles and with private teachers.

Parkes and Jones (2012) examined decisions to become music teachers versus performers through an investigation of factors contributing to music majors' career choice. They designed a questionnaire to measure student motivation rooted in the EVT (Eccles & Wigfield, 1995). Students ($N = 1,358$) were solicited to participate in the Internet questionnaire that consisted of 28 Likert-type items, yielding 270 responses for a response rate of 20%. The perceived value of attaining a goal, interest level, and expectancy for success were the greatest predictors of career choice in music education. Beliefs related to the value of pursuing a career goal predicted students' intentions to teach. Findings indicated that self-efficacy is increased through success in mastery experiences such as performances. In addition, students can also increase self-efficacy vicariously through observation. Parkes and Jones recommended that teachers and advisors could increase the number of students who choose careers in music performance by increasing

expectancies for success. This study revealed the effectiveness of analyzing beliefs and experiences related to self-efficacy.

Ritchie and Williamon (2011) cited several of Bandura's studies in order to frame the elements of music and life that contribute to self-efficacy (Bandura, 1977; Bandura, 1986; Bandura, 1997; Zimmerman, Bandura, & Martinez-Pons, 1992). The researchers created a survey based on Bandura's (1977) self-efficacy model called the Self-Efficacy for Musical Learning (SEML). The researchers surveyed 404 elementary-aged students regarding music experience, extracurricular activities, and daily activities. Self-efficacy results on the SEML revealed an average score of 56.16 ($SD = 15.19$, $SE = 0.76$) out of a maximum score of 77. The researchers then divided this sample into those who studied an instrument or sang ($N = 226$) and those who did not ($N = 176$) and found that music students had higher self-efficacy scores ($M = 60.47$ ($SD = 13.13$, $SE = 0.87$)) than non-music students ($M = 50.53$ ($SD = 15.90$, $SE = 1.20$)). Differences were also found within genders with girls participating in music ($M = 62.28$, $SD = 12.20$) scoring higher than girls without musical participation ($M = 54.45$, $SD = 13.67$). Boys with musical participation scored higher ($M = 58.10$, $SD = 13.98$), than boys without regular musical participation ($M = 47.62$, $SD = 16.85$).

Ritchie and Williamon found that self-efficacy was higher for elementary students enrolled in music courses than those who were not. Results also indicated that listening to music, physical activity, and reading contributed to self-efficacy. This study analyzed factors outside of music that may impact self-efficacy. This approach may be useful in examining the influences of various experiences on career choices of male elementary general music teachers. Furthermore, girls had higher self-efficacy scores than boys. Well-being and reading for pleasure were strongly correlated with self-efficacy. As a result of their findings, Ritchie and Williamon

established the importance of self-efficacy in order to analyze multiple activities such as physical activity and reading that contribute to self-efficacy. The authors concluded that the interaction of student and environment impacts self-efficacy demonstrating the potential for analyzing gender and self-efficacy in groups such as male elementary general music teachers. However, there are multiple contributors to self-efficacy that were not examined such as personality traits, prior experiences, and beliefs.

Randles (2010) analyzed the role of self-efficacy and music education among 77 high-school band students. Randles administered measurements of musical self-belief as a pre-test and post-test. The 12-week treatment consisted of students composing using Garage Band. The results indicated that compositional experience was the biggest predictor of self-concept ($r = .59$, $p < .00$). Randles found that mastery experiences (Bandura, 1997) were the strongest predictors of self-efficacy. There was no difference in self-efficacy among ensemble type (band, orchestra, choir) or grade level.

Randles concluded that if students felt successful composing, they had increased efficacy in daily life, music, and school. Randles related findings to Bandura's (1977) theory that mastery experiences contribute to self-efficacy. He recommended an inclusion of self-concept when considering creative music making in curricula and an inclusion of composition as a way to increase self-concept. This study revealed the impact that musical experiences can have on performance accomplishment self-efficacy as outlined by SCCT. Randles recommended a deeper consideration of mastery experiences in teacher education. The role of musical experiences in building self-efficacy is necessary for a study of male elementary general music teachers. This study highlighted how prior experiences contributed to self-efficacy, demonstrating its potential

usefulness in examining the career choices and interests of male elementary general music teachers.

Wehr-Flowers (2007) examined self-efficacy and its relationship to gender. She found that females had lower self-efficacy for jazz than did males through an online questionnaire based on Bandura's theory of self-efficacy. Participants included 130 male and 150 female music education students. Results showed that self-efficacy related to jazz is influenced by vicarious experiences, mastery experiences, psychological states, and social persuasions. Females reported a fear of being the only female in the group and concerns as to whether their gender impacted how the group received them. They experienced more stress, tension, and fear of social derogation than males. They also reported less control over their success in jazz than did males. Females had fewer goals regarding wanting to be perceived as good players by others and stated that jazz comes naturally for some and practice does not make a difference. The researcher concluded that more research is needed regarding the role of gender. Findings from Wehr-Flowers (2007) revealed an important dynamic between gender and self-efficacy, supporting the need for an examination of self-efficacy among male elementary general music teachers. This study provided useful information regarding the interaction of gender and self-efficacy in jazz ensembles. An examination of gender and self-efficacy could also benefit from an analysis of prior experiences including teachers, primary instruments, and social interactions with peers.

Summary of Research Related to SCCT and Self-Efficacy. An examination of research related to SCCT and self-efficacy revealed several factors related to career interests, choices, and self-efficacy of male elementary general music teachers. Three areas for future study emerged: the influence of models, performance accomplishments, and social persuasions.

First, studies examined the impact of models in career interests and choices of male elementary general music teachers. Thornton and Bergee (2008) stated that teachers could build self-efficacy through vicarious experiences such as demonstrating fun and effective teaching. They stated that teachers can also build self-efficacy by exposing students to a variety of music, using music to inspire, making class enjoyable, and by being consciously aware of being good at their jobs. Self-efficacy for teaching can be increased through the vicarious act of watching teachers (Parkes & Jones, 2012). Zelenak (2015) reported mastery experiences as the largest predictor of self-efficacy and stressed the importance of mastery experiences in teacher education.

Second, performance accomplishments included experiences with teachers, ensemble participation, and successes in teaching. Interactions with private music teachers and high school ensemble directors also contributed to self-efficacy (Rickles et al., 2010). Thornton and Bergee (2008) reported experiences related to performance accomplishments including the influence of music teachers, and ensemble experiences were the most important factors in choosing a career in music education. Thornton and Bergee (2008) described experiences related to performance accomplishment that included job security and having a personally meaningful job. Ritchie and Williamon (2011) found that overall self-efficacy was higher for elementary students enrolled in music courses. Additionally, Randles (2010) found that students who composed music had higher self-efficacy, while Parkes and Jones (2012) found that playing in ensemble developed self-efficacy for a career in music performance.

Third, social persuasions were found related to students' desire to create a positive working environment by sharing their love of music (Rickles, et al., 2010; Thornton & Bergee, 2008). In particular, Rickles et al. (2010) found that students had positive experiences they

wanted to share with others. Participants viewed themselves as able to duplicate positive experiences and create musically meaningful pedagogy for their students. Thornton and Bergee (2008) described the social benefits related to teaching music such as having a personally meaningful job.

Numerous studies using theories of SCCT and self-efficacy provided the foundations for the current proposal. This review of extant literature revealed the wide variety of elements that shape career interests and choices of male elementary general music teachers. The research proposed here will apply SCCT to an exploration of career perceptions of male elementary music teachers in the areas of models, performance accomplishments, and social persuasions.

Research on Gender Issues

Gender and Education. Due to the vastness of this research, I have chosen to focus on gender issues as they pertain to classroom interactions. It is important for this study to understand how gender impacts students' perceptions of themselves and teachers' perceptions of students because these perceptions influence musical and career self-efficacy.

Researchers have examined gender differences in academic settings in education. For example, Sadker and Zittleman (2005) found that boys attributed success to intelligence and failure to bad luck. Conversely, girls were more likely to attribute success to luck and failure to lack of ability. Oyserman and Fryberg (2006) found that girls emphasized interpersonal relationships, while boys were more self-oriented with emphasis on uniqueness and superiority to others. These perceptions can have long-lasting effects on both males and females because of their impact on potential career choices (Lips, 2004).

Gender research in education has also focused on teachers. Findings indicate that teachers view students differently based on gender (Clarcken, 1995; Knopp & Pollard, 1993). In early

research, Meyer and Thompson (1956) indicated that female teachers show a greater disapproval of boys than girls in the classroom. Through 30 hours of observation in three classrooms, the study revealed that boys received a higher incidence of disapproval than girls. In related research, Ruiz (2001) observed and interviewed one male and one female teacher in a fourth-grade classroom and found that both participants interacted more with boys and disciplined boys more than girls. Sadker and Zittleman (2005) stated that teachers expect boys to act out, and expect girls to follow rules. Teachers assisted boys with classwork, but encouraged girls to complete the work without help.

In summary, the reviewed gender research is germane to this study due to the ways it can impact student views of themselves. Gender may influence perceptions of success in education and can impact career choice. It may also lead to gender bias, causing teachers to evaluate students differently based on gender.

Gender and Music Education. Gender research in music and music education has gone through several phases (McCarthy, 1999; O'Toole, 2008). Initially, research was characterized by examinations of the differences between the sexes in areas such as singing, rhythm, and listening skills (Luce, 1965; MacGregor, 1968). Beginning in the 1970s, research scrutinized the exclusion of women and the focus on men in the literature (Palmquist & Payne, 1992; Pool, 1979; Seashore, 1979; P. Weiss, 1979). This research led to a call for more coverage in journals of female composers and performers. Later, researchers examined instrument sex-stereotypes (Delzell & Leppla, 1992; Fortney, Boyle, & DeCarbo, 1993; Porter & Abeles, 1979; Vickers, 2015; Zervoudakes & Tanur, 1994) and sex stereotypes related to instrument selection (Abeles, 1978; Bayley, 2004; Sinsel, Dixon & Blades-Zeller, 1997).

Researchers also investigated gender imbalances in music education, including lack of female band directors (Fitzpatrick, 2013; Hinley, 1984; Lyon, 1973; Mayer, 1976; Sears, 2014) and lack of males in choir (Demorest, 2000; Freer, 2007; Freer, 2010; Gates, 1989; Koza, 1993; Koza, 1993-1994). Despite these studies of gender inequity, there is a lack of research regarding male teacher representation in elementary general music education.

Further gender research included investigations of sex stereotyping such as gender portrayal in books (Hawkins, 2007; Koza, 1992; Koza, 1994; McWilliam, 2005; O'Toole, 1998) with findings indicating that women were often portrayed in books as singers and flutists, while men were portrayed as playing "masculine" instruments such as brass and drums. Beginning in 1980s, researchers began analyzing classroom interactions based on gender (Barry, 1992; Charles, 2004; Roulston & Misawa, 2009). Beginning in the 1990s, feminist frameworks were used to analyze gender in music education (Gould, 1994; Lamb, 1994; Morton, 1994). The preceding studies addressed topics such as the need to recognize female contributions to music education, including compositions and research. Despite these studies of gender imbalance, there is a lack of research regarding the low number of male teachers in elementary general music education.

Researchers have examined gendered meanings and social stereotypes in music that are rooted in historical and political contexts (Green, 1994; Green 1997; Livingston, 1997; Macleod, 1993; Pucciani, 1983). These researchers' findings suggest that music educators, whether knowingly or unknowingly, often propagate social stereotypes of music, and need to be aware of the complex and gendered musical meanings in education and music. Gender stereotypes in music are reinforced by a lack of male music educators as role models at the elementary level and a lack of female music educators as role models at the secondary level (Pucciani, 1983).

When male teachers do work in traditionally female-dominated worlds, male teachers often adopt practices that reinforce masculine behavior instead of counteracting male stereotypes (Roulston & Mills, 2000).

In summary, research regarding gender, music, and music education has developed over time in phases including: differences among genders regarding musical ability, exclusion of women, and instrument sex-stereotypes. Other research focused on gender imbalances such as a lack of female band directors. Furthermore, gendered expectations may lead to a lack of men in elementary general music. The research findings related to gender in music education suggest a long history of entrenched beliefs, behaviors, preferences and stereotypes related to music. Therefore, gender issues, especially related to male teachers in elementary general music, remain an important area for research that has the potential to benefit both teachers and students.

Research on Career-Related Experiences of Male Elementary Teachers. Women hold most of the positions in elementary education (Snyder & Dillow, 2012). Researchers have examined career development among male elementary teachers in order to better understand gender. Areas of interest include influences and perceptions that both deter men from teaching at the elementary level, and factors that draw men to the profession.

Patrick (2009) surveyed 231 K-12 male public school teachers from six different school districts in Tennessee, Georgia, and Missouri in order to identify the reasons for the declining levels of men in elementary education. Participants provided personal information regarding their choices to pursue elementary or secondary education. Findings revealed several negative perceptions related to preference and selection of a secondary over an elementary teaching position. Male teachers who had never taught at an elementary school cited working in a predominantly female world and the age of students as deterring factors (Patrick, 2009).

Furthermore, men who left elementary education for a junior high or high school position cited employment advancement, coaching opportunity, and subject matter as reasons for leaving elementary schools.

Participants reported that colleges did not encourage them to teach at the elementary level. Often, respondents were not required to take courses in elementary education. This finding pertains to the current study, as students who do not take a course in elementary education do not have the opportunity to develop self-efficacy through the vicarious experience of elementary general music methods classes. Secondary teachers also reported that financial incentives would encourage them to teach at the elementary level. Patrick (2009) recommended using these findings to recruit more males into elementary education along with financial incentives and active partnerships between elementary schools and local universities. According to Patrick, more research regarding the employment process is needed because some schools tend to not hire men.

Sargent (2001) examined the experiences of 48 males who taught in primary grades (K-2) using focus group methodology and ethnographic interviews to understand why so few men are teachers. The researcher found that men face more scrutiny than women regarding contact with children. Respondents believed that society is still suspicious of men who work with children. Male elementary teachers reported that people often viewed them as homosexual, leading to compensatory behavior, including overtly masculine behaviors. Sargent reported that men are often expected to take on gender specific tasks such as being the school disciplinarian. Some participants described a type of role modeling that framed them as surrogate fathers for boys. The male teachers reported a desire to be positive male models.

Sargent also discussed perceptions of male teachers based on existing low levels of representation. Males reported being assigned labels such as first male, only male, or token male. *First male* was a designation for the first time a student had a male teacher. *Only male* was the designation for the only male in the building or grade level. Lastly, the *token male* label was applied to a male who felt he represented all men. These self-reported views of men in elementary education revealed social differences. While Sargent did not use SCCT as a framework, his research could be viewed within the SCCT framework because of social expectations that might impact career choice.

Wiest, et al., (2003) investigated career-related experiences of 73 K-2 male elementary teachers in the state of Nevada. The justification for this study was the lack of research regarding low male representation in elementary education. A 58-item questionnaire with an option to volunteer for a phone interview was used to gather perceptions and experiences related to teaching young students, information about future career plans, and ways to recruit more men. Factor analysis revealed three areas of interest: perceived factors influencing men's initial choice to become K-2 teachers, perceived factors impacting men's present level of enjoyment in being a K-2 teacher, and perceived potential stereotypes and drawbacks related to being a male K-2 teacher. While these authors did not use SCCT as a theoretical framework, their research does analyze social influences that may provide insight into career self-efficacy of male elementary general music teachers. Findings indicated that enthusiasm and curiosity of young children brought men into K-2 education. Previous experience working with young children was a factor that impacted men's decision to become K-2 teachers. This finding is related to self-efficacy developed through a performance accomplishment as defined by SCCT. Male participants reported enjoyment working with students early in the learning process and a desire to serve as

role models. This is also similar to a choice goal related to choosing elementary education over secondary education as outlined by SCCT. The findings also revealed that men stayed in education because they believed they were skilled at working with younger students and reported the confidence to minimize concerns in spite of negative perceptions. Wiest, et al. (2003) found that men entered education as a first career 60% of the time compared to 81% of women. Men often entered education at later ages than women as a result of an important experience such as working with young children. Again, the author did not use SCCT. However, this finding requires further because of its similarity to performance accomplishment self-efficacy that may impact career choice of male elementary general music teachers. Influence of family and friends was found to be significant among 46% of male respondents compared to 25% of female respondents, similar to vicarious self-efficacy as defined by SCCT. Another performance accomplishment was found in field experience, as 73% of men and 76% of women reported substantial field experiences including practicum or student teaching in teacher education programs.

Montecinos and Nielsen (1997) examined the opinions of college students majoring in elementary and preschool education. A total of 390 students in three college cohorts in various phases of the teacher education programs were surveyed. Group 1 comprised 123 students completing their first elementary field experience, Group 2 comprised 116 students completing their second field experience, and Group 3 comprised 151 students completing their third field experience.

Results indicated that 37% of women stated that they decided to become teachers during elementary school, compared with 12% of men. Males made the decision to enter elementary education later in life such as in high school and college more often than their female

counterparts. In all cohorts, three-fourths of women surveyed entered college with the clear intention of teaching at the elementary level, compared to roughly half of men. Half of females and one third of the males cited previous work with children as an influencing factor that requires further study among male elementary general music teachers. While these authors did not use SCCT, findings indicated that experience working with children contributed to self-efficacy through performance accomplishment as defined by SCCT. The next largest influence reported by prospective teachers was the influence and need to emulate a quality teacher from their past. Women cited the importance of emulation 40% of the time, while men cited it 31% of the time. In addition, both men and women said they were influenced by a family member such as a parent, grandparent, aunt, uncle, or sibling one-third of the time, signifying another finding related to vicarious self-efficacy as outlined by SCCT. The authors recommended placing pre-service male student teachers with a male teacher who could act as a mentor.

Several common themes have emerged from research on career experiences of male elementary teachers. Specifically, research regarding male elementary teachers has revealed issues related to models, performance accomplishments, and social persuasions of male elementary general music teachers.

Research on Career-Related Experiences of Elementary General Music Teachers

Music education researchers have investigated qualities of successful music teachers, career goals and attitudes, personality traits, and effects of pre-service teaching education. This section will review these topics as they relate to elementary general music.

Qualities of Successful Music Teachers. Good (2013) surveyed 212 elementary music specialists who were members of the Texas Music Educators Association using an online survey. Respondents included 163 women (77%) and 49 men (23%). One purpose of the study was to

explore the qualities of successful music teachers in order to determine why men remain under-represented, and to identify traits of male candidates well suited for teaching elementary general music. Results of the survey indicated that the skills of an effective music teacher were being musically skilled, caring, fair, enthusiastic, patient, flexible, and humorous.

Another purpose of the study was to describe teachers in terms of gender differences. Both men and women reported that men had stronger classroom management than females. Men viewed themselves as role models, while also reporting the challenges of working in a feminized profession. Men and women described societal perceptions of male elementary music teachers as homosexual/feminine, not qualified to work in other fields, and lacking necessary skills. Male participants did not report issues with masculinity and sexuality in the context of their jobs. The researcher identified several issues related to self-evaluative outcome expectations as defined by SCCT that may impact a teacher's perceived value.

Good (2013) suggested that the findings could be used to recruit and train potential teachers and identify potentially successful candidates. Recommendations for future research included gathering student perceptions, including those of secondary male students regarding prior experiences with male teachers. While these findings are closely related to career choice among male elementary general music teachers, this study was a master's thesis limited in scope.

Career Goals and Attitudes. Schonauer (2002) analyzed career commitment and role development of 69 elementary music educators from the state of Oklahoma to determine how these teachers chose elementary general music, what career goals they had upon entering music education, and how goals changed over time. Participants completed a questionnaire regarding career goals and attitudes toward current positions. Frequency analysis revealed that 40% of respondents had taught middle school choir, while 30% had taught high school choir, and 18%

accepted their current positions because it was the only position offered. Participants first considered a career in music during high school 44% of the time, while a career in music education was first considered in high school for 34.8% and in college for 39.1%. Respondents showed job commitment through taking few sick days, and developing professionally by attending workshops and reading journals. Career commitment may be the result of self-efficacy developed through performance accomplishments as defined by SCCT. In addition to completing the questionnaire, ten of the respondents consented to a personal interview regarding role development and career commitment. Interview transcript coding revealed themes related to teacher preparation, professionalism, personal fulfillment, and teachers' music education philosophies. Personal musical experiences and interaction with cooperating teachers were shown to be influential in the decision to become a music teacher, demonstrating the importance of vicarious self-efficacy found in SCCT. Elementary music was rated as the highest career goal for most, who were also satisfied with their current position and would only leave only for personal reasons. Analysis of role development showed a commitment to classroom tasks, commitment to the institutional position of the elementary music teacher, and a higher regard for the profession than was held by society. Related to SCCT, performance accomplishments in teaching positions contributed to self-efficacy. High school directors were cited as important influences on career goals while elementary teachers typically were not. Of those surveyed, 46% said elementary education was their top career goal.

There was, however, a division among respondent age groups. More than half of the respondents over 40 reported elementary music as their main career goal. For those under the age of 40, elementary music was ranked first, second, third, or unranked at equal levels. High school choir was the second greatest career goal in the younger age group, but was rated first among

24% among all participants. More than half of the respondents held other teaching music education jobs prior to their current appointment at the elementary level. Prior career experiences may illuminate career opinions and perceptions of male elementary general music teachers. Schonauer (2002) also found that elementary general music teachers reported that society placed them below principals, university instructors, high school directors, and classroom teachers. However, participants placed themselves above classroom teachers. They were attracted to elementary general music due to its fulfilling nature, representing self-efficacy as outlined by SCCT.

Personality Traits. Robinson (2010) examined the role of personality in general music teachers who departed from their original intention of teaching instrumental music. Participants were seven female instrumental band majors when they began their teacher education program, had completed a music education degree at the researcher's school, and were teaching elementary general music at the time of the study. Robinson found emergent themes that caused the participants to reconsider teaching band, including preference for working with young children and a need to balance work and personal life. Participants reported aversion to competitive band culture and the perceived limitations of instrumental teaching.

Robinson discussed goodness of fit between personality type and career choice. He related his findings to Holland's TVP (1973) in that the students' vocational interests were an expression of personality. Students were able to intuitively decide they had personalities well suited for a career in elementary general music. Robinson suggested that a deeper consideration of personality has the potential to guide teachers in successful career choice related to music education. Related to the current study and SCCT as a theoretical framework, elements of personal and professional decision-making were shaped in performance accomplishments that

caused them to adjust career aspirations. Participants also considered choice goals regarding the decision to teach elementary general music over secondary music.

In a related study, Shouldice (2013) examined the beliefs and experiences of a male undergraduate music education student who departed from his original intention of teaching instrumental music and switched to elementary music. Data were gathered through interviews, correspondence, teaching videos, and journal entries. A justification for the study was the presence of extant literature that indicated ensemble participation was a powerful influence on career decision-making because those who had participated in ensembles often pursued ensemble teaching. Results revealed items that impacted decision-making including undergraduate coursework, preference for student-centered teaching, the need to broaden students' musical understandings, and dissatisfaction with band culture. Shouldice recommended future research regarding teacher roles, beliefs regarding the purpose of music education, critical events that guide the decision to teach elementary general music, and the role of music education coursework in developing teacher identity. Related to the current study and SCCT as a theoretical framework, this student developed self-efficacy through performance accomplishments in teaching that guided him to elementary general music. In addition, self-efficacy was developed during vicarious experiences in undergraduate coursework. The participant considered outcome expectations related to student-centered teaching and choice goals such as dissatisfaction with band culture that guided his rejection of secondary instrumental music.

A review of literature has revealed several themes related to career interests and choices of male elementary general music teachers. Existing research has outlined how models,

performance accomplishments, and social persuasions impact male elementary general music teachers.

Pre-service Music Education. Career choice self-efficacy is developed during teacher education programs in addition to ensembles and prior experiences teaching and working with children. Bergee (1992) examined occupational status held by music education majors because students often receive conflicting messages regarding music education as a career. The author surveyed 96 undergraduates from three universities. A survey was administered in order to investigate responses to negativity. There was a significant elevation of self over others in 10 of 11 categories. For example, the subjects predicted they would have greater success as teachers than others. Bergee (1992) found that sources of negativity toward a music education major were found to originate from family, friends, music teachers, non-music teachers, counselors, administrators, private music instructors, and college professors. These interactions may be considered social persuasions as set forth by SCCT and require study among male elementary general music teachers. Bergee suggested that music educators could counteract negative impressions by capitalizing on the expressed determination of undergraduates to improve the profession.

Isbell (2008) investigated socialization and occupational identity of pre-service music education students in two phases: *primary socialization* (Woodford, 2002) occurring in elementary school and *secondary socialization* (Berger & Luckman, 1966) in college. Pre-service music teachers ($N = 578$) from 30 institutions completed a questionnaire informed by related research in teacher socialization. Descriptive findings of primary and secondary socialization showed that parents, school music teachers, and private instructors were the

strongest positive influences on participating in music and pursuing a career in music education, thereby demonstrating the power of vicarious experience in career self-efficacy.

Factor analysis showed occupational identity in three constructs: musician identity, self-perceived teacher identity, and teacher identity as inferred from others. Regression analyses revealed relationships between occupational identity and socialization. Secondary experiences ($R^2 = .140$, $F(91.65)$ $p < .00$) were stronger predictors of teacher identity than primary experiences ($R^2 = .16$, $F(91.65)$ $p < .00$) regarding teacher self-identity. Secondary experiences ($R^2 = .12$, $F(73.76)$ $p < .00$) had a lower correlation than primary experiences ($R^2 = .14$, $F(12.26)$ $p < .00$) regarding musician identity. Correlations between occupational identity and secondary socialization were slightly stronger than the relationship between occupational identity and primary socialization. Influential experiences were stronger than influential people in predicting occupational identity, showing that social persuasions and vicarious experiences related to SCCT are important influences in career decision-making.

Summary of Research on Career-Related Experiences

In summary, a review of research revealed the presence of SCCT themes related to self-efficacy developed through models, performance accomplishments, and social persuasion. As a result, previous research provided the foundation for an exploration of SCCT themes as they relate to career perceptions of male elementary general music teachers. An examination of research related to gender and music, career-related experiences of male elementary teachers, research on elementary general music teachers, and pre-service music teachers revealed several issues related to career perceptions of music teachers. Among these findings are the elements found in SCCT such as self-efficacy developed watching others, performance accomplishments, and social interactions.

First, career choices, interests, and self-efficacy of male elementary general music teachers developed through viewing teacher models. Montecinos and Nielson (1997) found that teachers endeavored to emulate an influential teacher from the past. Shouldice (2013) also found that undergraduate coursework was an influential vicarious experience. Schonauer (2002) reported that the vicarious experiences with cooperating teachers were important. An analysis of perceptions regarding student teaching experiences may shed light on the careers of male elementary general music teachers. Men who become elementary general music teachers face a variety of influences from friends, family, teachers and peers. While men have been positively influenced by cooperating teachers, negative perceptions toward a music education major were found to originate from family, friends, music teachers, non-music teachers, counselors, administrators, private music instructors, and college professors (Bergee, 1992).

Second, performance accomplishments such as undergraduate coursework often guided a student's decision to pursue a career in elementary general music (Shouldice, 2013). Demonstrating skills in the classroom is one such accomplishment. Good (2013) found that men and women both reported that males had better discipline skills revealing a potential contributor to self-efficacy. Other performance accomplishments may include developing as a teacher over time. Schonauer (2002) found that male elementary teachers are committed to teaching, and that roles developed over time, demonstrating that successful teaching is a performance accomplishment that increases self-efficacy.

Experiencing success with elementary-aged students may also impact the careers of male elementary general music teachers. Robinson (2010) found that experiences working with young children helped guide people from band to elementary general music. Shouldice (2013) reported findings closely related to outcome expectations for elementary and secondary music including

the desire for student-centered teaching, the need to broaden students' musical understandings, and dissatisfaction with current band culture.

Third, social persuasions such as the enthusiasm and curiosity of young students motivated many to pursue careers in elementary education (Wiest et al., 2003). Men viewed themselves as role models, while also reporting the challenges of working in a feminized profession (Good, 2013). Although the author did not use SCCT as a theoretical framework, several issues related to self-evaluative outcome expectations were identified. The male participants were able to identify potential successes and failures through self-evaluative outcome expectations. However, some outcome expectations regarding male elementary general music teachers were negative.

Patrick (2009) found that men were deterred from teaching at the elementary level due to the young age of students and working in a feminized profession. Sargent (2001) found that society was suspicious of men who worked with young children and viewed them as homosexual. However, males who taught elementary general music stated the importance of role modeling in elementary education.

Men and women described societal perceptions of male elementary general music teachers as homosexual/feminine, not qualified to work in other fields, and lacking in necessary skills (Good, 2013). However, males who responded to this survey did not report issues with masculinity and sexuality in the context of their jobs.

Robinson (2010) described self-evaluative outcome expectations related to personality and career choice. The teachers in this study were able to envision successful outcomes in elementary general music related to the breadth of elementary general music education. These varying perceptions of self-evaluative outcome expectations reveal the need for further study.

Conclusions

In summary, the preceding review of research focused on the three primary themes: SCCT research in education; research on gender issues and education; and research on career-related experiences of elementary general music teachers. This chapter examined empirical studies related to SCCT, gender issues in education, gender in music education, career experiences of male elementary teachers, and elementary general music. This review of literature provided the foundation for a study of perceptions of male elementary general music teachers using SCCT. Based on these empirical and theoretical studies, I theorize that SCCT is well suited for an analysis of career interests, choices, and self-efficacy developed through models, performance accomplishments, and social persuasions as they relate to career choices, interests, and self-efficacy of male elementary general music teachers. Therefore, the purpose of this study was to describe the characteristics of male elementary general music teachers and investigate factors that influence their career interests, choices, and self-efficacy. Chapter 3 presents the research methodology for this study, including information about the data sources, design, instruments used to measure career perceptions, and plans for data analysis.

CHAPTER III RESEARCH METHODOLOGY AND DESIGN

The review of literature in Chapter 2 revealed topics related to male elementary general music teachers' career perceptions, including social influences related to gender in education, gender in music education, career experiences of male elementary teachers, and research on elementary general music teachers. Research in music education using SCCT as a theoretical framework was reviewed. In addition, music education research that focused on self-efficacy was reviewed due to its ability to analyze attitudes and beliefs of educators. This review and synthesis identified three primary constructs from SCCT well suited to the analysis of career perceptions of male elementary general music teachers: models, performance accomplishments, and social persuasions. This chapter presents the research methodology and design for the study, including the data sources, description of survey instrument, procedures, and statistical analyses.

Purpose of the Study

The purpose of this study was to describe the characteristics of male elementary general music teachers and investigate factors that influence their career interests, choices, and self-efficacy.

Research questions included:

1. How do models (teachers, peers, and family) influence career interests, choices, and self-efficacy of male elementary general music teachers?
2. How do performance accomplishments (teaching and music performance experiences) influence career interests, choices, and self-efficacy of male elementary general music teachers?
3. How do social persuasions (social factors related to teacher preparation programs, colleagues, school setting, and peers) influence career interests, choices, and self-efficacy of male elementary general music teachers?

Sampling Procedure

The researcher purchased a list of male elementary general music teachers from MTD Research (<http://www.mtdmarketing.com/>). MTD specializes in fine arts data with a database of 120,000 public and private K-12 schools, 16,000 school districts, and 130,000 teachers. Purchasing teacher data from MTD provided more flexibility than purchasing a list of names from the National Association for Music Education (NAfME) in terms of the access and administration. A systematic sample (Vogt, 2006) was drawn from the population of approximately 7300 male elementary general music teachers. MTD selected every 15th name of the population, generating a list of 548.

This sample frame represented a manageable size while maintaining the integrity of the systematic sample. This methodology reduced cost, as MTD would have charged for administering each email. The list purchased from MTD contained only teachers' names and school addresses, as MTD will not sell its email list. Therefore, the researcher hired three assistants to locate email addresses through Internet searches and phone calls to schools in order to reduce costs and increase response rate. Procuring email addresses allowed the researcher to

control the administration procedure in a timely and fiscally responsible manner by giving the researcher the ability to contact sample members multiple times. Research assistants searched for emails on the Internet and school websites. If a teacher had moved to a different school, the new email was found and included. The final list of emails consisted of 301 teachers.

Description and Development of the Survey Instrument

A three-part questionnaire was developed for this study (see Appendix A for survey). Survey methodology is useful for gathering perceptions among large groups (Fink, 2003). Construction of the Male Elementary Music Teacher Career Measure (MEMTCM) was informed by a review of survey research in music education (Abril & Gault, 2005; Byo, 1999; Ciorba & Seibert, 2012; Loring, 1996; Miksza, Roeder, & Biggs, 2010; Parkes & Jones, 2012; Thornton & Bergee, 2008; West, 2011). The questionnaire was also informed by the review of literature related to SCCT and examined the role of models, performance accomplishments, and social persuasions (Lent & Brown, 2006a; Lent & Brown, 2006b; Lent & Brown, 2013; Lent, Brown & Hackett, 1994).

Part 1 of the survey contained nine items (items 1-9). One item was designed to confirm that participants were male elementary general music teachers. Eight items were designed to gather background information including previous jobs, experience working with children, teaching intentions upon entering college, prior experience in ensembles, and primary instrument/voice. These items were designed to collect independent variables for comparison to construct items.

All research questions were addressed with items from section two of the survey. Part 2 contained 40 Likert-type items (items 10-49) related to the three constructs and research questions informed by a review of literature related to SCCT (see Appendix B for items arranged

by construct). Based on the review of literature, items in Part 2 of the survey were designed to analyze the impact of models, performance accomplishments, and social persuasions. Item development and revision was informed by semi-structured interviews with three male elementary general music teachers. The male elementary general music teachers were interviewed regarding their career trajectories, experiences teaching elementary general music, and teaching styles. R. W. Weiss (1994) described the value of interviewing members of the target population when designing questionnaires.

Part 3 of the questionnaire contained a total of five items (items 50-54). The first two items were open-ended questions. The first provided a text box for respondents to list people who encouraged them to become teachers. These responses provided qualitative data related to Construct 1. A second text box was included for respondents to list experiences that influenced their decision to become an elementary general music teacher. These responses provided qualitative data related to Construct 2. The final three items were designed to collect demographic information such as degree level, race/ethnicity, and birth year. These items were placed at the end of the survey due to the potential sensitive nature of questions.

Research Question 1. *How do models (teachers, peers, and family) influence career interests, choices, and self-efficacy of male elementary general music teachers?* This research question was answered through the 13 items numbered 10-22 in the survey. These items were designed to elicit descriptions of the role of teachers, friends, and family members in the selection and maintenance of a career in elementary general music, and were informed by previous music education research pertaining to self-efficacy (e.g., Parkes & Jones, 2012; Randles, 2010; Ritchie & Williamon, 2011; Wehr-Flowers, 2007; Zelenak, 2015) and SCCT (Rickels, et al., 2010; Thornton and Bergee, 2008).

Research Question 2. *How do performance accomplishments (teaching and music performance experiences) influence career interests, choices, and self-efficacy of male elementary general music teachers?* This research question was answered through the 12 items numbered 23-34. These items were designed to measure performance accomplishments based on teaching experience; nine of those items were based on the Framework for Teaching Evaluation Instrument (FTEI) (Danielson, 2013). Concepts from the four domains of the FTEI framework include planning and preparation, the classroom environment, instruction, and professional responsibilities. These items were designed to gather information related to each participant's elementary general music education, ensemble music experience, and music education experiences.

Research Question 3. *How do social persuasions (social factors related to teacher preparation programs, colleagues, school setting, and peers) impact career interests, choices, and self-efficacy of male elementary general music teachers?* This research question was answered through the 15 items numbered 35-49. These items were designed to address social interactions with members of the school community including teachers, parents, and students.

Establishing Validity

The three-part survey underwent initial testing and revision through cognitive interviews and a validity panel prior to the pilot study. The researcher conducted cognitive interviews (Miller, 2014) with three male elementary general music teachers. *Cognitive interviewing* required the researcher to sit nearby while the survey is being administered in order to answer questions, collect comments, and document suggestions. Cognitive interviewing provided an in-depth look into the respondents' thought processes and a way to discover potential problems

earlier in the validation process. Cognitive interviewing also determined survey completion time. Items were adjusted for clarity based on respondents' questions and comments.

A validity panel of three university professors with knowledge of survey methodology and music education research analyzed the items based on representativeness, appropriate reading level, and whether the items addressed the goals and purposes. Comments and suggestions from the panel of experts were used in the initial revision of the survey. Items were reworded, reordered, and revised based on the panel's comments.

Pilot Study of the Survey Instrument

A pilot study was administered with 12 male elementary general music teachers in a Midwestern state. The purpose of the pilot study is to test procedures for suitability in a larger study (Dillman, 2007). Items were tested for individual performance and relationship to the overall construction of the survey. Items were adjusted for clarity. Pilot responses informed the revision of the length, refinement, and rewording of items.

Main Study Procedures

Study approval was received from the University of Michigan Institutional Review Board (see Appendix C for IRB approval). The survey was administered online using Qualtrics Survey Software utilizing the following procedure (Dillman, 2007): (a) a pre-notice invitation was emailed to participants two days prior to receiving the survey, (b) an email with the survey link was sent, (c) reminder emails were sent to those who had not responded after 10 days; and (d) a second reminder was sent after five more days to those who had not responded to the first reminder.

The pre-notice invitation was emailed to the 301 teachers on the list. Two people responded that they were female, while three responded that they did not teach elementary

general music. These five were removed from the sample frame. Following an initial survey distribution to 296 male elementary general music teachers, 82 emails were returned as undeliverable. It was determined that the Qualtrics had been blocked by an email platform due to a previous spam email that was delivered using Qualtrics. Following adjustments made by Qualtrics, the survey was re-administered to the 82 emails that were returned as undeliverable resulting in 56 delivered emails and 26 returned as undeliverable. These 26 emails were resent, returned again as undeliverable, and then removed from the email list. This resulted in a final survey frame of 270. The administration period continued until 140 responses were received for a 51.8% response rate resulting in a 6% margin of error. Data will be stored on a password protected electronic device and kept for a term of five years for potential use in future studies.

Data Analysis

Data were analyzed using IBM SPSS Statistics. Parts 1 and 3 provided categorical variables such demographic information, while Part 2 supplied continuous variables related to models, performance accomplishments, and social persuasions. Data were analyzed with five statistical analyses: frequencies, independent t-tests, analysis of variance (ANOVA), simple linear regression, and correlation analysis. Mean scores of the constructs were considered a self-efficacy score. A high score was considered high self-efficacy whereas a low score was considered low-self efficacy.

Reliability of the scale and subscales from Part 2 of the MEMTCM questionnaire was established using Cronbach's alpha. Items 10-22, developed to measure the influence of models— teachers, friends, and family members (hereafter referred to as Construct 1)— had a reliability of $\alpha = .80$. Items 23-34, developed to measure performance accomplishments based on teaching experience (hereafter referred to as Construct 2) had a reliability of $\alpha = .69$. Items

35-49, developed to measure social persuasions from members of the school community including teachers, parents, and students (hereafter referred to as Construct 3) had a reliability of $\alpha = .79$. Reliability for the complete scale was ($\alpha = .76$).

Chapter Summary

The purpose of this study was to describe the characteristics of male elementary general music teachers and investigate factors that influence their career interests, choices, and self-efficacy. Perceptions were gathered with a questionnaire based on SCCT. In the next chapter, results of data analysis will be presented. Chapter 5 will focus on discussing and interpreting the results of the data analysis, including a summary of the overall study findings and implications for the music education profession.

CHAPTER IV RESULTS

This study investigated the influence of models, performance accomplishments, and social persuasions on the career interests, choices, and self-efficacy of 140 male elementary general music teachers. In this chapter, the findings from the MEMTCM survey will be presented. I will begin by describing characteristics of the respondents and then present *t*-tests, ANOVA, correlational analysis, and regression analysis results guided by the following research questions:

1. How do models (teachers, peers, and family) influence career interests, choices, and self-efficacy of male elementary general music teachers?
2. How do performance accomplishments (teaching and music performance experiences) influence career interests, choices, and self-efficacy of male elementary general music teachers?
3. How do social persuasions (social factors related to teacher preparation programs, colleagues, school setting, and peers) influence career interests, choices, and self-efficacy of male elementary general music teachers?

Characteristics

Items in Parts 1 and 3 of the survey were designed to gather respondent characteristics including age, race, schools, and degrees earned; primary instruments; career choices and other teaching positions; description of respondents' previous teachers; and previous experience working with children before entering college. Table 2 presents race and ethnicity of respondents. Ages of the respondents ($N = 140$) ranged from 24-80 ($M = 44.67$, $SD = 11.61$). The majority of respondents were Non-Hispanic White or Euro-American (85.71%), and 63.58% had earned graduate degrees.

Table 2

Respondents' Race/Ethnicity

Race/Ethnicity	<i>N</i>	%
Non-Hispanic White or Euro-American	120	85.71
Black, Afro-Caribbean, or African-American	9	6.42
East Asian or Asian American	3	2.14
Native American or Alaskan Native	2	1.42
Missing	6	4.28
Latino or Hispanic American	0	0.00
South Asian or Indian American	0	0.00
Middle Eastern or Arab American	0	0.00

The majority of respondents taught at public schools (95.72%), while 2.14% taught at private schools, and 2.14 % taught at public charter schools. The largest number of respondents reported voice as their primary instrument (32.85%). Piano was reported second most frequently

(17.14%), followed by saxophone (12.86%). Table 3 contains a list of respondents' primary instruments.

Table 3

Respondents' primary instrument

Primary Instrument	<i>N</i>	<i>%</i>
Voice	46	32.85
Piano	24	17.14
Saxophone	18	12.86
Percussion	12	8.57
Guitar	6	4.28
Clarinet	5	3.57
Tuba	3	2.14
Trumpet	3	2.14
Trombone	3	2.14
Baritone	3	2.14
French Horn	2	1.42
Organ	2	1.42
Bass	1	0.71
Euphonium	1	0.71
Oboe	1	0.71
Missing	1	0.71

Most respondents chose music education as a first career (87.14%). However, 12.86% had previous careers outside of music education. Previous non-music education positions reported by respondents often had the commonality of music (64%) such as minister of music, audio engineer, composer, piano/organ/keyboard store manager, instrument repair, professional performing musician, etc. Previous jobs outside of music included editor, sales, elementary classroom teacher, ministry, and retail. A list of jobs previously held by respondents outside music education is presented in Appendix D.

Elementary general music was the first music teaching position of most (62.14%) respondents. However, elementary general music was not the first music teaching position for 38.86% of respondents. Respondents were asked to list other music education positions they may have held. Instrumental music education was the most commonly reported prior music education position (22.14%), while choral music was second (10.71%). Table 4 presents prior teaching positions grouped by category. Respondents who taught in multiple areas were counted once in each category. A complete list of prior music teaching positions reported by respondents is presented in Appendix E.

Table 4

Prior Music Teaching Positions Held by Respondents

Prior Position	<i>N</i>	%
Instrumental	31	22.14
Choral	15	10.71
University	6	4.28
Did Not State Position	5	3.57
Private Lessons	2	1.42
Total	59	42.14

Respondents were asked what level they intended to teach upon entering college. An equal number of respondents intended to teach secondary band (40.71%) and elementary general music (40.71%). Respondents also reported intentions to teach secondary choral (28.57%). Table 5 presents teaching levels that respondents intended to pursue upon entering college.

Table 5

Level Intended to Teach Upon Entering College

Level	<i>N</i>	%
Secondary Band	57	40.71
Elementary General Music	57	40.71
Secondary Choral	40	28.57
Elementary Band	29	20.71
Secondary General	18	12.85
Undecided	14	10.00
Secondary Strings	4	2.85
Elementary Strings	3	2.14

Several respondents reported no experience in music classes, ensembles, methods courses, and student teaching. Most respondents had a female elementary general music teacher (44.28%), while 45% did not have any elementary general music education. The majority of ensemble directors in junior high, high school, and college were male. Instructors for collegiate elementary general methods courses and mentor teachers for student teaching tended to be female. Table 6 presents numbers and percentages of previous teachers by gender, teaching level, and type of teaching position.

Table 6

Numbers and Percentages of Previous Teachers by Gender, Level, and Type of Position

Teacher/Director	Male		Female		Not Applicable	
	<i>N</i>	%	<i>N</i>	%	<i>N</i>	%
Elementary General Music	15	10.71	62	44.28	63	45.00
Middle School Ensemble	58	41.42	19	13.57	63	45.00
High School Ensemble	68	48.57	15	10.71	57	40.71
Private Teacher Before College	37	26.42	25	17.86	78	55.71
Applied Lesson Instructor in College	72	51.43	13	9.28	55	39.28
College Ensemble Director	76	54.28	9	6.43	55	39.28
Instructor for Elementary General Methods Course in College	26	18.57	52	37.14	62	44.28
Mentor Teacher for Elementary General Music Student Teaching	27	19.28	38	27.14	75	53.57

Respondents were asked about experiences working with children prior to college and had the option to select more than one category. The most common type of experience was teaching music lessons ($N = 64$). Camp counselor was the second most common experience working with children before college ($N = 48$). Thirty-four respondents had no experience working with children. Table 7 presents data related to experiences working with children prior to college. Respondents were also provided the open-ended item regarding experience working with children “Other--Please list all the apply.” Responses were related to musical experiences, church-related experiences, and recreational/educational experiences. A complete list of experiences is in Appendix F.

Table 7

Experiences of Respondents Relative to Working with Young Children Before College

Experience	<i>N</i>
Music Lessons	64
Camp Counselor	48
Childcare/Babysitting	41
No Prior Experience	34
Sports/Coaching	23

Frequency Analyses of MEMTCM Part 2 Items

Part 2 of the questionnaire contained questions related to the three constructs: 1) Models; 2) Performance Accomplishments; and 3) Social Persuasions.

Construct 1 Items (Influence of previous teachers, family members, and friends).

Construct 1 items measured respondents' agreement with a list of statements regarding the influence of previous teachers, family members, and friends. Important prior teachers included high school ensemble directors, who were the highest rated influence ($M = 4.28$, $SD = 1.13$). The next highest rated influence was student teaching mentors ($M = 4.05$, $SD = 1.21$). Elementary general music teacher was ranked lowest ($M = 3.19$, $SD = 1.35$).

Among family members and friends, mothers had the strongest influence ($M = 3.88$, $SD = 1.29$). Friends were the next strongest influence ($M = 3.80$, $SD = 1.20$). Siblings had the lowest influence ($M = 3.04$, $SD = 1.21$). Table 8 presents means and standard deviations for Construct 1 items, and Table 9 contains a complete listing of Likert responses for Construct 1 items.

Table 8

Means and Standard Deviations of Individual Items from Construct 1 (Influence of Models).

Model	M	SD
Elementary Music Teacher	3.19	1.25
Middle School Ensemble Director	3.78	1.35
High School Ensemble Director	4.28	1.13
Private Teacher before college	3.93	1.23
Applied lesson instructor in college	3.68	1.29
College Ensemble Director	3.94	1.43
College teacher in elementary general music methods	3.74	1.36
Mentor teacher for my elementary general music student teaching	4.05	1.21
Mother	3.88	1.29
Father	3.56	1.33
Sibling	3.04	1.21
Other Relative	3.25	1.25
Friend	3.80	1.20

Table 9

Complete Likert Scores Related to Individual Items from Construct 1 (Influence of Models).

Model	*NA (0)	SD (1)	SWD (2)	N (3)	SWA (4)	SA (5)	NR
Elementary General	17.86	15.71	5.00	22.86%	22.14%	15.00%	1.43%
Middle School	15.71%	8.57%	6.42%	14.28%	17.86	35.00%	2.14%
High School	11.43%	4.28%	3.57%	10.00%	14.28%	54.28%	2.14%
Private Teacher	22.14%	5.00%	4.28%	13.57%	17.14%	32.14%	5.71%
Applied Instructor	6.42%	7.14%	5.00%	21.43%	28.57%	28.57%	2.14%
Elementary Methods	10.00%	7.14%	5.71%	17.86%	23.57%	33.57%	2.14%
Student Teaching Mentor	22.86%	2.86%	3.57%	14.28%	17.86%	37.14%	1.42%
Mother	4.28%	7.86%	2.86%	18.57%	23.57%	40.00%	2.86%
Father	7.14%	10.00%	39.28%	25.71%	22.86%	27.14%	3.57%
Sibling	11.42%	10.00%	5.71%	45.00%	10.71%	12.14%	5.00%
Other Relative	7.14%	8.57%	5.00%	42.86%	11.43%	18.57%	6.43%
Friend	5.00%	5.00%	3.57%	25.00%	25.71%	32.14%	3.57%

* NA = Not Applicable, SD = Strongly Disagree, SWD = Somewhat Disagree, N = Neutral, SWA = Somewhat Agree, SA = Strongly Agree, NR = No Response

Respondents were also asked, “Who are the people who encouraged you to become an elementary general music teacher, and how did they accomplish this?” Responses included prior

teachers, in particular college professors and also identified other influential models that were not included in questionnaire such as pastor, daughter, and principals ($N = 49$). Responses related to models not included in the questionnaire are presented in Table 10. A full list of responses is contained in Appendix G.

Table 10

Other Influential Models

Person	<i>N</i>	%
No One/Me	25	51.02
Principal/Administrator	8	16.32
Other Elementary General Music Teachers	7	14.28
Children	3	6.12
Pastor/Minister	2	4.08
Doctoral Student	1	2.04
Other Musician	1	2.04
Workshop Presenter	1	2.04
Accompanist	1	2.04

Construct 2 items (Performance accomplishments involving teaching and music performance experiences). Respondents Construct 2 items measured respondents' agreement with a list of statements regarding their performance accomplishments involving teaching and music performance experiences. The statement "I have participated in workshops" had the highest mean score ($M = 4.65$, $SD = .75$), followed by "I have taken graduate courses" ($M =$

4.55, $SD = 1.13$) and “I have been evaluated as highly effective by my administrator” ($M = 4.54$, $SD = .89$). “I attend PTO meetings” had the lowest mean score ($M = 2.88$, $SD = 1.61$).

Respondents were also asked to rate their experiences teaching elementary general music prior to taking an elementary general music teaching position. Mean scores were highest for the student teaching semester ($M = 3.04$, $SD = 2.19$), followed by practicum experience in elementary general music ($M = 3.00$, $SD = 1.97$) and peer teaching in elementary general methods course ($M = 2.95$, $SD = 1.91$). Means and standard deviations of individual items from Construct 2 are presented in Table 11. Table 12 contains a complete listing of Likert responses related to Construct 2.

Table 11

Means and Standard Deviations of Individual Items from Construct 2 (Performance Accomplishments).

Please rate your agreement with the following statements:	M	SD
I have been evaluated as highly effective by my administrator.	4.54	.89
I make an effort to talk to students at lunch and recess.	4.16	1.18
I include ideas suggested by my students to guide the content of my classes.	3.93	1.11
I have participated in workshops.	4.65	.75
I have taken graduate courses.	4.55	1.13
I frequently revise my lesson plans.	4.18	.10
I communicate with parents.	4.09	1.11
I attend PTO meetings.	2.88	1.61
I have maintained files of student progress that guide instruction.	3.61	1.26

Table 12

Complete Likert Scores Related to Individual Items in Construct 2 (Performance Accomplishments).

	*NA (0)	SD (1)	SWD (2)	N (3)	SWA (4)	SA (5)	NR
I have been evaluated as highly effective by my administrator.	0.71%	2.86%	0.71%	5.00%	20.00%	68.57%	2.14%
I make an effort to talk to students at lunch and recess.	7.14%	.71%	7.14%	9.28%	25.71%	47.14%	2.56%
I include ideas suggested by my students to guide the content of my classes.	0.71%	.71%	7.86%	12.14%	45.71%	30.71%	2.14%
I have participated in workshops.	0.00%	3.57%	2.14%	3.57%	18.57%	73.57%	2.14%
I have taken graduate courses.	9.28%	3.57%	3.57%	2.86%	5.71%	72.86%	2.14%
I frequently revise my lesson plans.	0.00%	2.86%	3.57%	2.86%	49.28%	40.00%	1.42%
I communicate with parents.	.71%	0.00%	.71%	4.28%	45.71%	39.28%	1.42%

Table 12
(continued)

I have maintained files of student progress that guide instruction.	2.86%	5.71%	7.86%	20.00%	38.57%	23.57%	1.43%
	NA	SD (1)	SWD (2)	N (3)	SWA (4)	SA (5)	NR
I was successful teaching in the following contexts:							
Peer teaching in elementary general methods course	23.47%	4.28%	4.28%	10.71%	32.86%	22.86%	1.43%
Practicum experience in elementary general music	25.00%	2.86	3.57%	10.00%	30.00%	27.14%	1.43%
Student teaching semester	30.71%	2.14%	0.71%	5.71%	17.86%	41.43%	1.43%
Peer teaching in elementary general methods course	23.57%	4.28%	4.28%	10.71%	32.86%	22.86%	1.43%

Table 12
(continued)

Practicum experience in elementary general music	25.00%	2.86%	3.57%	10.00%	30.00%	27.14%	1.43%
Student teaching semester	30.71%	2.14%	0.72%	5.71%	18.86%	41.43%	1.43%

* NA = Not Applicable, SD = Strongly Disagree, SWD = Somewhat Disagree, N = Neutral, SWA = Somewhat Agree, SA = Strongly Agree, NR = No Response

Several responses to the open-ended item “Please list any other experiences that influenced your decision to become an elementary general music teacher” were related to workshops and camp experiences as well as an unexpected event that brought men into elementary general music. A complete list of these responses is presented in Appendix H. One respondent offered, “I only ended up teaching elementary music because I got divorced and needed to take the first job that became available.”

Another said:

I sort of stumbled into it. I was substitute teaching and a one-day position came open early in the year. The district needed to fill the position and asked if I were willing to do so on a special needs contract. I agreed. A couple of months later another teacher moved opening another two-day position, which I took and kept for the rest of that year. I was able to eventually cobble together three 1-day positions and one two-day position the following year to end up with a full regular contract. I never considered elementary music when I was in college, because there was no formal general elementary music in any of the schools in my area at the time.

Another stated, “To be honest ... I never really planned on becoming an elementary music teacher. The position opened up for me...I tried it, and I've loved it ever since.”

The experience in the student teaching semester was particularly influential. For example, of his student teaching semester, one respondent reported, “I was unprepared for all of their fan mail and love. I knew after student teaching that elementary music was an option. When I wanted out of band directing, I went into elementary music without hesitation.” However, results of this study indicated that many respondents had no student teaching experience.

Another noteworthy commonality was the desire to provide students with a solid music background. Several respondents described the importance of preparing students for future musical study. For example, one respondent reported, “After a few years at the Middle School and High School level, I realized I could have a much greater influence on students if I met them in first grade. I truly believe that solid elementary music programs are a major factor behind any successful secondary ensemble.”

Construct 3 items (Social Interactions with Teachers, Students, and Parents).

Construct 3 items measured respondents' agreement with a list of statements related to social interactions with teachers, students, parents, and the news media. The statement, “My students have told me that they value my class” had the highest mean score ($M = 4.78$, $SD = .45$), followed by “Parents of my students have told me that they value my class” ($M = 4.57$, $SD = .78$) and “I have collaborated with my female coworkers on lessons or projects” ($M = 4.39$, $SD = .92$).

“When I was in college, other music education majors made negative comments about elementary general music” had the lowest mean score ($M = 3.57$, $SD = 1.32$). “People I have met think it is strange that I teach elementary general music because I am male” also had a low mean score ($M = 3.60$, $SD = 1.28$). The highest sources of negativity were college professors ($M =$

4.22, $SD = 1.09$) and secondary choral teachers ($M = 4.20$, $SD = 1.07$). Means and standard deviations of individual items from Construct 3 are presented in Table 13. Table 14 contains a complete listing of Likert responses for Construct 3 items.

Table 13

Means and Standard Deviations of Individual Items from Construct 3

Please rate your agreement with the following statements:	M	SD
Parents of students have made negative statements regarding elementary general music.	3.93	1.16
Other teachers in my school have made negative statements regarding elementary general music.	3.66	1.30
My students have made negative statements about my class.	3.69	1.23
I have heard or read negative statements in the news media regarding elementary general music.	3.90	1.13
Teachers I have met at workshops have made negative statements regarding elementary general music.	3.79	1.23
People I have met think it is strange that I teach elementary general music because I am male.	3.60	1.28
My students have told me that they enjoy my class.	4.78	.44
Parents of my students have told me that they value my class.	4.57	.78
I have collaborated with my female coworkers on lessons or projects.	4.39	.92
I have collaborated with my male coworkers on lessons or projects.	4.08	1.13
When I was in college, other music education majors made negative comments about elementary general music.	3.57	1.32

Table 13 (*continued*)

When I was in college, professors made negative comments about elementary general music.	4.22	1.09
Secondary choral teachers in my district have made negative statements regarding elementary general music.	4.20	1.07
Secondary instrumental teachers in my district have made negative statements regarding elementary general music.	3.90	1.30
Elementary general music teachers in my district have made negative statements regarding elementary general music.	3.99	1.14

Table 14

Complete Likert Scores Related to Individual Items from Construct 3 (Social Persuasions)

	*SD (1)	SWD (2)	N (3)	SWA (4)	SA (5)	NR
Parents of students have made negative statements regarding elementary general music.	43.57%	22.42%	15%	16.43%	.71%	3.57%
Other teachers in my school have made negative statements regarding elementary general music.	37.14%	17.86%	21.43%	15.00%	6.43%	2.14%
My students have made negative statements about my class.	33.86%	28.57%	12.14%	21.43%	2.86%	2.14%
Teachers I have met at workshops have made negative statements regarding elementary general music.	39.28%	21.43%	17.14%	17.14%	2.86%	2.14%

Table 14
(continued)

People I have met think it is strange that I teach elementary general music because I am male.	33.57%	21.43%	17.14%	21.42%	4.28%	2.14%
My students have told me that they enjoy my class.	0.00%	0.00%	1.43%	18.57%	78.57%	1.43%
Parents of my students have told me that they value my class.	.71%	1.43%	5.00%	23.57%	67.86%	1.43%
I have collaborated with my female coworkers on lessons or projects.	1.43%	2.14%	7.86%	30.00%	57.14%	2.14%
I have collaborated with my male coworkers on lessons or projects.	4.28%	3.57%	12.14%	35.00%	43.57%	1.43%

Table 14
(continued)

When I was in college, other music education majors made negative comments about elementary general music.	34.28%	18.57%	21.43%	17.14%	7.14%	1.43%
When I was in college, professors made negative comments about elementary general music.	57.86%	15.71%	15.00%	8.57%	1.43%	1.43%
Secondary choral teachers in my district have made negative statements regarding elementary general music.	55.00%	17.14%	18.57%	4.28%	2.86%	2.14%

Table 14 (*continued*)

Secondary instrumental teachers in my district have made negative statements regarding elementary general music.	48.57%	16.43%	13.57%	15.00%	5.00%	1.43%
Elementary general music teachers in my district have made negative statements regarding elementary general music.	47.14%	18.57%	19.28%	12.14%	1.42%	1.42%

* NA = Not Applicable, SD = Strongly Disagree, SWD = Somewhat Disagree, N = Neutral, SWA = Somewhat Agree, SA = Strongly Agree, NR = No Response

MEMTCM Part 2 subscale scores for Constructs 1, 2, and 3

Part 2 items were summed and divided by number of items within each construct in order to compute subscale scores. A score of five was the highest possible score and represented a high level of self-efficacy, while a score of one was the lowest possible score and represented a low level of self-efficacy. The Construct 1 subscale (Models) had the lowest mean ($M = 3.69$, $SD = .68$). The Construct 2 subscale (Performance Accomplishments) had a mean score of 3.79 ($SD = .68$). The Construct 3 subscale (Social Persuasions) had the highest mean score of 4.01 ($SD = .59$).

Influence of Background Characteristics Variables on MEMTCM Part 2 Subscale Scores

Independent sample *t*-tests were used to compare respondent scores on the three construct subscales from Part 2 of the MEMTCM based on varied background characteristics.

Construct 1 (Influence of previous teachers, family members, and friends). Those who selected music education as a first career ($N = 120$) had significantly higher Construct 1 subscale scores ($M = 3.73$, $SD = .68$) than those who did not select music education as a first career ($N = 15$, $M = 3.36$, $SD = .66$), $t(133) = 2.00$, $p < .05$. In order to test for violation of the *t*-test, I examined the skewness (1.01) and kurtosis (1.66) of the smaller group ($N = 15$) and found normal distribution and homogeneity of variance. In addition, Mann-Whitney U analysis revealed a significant relationship ($P = .01$). Those who intended to teach elementary general music upon entering college ($N = 56$) had significantly higher Construct 1 scores ($M = 3.93$, $SD = .55$) than those who did not ($N = 82$, $M = 3.52$, $SD = .71$), $t(136) = 3.63$, $p < .00$.

Construct 2 (Performance accomplishments involving teaching and music performance experiences). Respondents who selected music education as a first career had significantly higher Construct 2 subscale scores ($N = 120$, $M = 3.84$, $SD = .66$) than those who

did not ($N = 15$, $M = 3.37$, $SD = .63$), $t(133) = 2.60$, $p < .01$. Those who had elementary general music as a first music teaching position had significantly higher Construct 2 scores ($N = 86$, $M = 3.91$, $SD = .61$) than those who did not ($N = 52$, $M = 3.58$, $SD = .73$), $t(136) = 2.88$, $p < .00$. Those who intended to teach elementary general music upon entering college had higher Construct 2 scores ($N = 56$, $M = 4.03$, $SD = .61$) compared to those who did not ($N = 82$, $M = 3.62$, $SD = .68$) $t(136) = 3.59$, $p < .00$.

Construct 3 (Social interactions with teachers, students, and parents). Independent samples t -tests revealed no significant differences between respondent views of social persuasions in Construct 3 subscales and teacher characteristics.

Education level. In order to examine the influence of educational attainment level on subscale scores, respondents with master's degrees and Ph.D.s were collapsed into the single variable entitled "Graduate Degree." Construct 1 scores were higher for those who had not yet obtained a graduate degree, $t(133) = 2.06$, $p < .04$. No differences were found based on educational attainment level on Constructs 2 and 3.

Results of One-Way ANOVA on Constructs and Primary Instruments

In order to determine the influence of primary instrument, instruments were collapsed into the following groups for t -test analyses: voice, brass, woodwind, keyboard, percussion, strings, and multiple instruments. There were no statistically significant differences between primary instruments in Construct 1 means as determined by one-way ANOVA ($F(7,130) = .65$, $p = .71$). There were no statistically significant differences between primary instruments in Construct 2 means as determined by one-way ANOVA ($F(7,130) = 1.80$, $p = .09$). There were no statistically significant differences between primary instruments in Construct 3 means as determined by one-way ANOVA ($F(7,130) = .54$, $p = .80$).

Results of Regression Analysis of Constructs and Background Characteristics

Regression Analysis for Construct 1 (Influence of previous teachers, family members, and friends). Regression results revealed a significant model for Construct 1, $R^2 = .17$, ($F(9, 126) = 2.86, p < .00$). Results of regression analysis and Construct 1 are presented in Table 15. Intent to teach elementary general music upon entering college was the largest predictor of self-efficacy in Construct 1 ($B = .42, p = .00$) suggesting that a mental readiness for teaching elementary general music may be impactful. Construct 1 scores ($B = -.01, p = .03$) were lower for each increased year of age suggesting that models were less influential for older respondents. Participants who chose music education as a first career had higher scores on Construct 1 items ($B = .31, p = .07$) than those who did not, suggesting they were more influenced by models than those whose first career was not in music education.

Table 15

Results of Regression Analysis in Construct 1

Source	<i>B</i>	<i>SE B</i>	β	<i>t</i>	<i>P</i>
1 (Constant)	3.46	.38		9.08	.00
Age	-.01	.00	-.19	-2.15	.03
Race	-.01	.18	-.00	-.04	.97
Music Education as a First Career	.31	.17	.15	1.81	.07
Elementary General Music as First Music Education Position	.16	.13	.12	1.28	.20
Intended to teach Secondary Band	-.04	.15	-.03	-.24	.81
Intended to teach Secondary Choral	-.05	.14	-.03	-.36	.72
Intended to teach Elementary General Music	.42	.14	.31	2.89	.00
Undecided	-.09	.23	-.04	-.40	.69
Had Experience Working with Young Children	-.09	.23	-.04	-.40	.69

Regression Analysis for Construct 2 (Performance accomplishments involving teaching and music performance experiences). Regression analysis results revealed a significant model for Construct 2, $R^2 = .27$, ($F(9, 126) = 5.07, p < .00$). Results of regression analysis and Construct 2 are presented in Table 16. The intent to teach elementary general music

upon entering college was predictive of higher scores on Construct 2 items ($B = .44, p < .00$). This finding suggests the importance of a mindset related to elementary general music teaching activities may lead to positive views of performance accomplishments. Choosing music education as a first career was predictive of higher scores on Construct 2 items ($B = .37, p = .02$) suggesting that these respondents felt more accomplished in teaching experiences. However, choosing elementary general music as the first music education position was predictive of lower scores on Construct 2 items ($B = -.27, p = .03$) suggesting that respondents did not feel accomplished in prior experiences related to their teaching careers.

Experience working with children prior to college was predictive of higher scores in Construct 2 ($B = .36, p < .00$) suggesting that these respondents felt successful in prior teaching experiences due to a comfort level developed through working with children earlier in life.

Construct 1 regression results are presented in Table 16.

Table 16

Results of Regression Analysis in Construct 2

Source	<i>B</i>	<i>SE B</i>	β	<i>t</i>	<i>P</i>
2 (Constant)	3.61	.36		10.03	.00
Age	-.00	.00	-.05	-.56	.58
Race	-.28	.17	-.13	-1.68	.09
Music Education as a First Career	.37	.16	.18	2.23	.02
Elementary General Music as First Music Education Position	-.27	.11	-.19	-2.24	.03
Intended to teach Secondary Band	.21	.15	.16	1.46	.15
Intended to teach Secondary Choral	.21	.13	.14	1.54	.13
Intended to teach Elementary General Music	.44	.14	.32	3.20	.00
Undecided	-.14	.21	-.06	-.65	.52
Experience Working with Young Children	.36	.13	.23	2.89	.00

Regression Analysis for Construct 3 (Social interactions with teachers, students, and parents). A non-significant regression equation was found for this construct ($F(9, 126) = 1.56, p < .13$) with an R^2 of .10. Construct 3 scores increased by .01 ($p = .01$) for every year of age. Results of regression analysis and Construct 3 are presented in Table 17.

Table 17

Results of Regression Analysis for Construct 3

Source	<i>B</i>	<i>SE B</i>	<i>B</i>	<i>t</i>	<i>P</i>
3 (Constant)	3.71	.35		10.50	.00
Age	.01	.00	.23	2.25	.01
Race	-.17	.16	-.09	-.10	.30
Music Education as a First Career	.28	.16	.16	1.80	.07
Elementary General Music as First Music Education Position	-.20	.12	-.17	1.72	.09
Intended to teach Secondary Band	-.05	.14	-.04	-.36	.72
Intended to teach Secondary Choral	-.09	.13	-.07	-.70	.48
Intended to teach Elementary General Music	.05	.13	.04	.38	.70
Undecided	-.19	.21	-.09	-.90	.37
Experience Working with Young Children	-.02	.12	-.02	-.20	.84

Summary

This chapter presented the findings related to frequency analysis, independent sample *t*-tests, ANOVA, and regression analyses. The majority of respondents in this study were Non-Hispanic White or Euro-American with graduate degrees. Voice, piano, saxophone, and percussion were the most reported primary instruments. Most respondents reported music education as a first career. However, several held different music education positions such as choral or instrumental prior to becoming elementary general music teachers.

Construct 1 had the lowest mean score of the three constructs. Among models, high school ensemble directors and student teaching mentors were the most influential. Mothers and fathers were rated the highest influences among friends and family members. Models were more influential for those who had not yet obtained a graduate degree than those who held graduate degrees. Models were influential for those who selected music education as a first career and those who intended to teach elementary general music upon entering college, but less so for those who had elementary general music as a first music education position.

Analysis of items in Construct 2 revealed that workshops and graduate courses were rated among the highest performance accomplishments along with positive administrator evaluations. Performance accomplishments during the student teaching semester had the highest mean scores of prior teaching experiences. Respondents felt more accomplished if they had experience working with children prior to college. In addition, those who had music education as a first career, those who had elementary general music as a first music teaching position, and those who intended to teach elementary general music upon entering college reported greater successes in performance accomplishments.

Analysis of Construct 3 showed that social interactions with students and parents were the highest scoring variables. College professors were the greatest sources of negativity regarding elementary general music. No differences were found regarding social persuasions between those who had music education as a first career and those who did not. The same was true for those who had elementary general music as a first music education position regarding social persuasions and for those who intended to teach elementary general music upon entering college. Chapter 5 will provide a discussion of these findings followed by limitations, future research, and conclusions.

CHAPTER V DISCUSSION AND CONCLUSION

This chapter will discuss the results presented in Chapter 4 beginning with a discussion of male elementary general music teacher characteristics including age, race, primary instrument, and factors related to career choice such as level intended to teach upon entering college, experience working with children prior to college, and other jobs. Next, this chapter will review, explain, and summarize the results for each research question, detail the alignment with past research and emergence of new findings, and highlight the implications related to the results of the study. The chapter will conclude with suggestions for future research and limitations of the study.

Review of Methodology

The purpose of this study was to describe the characteristics of male elementary general music teachers and investigate factors that influence their career interests, choices, and self-efficacy.

Research questions included:

1. How do models (teachers, peers, and family) influence career interests, choices, and self-efficacy of male elementary general music teachers?

2. How do performance accomplishments (teaching and music performance experiences) influence career interests, choices, and self-efficacy of male elementary general music teachers?
3. How do social persuasions (social factors related to teacher preparation programs, colleagues, school setting, and peers) influence career interests, choices, and self-efficacy of male elementary general music teachers?

Characteristics

Age. Findings related to age included a regression analysis that showed younger respondents reported that they were slightly more influenced by models than older respondents. Younger teachers were more influenced by models potentially due to a lack of experience in teaching and other professional experience. Older respondents may have been less influenced by models due to more accumulated classroom experience and prior non-music positions. In a related finding, regression analysis revealed that older respondents showed higher self-efficacy for navigating social structures of an elementary school. Older respondents may have more vocational experience leading to a stronger ability to work within a school environment.

Race. The demographic data from this study were consistent with previous research in that the great majority of respondents (more than 85%) were non-Hispanic White or Euro-American. According to Hewitt and Thompson (2006) the music education teacher population is 94% white. Others have found this to be the case, made suggestions based on the findings, and provided possible benefits that could result from their suggestions. Drummond (2005) suggested recruiting diverse music teachers, in particular, African-American and Latino music teachers. Reasons for this suggestion include possible improvements in test scores (Dee, 2005) and the presence of role models (Chance, 2006). The current study found that models are influential in

career decision-making. However, because the field of music education is predominantly White, there is a lack of male minority models, particularly African-American and Latino, for young men. Although this study found no differences among race and construct items, an increase in male minorities could bolster overall male representation in elementary general music.

Education. Findings reflected the public education statistics at large in that 60% of respondents held graduate (Master's or Ph.D.) degrees compared to 56% of public school teachers (National Center for Educational Statistics, 2012). Those with undergraduate degrees scored significantly higher in Construct 1 (Models) than those with graduate degrees. The influence of models may be more profound for those with undergraduate degrees due to the lack of exposure to ideas accrued during graduate study. Those with graduate degrees may be less reliant on role models and have higher self-efficacy for developing their own thinking due to increased education.

Primary Instrument. Results of the one-way ANOVA showed no significant differences among primary instruments. This finding was somewhat surprising because instrumentalists and vocalists often reported the desire to become ensemble directors. The results of this study demonstrate that every type of instrumentalist may be suited for elementary general music and should be treated as such. Males may need to be encouraged by college professors to take elementary general methods regardless of primary instrument. In addition, all types of musicians need to be provided experience in elementary general classrooms in order to make informed career decisions regarding elementary general music. This could lead instrumentalists and vocalists into general music even if they planned to be ensemble directors, or it could prepare them to take an elementary general music position should the opportunity arise.

In a related finding, results indicated that vocalists are more likely to become elementary general music teachers than instrumentalists. Vocalists tended to take elementary general music methods, while instrumentalists did not. This finding suggests that vocalists may be required to take elementary general methods courses, while instrumentalists are not. In addition, they may also believe that they are better prepared for addressing the needs of elementary students' voices and modeling for them. This supports the findings of Good (2013), who reported that singing falsetto was a concern among male music educators.

Career Choice. Respondents often reported the desire to teach an ensemble upon entering college. This may be due to the powerful influence of high school ensemble directors. Secondary ensemble experiences and teachers may excessively influence career choice because they occur in formative years that directly precede entrance into a collegiate music education program. Conversely, elementary general music teachers were not as influential. This was an important finding because college professors may want to consider that elementary general music experiences are often not remembered, and therefore not as influential as experiences at the secondary level.

Potential elementary general music teachers may be influenced by discussions that emphasize the role of elementary general music teachers in the musical lives of students. For example, college professors may want to include study and discussion of vertical curricula that prepare elementary general students for further musical study and participation when they reach junior high and high school. A vertical curriculum includes lessons, courses, or grade levels that prepare students for future study (Hidden Curriculum, 2014) such as a method of counting rhythms that is applicable across all grade levels within a school district.

In a related finding, many respondents reported the desire to provide students with a strong musical foundation. For example, one respondent reported: “I have had numerous opportunities to become a band director at the middle and high school level. My passion is for preparing students to become the future band, orchestra and choral students in my district. I enjoy seeing when something finally ‘clicks’ with a student.” Teachers of elementary general music methods courses may want to stress the importance of elementary general music in providing students with the musical skill and understanding to participate in ensembles after elementary school.

Career choice was also influenced by prior experience working with children in the form of higher performance accomplishment construct scores. This supports the findings of Book and Freeman (1986) who found that elementary candidates often have had experience with young people. Those who had previously worked with children are accustomed to interacting with young children, giving them the skills and confidence to teach music to young students. Experiences working with young people before college may also provide an arena for young men to consider working with young students as a career. Providing opportunities for working with young children early in teacher education programs or even as early as high school could afford young men with opportunities for considering a career in elementary general music. Young men interested in music education could benefit from experiences working with young children such as giving music lessons, coaching, or being a camp counselor.

Many respondents in this study reported the influence of working with young people before college. Mentoring and tutoring programs exist with a primary focus of providing these opportunities for high school students. For example, the Ann Arbor, Michigan, Public Schools Trailblazers Program gives approximately 150 high-school seniors the opportunity to work in

one of seven Ann Arbor elementary schools (Duan, 2014). Programs such as these could provide influential experiences with the potential to increase male representation in elementary general music.

More than a third of respondents held prior music education jobs including choral and instrumental positions. Similarly, Schonauer (2002) found that 40% of elementary general music teachers had taught middle school choir, while 30% had taught high school choir. These findings demonstrated that elementary general music is often not the first career choice among those who eventually become elementary general music teachers. These congruities in findings suggest that a broad range of musicians and music teachers became elementary general music teachers following other careers in music education. Therefore, those intending to teach choral and instrumental should be provided classroom pedagogy and experiences by college professors that allow them to consider elementary general music as a profession. One example would be the provision of field experience in elementary general methods courses. This may allow for a deeper consideration by some students of elementary general music during college. Such experiences could also prepare them more thoroughly should the need or desire to teach at the elementary level arise later in their careers. In addition, male music teachers may choose elementary general music as a first career as a result of these experiences, in contrast to several respondents in this study who have taken a circuitous route to becoming elementary general music teachers.

College professors could also increase the consideration of teaching at the elementary level through readings and subsequent discussions related to the need for male elementary general music teachers. Articles focusing on this topic include “Male elementary teachers: Are

more needed?” (Wood & Hoag, 1993) and “Real men or real teachers: Contradictions in the lives of men elementary school teachers” (Sargent, 2001).

Furthermore, guest speakers who are male elementary general music teachers may also stimulate discussions that lead to more thoughtful and informed career decisions related to elementary general music. Classroom pedagogy in teacher education programs could also include discussions of organizations such as Call Me MISTER (Mentors Instructing Students Toward Effective Role Models). This program is currently in 18 American post-secondary schools. Call Me MISTER provides job placement, mentoring support, and tuition assistance through loan forgiveness for male teachers (Welcome to Call Me MISTER, n.d.).

Results of this study revealed that men who become elementary general music teachers often do so out of necessity because elementary general music positions outnumber ensemble director positions. In 2002, elementary general music positions (42,068) outnumbered band director (31,655), choral director (32,997) and orchestra director positions (7,572) (“FYI: How many music teachers today?”, 2003). One respondent stated the following reason for becoming an elementary general music teacher: “Being offered an elementary general position after not being able to get a band job.” Music education professors should prepare students to consider alternatives in case they are not able to get a secondary position, or if they obtain a secondary position that includes a portion of general music. Music education students may be motivated to study general music more thoroughly if given a clear picture of a potential combined instrumental/general music position. Furthermore, many general music pedagogies are applicable to ensemble instruction. For example, Conway, Marshall and Hartz (2014) discussed the role of movement in developing beat competency among instrumental students. Moving to music is an integral part of the aforementioned elementary methods (Orff, Dalcroze, and Kodály).

Emphasizing the role of these methods outside the elementary general music setting may create more well-rounded teachers.

An important finding from the current study was that an unexpected event often brought men into elementary general music. The current study supported the findings of Schonauer (2002) who found that 18% of respondents accepted their current positions because it was the only position offered. College music education professors should be aware of the unexpected need on the part of some students to select elementary general music as a career. Male music education students who intended to teach secondary music may be more accepting of elementary general music as a career if they know that others came to it unexpectedly. These findings could guide the advisement of potential male elementary general music teachers such as recommending that they take an elementary general methods course.

Career Interests, Choices and Self-Efficacy

Research Question 1. *How do models (teachers, peers, and family) influence career interests, choices, and self-efficacy of male elementary general music teachers?* This study confirmed previous research regarding the role of teachers as models. In particular, high school directors were influential models. Isbell (2008) found that school music teachers were strong positive influences on students who participated in music and pursued a career in music education. Furthermore, Rickels, et al., (2010) found that many teachers came from positive situations that they sought to emulate in their own careers. Positive teacher models during the influential high school years may explain the findings that so many men entered teacher education programs with the goal of teaching secondary ensembles.

It is noteworthy that the gender of these models had little bearing on respondents' decisions. Impactful models were male teachers for secondary ensembles and females who

taught elementary general methods courses and served as student teaching mentors. This finding reveals that male elementary general music teachers are receptive to models of either gender. Although this study found that teacher gender did not significantly impact the influence of a model, potential male elementary general music teachers often do not have male role models at the elementary level. This lack of male representation might be a contributing factor in the perception of elementary general music as a feminized profession. This phenomenon mirrors the gendered expectations that female band directors may experience. For example, Sears (2014) found that conducting an instrumental ensemble is often viewed as a masculine endeavor contributing to the lack of female band directors. In addition, it may account for previous findings that men and women are typically drawn to different career paths in music education (Eisenmann, 2004; Gould, 2001; Hancock, 2015; Sheldon & Hartley, 2012; Woodford, 2002).

Regression analysis revealed that younger respondents were more influenced by models than older respondents. Males in teacher education programs may benefit from early opportunities to observe elementary general music teachers in the form of Skype and classroom observations. Respondents who had intended to teach elementary general music upon entering college were more influenced by models. Developing a mindset of pursuing elementary general music early in careers could increase male representation in elementary general music.

Professors could foster earlier consideration of elementary general music as a career through advising, recruiting, and emphasizing career opportunities, particularly for men, in elementary general music. In a related finding, those who selected music education as a first career had higher regression scores in Construct 1. College professors may want to identify male students with previous experiences such as working with young children and encourage them to select elementary general music as a first music education career.

Research Question 2. *How do performance accomplishments (teaching and music performance experiences) influence career interests, choices, and self-efficacy of male elementary general music teachers?* Respondents reported performance accomplishments that were impactful in their decisions to become elementary general music teachers and to remain in those positions. Scores were particularly high on items regarding professional development. Many developed professionally through graduate courses. This supports the findings of Schonauer (2002) who found that elementary general teachers were committed to professional development such as workshops.

Music education professors can emphasize the importance of professional development in the careers of male elementary general music teachers by encouraging conference and workshop attendance. State NAfME conferences offer cheaper student rates. Providing course credit for attending these workshops could have a two-fold impact of promoting professional development opportunities and exposing male teachers to influential teaching methods.

Several respondents reported performance accomplishments related to methods such as Orff, Kodály, and Music Learning Theory (MLT) in their decisions to become elementary general music teachers. Inclusion of these methods in elementary general methods courses may influence potential male elementary general music teachers. One respondent reported, “I fell in love with Orff at the elementary level.” Another offered, “I spent a semester at the Kodály Institute in Hungary, where I observed several teachers in the public music schools who were male. It was the methodology that was the driving influence to switch from secondary to elementary music.” The role of these methods may be emphasized in elementary general methods courses, particularly among male students, in order to increase interest in elementary general music as a career. In addition, membership and participation in groups such as state and

local Orff, Kodály, or Dalcroze chapters may also increase retention among male elementary general music teachers.

Respondents in this study had high performance accomplishments scores related to student teaching. The absence of this influential experience may be a contributing factor in the low number of male elementary general music teachers. In light of this finding, student teaching experience appears to be an important part of educational programs that can male help students make informed career choices regarding elementary general music. Developers of teacher education programs may want to consider an elementary general music portion of student teaching, even for those intending to teach at the secondary level. Again, many did not have a student-teaching experience and therefore no opportunity to develop self-efficacy through this performance accomplishment. However, those who did were strongly influenced by these experiences.

This study found that male elementary general music teachers did not feel successful teaching in elementary general music methods courses. Respondents were more positively influenced by the real-world experience during student teaching than in methods courses. This finding suggests that teaching in elementary general music classrooms as part of the elementary general music methods course could increase consideration of elementary general music as a career for men.

Regression analysis revealed that experience working with children before college increased performance accomplishment scores. Young men who have experience working with children should be advised to take elementary general methods courses and strongly encouraged to consider a career in elementary general music. Conversely, young men interested in becoming

music teachers should work with young children before college in order to inform the potential choice of elementary general music as a career.

Furthermore, intent to teach elementary general music upon entering college increased scores in Construct 1 (models) and Construct 2 (performance accomplishments). College music education students who intend to teach elementary general music should be given immediate opportunities to develop performance accomplishments through working with elementary-aged children. This could occur in the context of an elementary general methods course. Those who intended to teach elementary general music upon entering college were strongly influenced by models. The choice of music education as a first career increased Construct 2 scores emphasizing the importance of identifying male candidates who may be interested in elementary general music. These potential students may require more teaching experiences that promote a positive view of their performance accomplishments. College professors may be able to increase performance accomplishment self-efficacy through more teaching experiences even for those intending to teach elementary general music. However, it is noteworthy that those who had elementary general music as a first music teaching position were less influenced by performance accomplishments. This may be due to their accrued experience as elementary general music teachers. In addition, while music education programs often require choral and general music education students to take a general music methods course, such a course often is not required of instrumentalists. This study showed that instrumentalists had high self-efficacy for teaching elementary general music, suggesting a potential need for instrumentalists to take an elementary general music methods course in college.

Research Question 3. *How do social persuasions (social factors related to teacher preparation programs, colleagues, school setting, and peers) influence career interests, choices,*

and self-efficacy of male elementary general music teachers? Responses indicated a willingness and ability to navigate the social structures of elementary general music. For example, respondents reported positive social interactions with students. This finding is related to previous research indicating that people become music teachers because they love music and desire to work with youth (White, 1967; Wiest et al., 2003). In addition, these findings are tangentially related to the results of a study by Patrick (2009) who found that the age of the students was a major factor in deterring males from becoming elementary school teachers. While it is true that some may not be well suited for working with young students, many develop that opinion without the actual experience of working with elementary-aged children. This reinforces the notion that college professors need to provide young men with opportunities to teach in elementary general music classrooms.

Male elementary general music teachers in this study also worked well with female counterparts, demonstrating their ability to work in a feminized profession. This contradicts the findings of Patrick (2009), who found that male teachers who had never taught at an elementary school cited working in a predominantly female world as a deterring factor. Based on social successes of respondents in this study, potential male elementary general teachers should not be discouraged from working with females. College professors may want to consider socialization activities in the classroom such as folk dance and group composition that emphasize social interactions among males and females. In addition, this study found that the gender of models did not affect the influence of models. Therefore, partnering male music education students with quality female cooperating teachers may increase perceptions of their abilities to navigate the social structures inherent in working with females in the elementary school.

This study confirmed previous research that college professors can be sources of negativity regarding elementary general music (Bergee, 1992). Professors need to promote elementary general music as a career, and also to work with colleagues to create a positive atmosphere for general music instruction. This includes curricular design and departmental collaboration that encourages all music education majors, including men, women, instrumentalists, and vocalists, to take a course in elementary general music.

Implications for Music Education

The purpose of this study was to describe the characteristics of male elementary general music teachers and investigate factors that influence their career interests, choices, and self-efficacy. The implications of these results may provide directions for music teacher education. Male elementary general music teachers in this study were influenced to varying degrees by models, performance accomplishments, and social persuasions. However, an important finding from this study was related to the experiences respondents did not have. Many lacked the experiences that several respondents reported to be the most influential such as an elementary general methods course and student teaching. In addition, men are socialized with female teachers as more than three in four public school teachers are female (National Center for Education Statistics, 2012).

Potential male elementary general music teachers need experiences that allow them to make informed career decisions. While young men shouldn't feel forced or pressured to increase male representation in elementary general music, they should be provided with experiences that fully inform career choices.

Experiences and expectations regarding instrumental music play a large role in the career choices of male elementary general music teachers. This study found that as many men intended

to teach instrumental music as elementary general music. Furthermore, many respondents held instrumental positions prior to becoming elementary general music teachers. Men should be afforded every opportunity to become elementary general music teachers if they so choose. College professors can foster this process. For example, all music education students, regardless of gender or primary instrument, could benefit from an elementary general methods class.

In addition, student teaching was an important influence on the respondents in this study. A required portion of student teaching in elementary general music could allow men to fully consider elementary general music teaching as a career. Other ways that music educators may encourage men is through recommending that students study methods such as Orff, Kodály, Dalcroze, or MLT. Respondents cited experiences with these methods as guiding factors in their decisions to become elementary general music teachers. These methods provided tangible experiences that caused men to consider careers in elementary general music.

Limitations

The review of literature in Chapter 2 revealed a lack of research pertaining to the career interests of male elementary general music teachers. Most of the existing research is qualitative in nature. While this was helpful in identifying themes for exploration, there was a lack of validated quantitative methodology. The lack of prior research in the area of male elementary general music required the researcher to create the survey instrument. Similarly, there is a dearth of validated philosophical underpinnings and theoretical frameworks for this type of research.

This study was also limited by a somewhat small sample size. Because there are so few male elementary general music teachers, a large sample was difficult to achieve. Generalizability may be difficult with such a small sample. Furthermore, the survey list was purchased from a marketing company. A potential lack of access to minorities and poor communities exists due to

the nature of a list purchased from a marketing company. Lastly, Cronbach's Alpha was low in Construct 2. Future research would include a revision of these items.

Future Research

Results from Research Question 1 (Models) showed that student teaching mentors were influential. Further study is required regarding the student teaching experiences of males intending to teach elementary general music. More information is needed regarding what types of experiences in student teaching could enhance the preparation of male elementary general music teachers. An analysis of male student teachers at the elementary level could illuminate this topic.

More research is needed concerning the roles of parents in music education career choices, particularly male elementary general music teachers. Respondents reported parental influence in the decision to become elementary general music teachers. However, the basis of this influence remains unclear. An examination of parental involvement such as driving students to music lessons and encouraging practice may illuminate the role of parents in selecting music education as a career. Results from Research Question 2 showed that respondents were influenced by workshops that focused on elementary methods. The survey could have benefited from an item regarding an individual's preference for methods such as Orff, Kodály, Dalzroze, or MLT.

Respondents reported an unexpected event that brought them into elementary general music education such as divorce, an unexpected teaching assignment, or the inability to find a job teaching an ensemble. An exploration of these life occurrences could provide insight into the often-circuitous paths that men take into elementary general music. Responses revealed college professors as sources of negativity regarding elementary general music. A survey of music

professors regarding perceptions of elementary general is an area for further study that could inform how this area of teaching is presented to students.

Conclusion

The purpose of this study was to describe the characteristics of male elementary general music teachers and investigate factors that influence their career interests, choices, and self-efficacy. Becoming an elementary general music teacher can be a complex process influenced by models, performance accomplishments, and social persuasions. As previously stated, men comprise 24% of K-12 public school teachers in the United States (National Center for Education Statistics, 2012). Overall, the K-12 music education workforce is comprised of 40% men and 60% women (Pembroke & Craig, 2002). However, men and women are drawn to different career paths in music education signified by the 27% male representation at the elementary level.

At the outset, it was proposed that a study of male elementary general music teachers could offer important insights into low male representation at the elementary level. This study found multiple factors that impact choices, interests, and self-efficacy of male elementary general music teachers. In many instances, however, those who may be well suited for teaching elementary general music are not exposed to opportunities to develop self-efficacy in these areas. Providing these experiences could increase access points for men in elementary general music, and men in education at large. Providing experiences in methods courses and student teaching may allow for a deeper consideration of teaching at the elementary level by men who may be well suited for elementary education, but who would not have considered it without many of the opportunities suggested here.

APPENDIX A

The Male Elementary Music Teacher Career Measure (MEMTCM)

Dear Music Educator: I am inviting you to participate in an important research study examining the careers of males who teach elementary general music. To participate, please click on the "Yes" button below. You will be asked to complete a brief survey containing questions regarding elementary general music. The survey requires approximately 5 minutes to complete. Your participation in this study will remain completely anonymous. I plan to publish the findings from this research and may share my findings at conferences and workshops but will not include any information that would identify you. There are no risks to participation in this study. Participating in this study is completely voluntary. Even if you decide to participate now, you may change your mind and stop at any time. You may choose not to answer any survey question for any reason. If you have questions about this research study, you may contact me by email at: cbulgren@umich.edu. Your participation is greatly appreciated – thank you for contributing!

Chris Bulgren
University of Michigan
cbulgren@umich.edu

1. I am a male elementary general music teacher, and I agree to participate in the study.

- Yes
- No

2. Description of the school in which you teach.

- Public
- Private
- Public Charter

3. Is music education your first career?

- Yes
- No

4. Please list any other previous jobs/vocations you had outside of music education.

5. Is elementary general music your first music teacher position?

- Yes
- No

6. Please list other music positions.

7. What was your primary instrument/voice in college?

8. Upon entering your teacher education program, what did you intend to teach:
(check all that apply)

- Elementary Band
- Secondary Band
- Elementary Strings
- Secondary Strings
- Secondary Choral
- Elementary general music
- Secondary general music
- Undecided

9. Prior to college, I had experiences working with children (check all that apply):

- Babysitting
- Sports/Coaching
- Music Lessons
- Camp Counselor
- Other--Please list all the apply: _____
- No, I had no prior experience with children.

Please describe the extent to which the following people influenced your decision to become an elementary general music teacher. Please indicate the gender of each person.

	Gender of this person. (Leave blank if you answered "N/A".)		These teachers positively influenced my decision to become a music teacher.					
	Male	Female	Strongly agree	Somewhat agree	Neither agree nor disagree	Somewhat disagree	Strongly disagree	Not applicable
10. Elementary General Music Teacher	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
11. Middle School Ensemble Director	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

12. High School Ensemble Director	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
13. Private Teacher before college	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
14. Applied lesson instructor in college	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
15. College Ensemble Director	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
16. College teacher in elementary general music methods	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
17. Mentor teacher for my elementary general music student teaching	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

	The following people positively influenced my decision to become a music teacher.				
	Strongly agree	Somewhat agree	Neither agree nor disagree	Somewhat disagree	Strongly disagree
18. Mother	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
19. Father	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
20. Sibling	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
21. Other Relative	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
22. Friend	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please rate your agreement with the following statements.

	Strongly agree	Somewhat agree	Neither agree nor disagree	Somewhat disagree	Strongly disagree
23. I have been evaluated as highly effective by my administrator.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
24. I make an effort to talk to students at lunch and recess.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
25. I include ideas suggested by my students to guide the content of my classes.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
26. I have participated in workshops.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
27. I have taken graduate courses.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
28. I frequently revise my lesson plans.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
29. I communicate with parents.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

30. I attend PTO meetings.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
31. I have maintained files of student progress that guide instruction.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

In college, I was successful teaching elementary general music in:

	Strongly agree	Somewhat agree	Neither agree nor disagree	Somewhat disagree	Strongly disagree	Not applicable
32. Peer teaching in elementary general methods course	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
33. Practicum experience in elementary general music	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
34. Student teaching semester	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please rate your agreement with the following statements.

	Strongly agree	Somewhat agree	Neither agree nor disagree	Somewhat disagree	Strongly disagree
35. Teachers I have met at workshops have made negative statements regarding elementary general music.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
36. Parents of students have made negative statements regarding elementary general music.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
37. Other teachers in my school have made	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

negative statements regarding elementary general music.					
38. My students have made negative statements about my class.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
39. I have heard or read negative statements in the news media regarding elementary general music.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
40. People I have met think it is strange that I teach elementary general music because I am male.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
41. My students have told me that they enjoy my class.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
42. Parents of my students have told me that they value my class.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
43. I have collaborated with my female coworkers on lessons or projects.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
44. I have collaborated with my male coworkers on lessons or projects.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
45. When I was in college, other music education majors made negative comments about elementary general music.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
46. When I was in college, professors	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

made negative comments about elementary general music.					
47. Secondary choral teachers in my district have made negative statements regarding elementary general music.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
48. Secondary instrumental teachers in my district have made negative statements regarding elementary general music.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
49. Elementary general music teachers in my district have made negative statements regarding elementary general music.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

50. Who are the people who encouraged you to become an elementary general music teacher, and how did they accomplish this?

51. Please list any other experiences that influenced your decision to become an elementary general music teacher.

52. Please select your highest educational level:

- Undergraduate degree
- Master's degree
- Doctorate

53. Race/Ethnicity:


(check all that apply)

- Non-Hispanic White or Euro-American
- Black, Afro-Caribbean, or African-American
- Latino or Hispanic American
- East Asian or Asian American
- South Asian or Indian American
- Middle Eastern or Arab American
- Native American or Alaskan Native

54. What year were you born?

1930 1936 1943 1949 1956 1962 1968 1975 1981 1988 1994

Please slide the arrow to the appropriate number (your selection will show to the right of the scale)



APPENDIX B

Questionnaire items organized by SCCT constructs

Construct 1: Construct/Research Question 1: How do models (teachers, peers, and family) influence interests, choices, and self-efficacy of male elementary general music teachers?

Please describe the extent to which the following people influenced your decision to become an elementary general music teacher. Please indicate the gender of each person.

1. Elementary General Music Teacher
2. Middle School Ensemble Director
3. High School Ensemble Director
4. Private Teacher before college
5. Applied lesson instructor in college
6. College Ensemble Director
7. College teacher in elementary general music methods
8. Mentor teacher for my elementary general music student teaching

The following people positively influenced my decision to become a music teacher.

9. Mother
10. Father
11. Sibling
12. Other Relative
13. Friend

14. Who are the people who encouraged you to become an elementary general music teacher, and how did they accomplish this?

Construct 2: Construct/Research Question 2: How do performance accomplishments (teaching and music performance experiences) influence interests, choices, and self-efficacy of male elementary general music teachers?

Please rate your agreement with the following statements.

15. I have been evaluated as highly effective by my administrator.
16. I make an effort to talk to students at lunch and recess.
17. I include ideas suggested by my students to guide the content of my classes.
18. I have participated in workshops.
19. I have taken graduate courses.
20. I frequently revise my lesson plans.
21. I communicate with parents.
22. I attend PTO meetings.
23. I have maintained files of student progress that guide instruction.

In college, I was successful teaching elementary general music in:

24. Peer teaching in elementary general methods course
25. Practicum experience in elementary general music
26. Student teaching semester

27. Please list any other experiences that influenced your decision to become an elementary general music teacher.

Construct 3: Construct/Research Question 3: How do social persuasions (social factors related to teacher preparation programs, colleagues, school setting, and peers) impact career interests, choices, and self-efficacy of male elementary general music teachers?

Please rate your agreement with the following statements.

28. Teachers I have met at workshops have made negative statements regarding elementary general music.
29. Parents of students have made negative statements regarding elementary general music.
30. Other teachers in my school have made negative statements regarding elementary general music.
31. My students have made negative statements about my class.
32. I have heard or read negative statements in the news media regarding elementary general music.
33. People I have met think it is strange that I teach elementary general music because I am male.
34. My students have told me that they enjoy my class.
35. Parents of my students have told me that they value my class.
36. I have collaborated with my female coworkers on lessons or projects.
37. I have collaborated with my male coworkers on lessons or projects.
38. When I was in college, other music education majors made negative comments about elementary general music.

39. When I was in college, professors made negative comments about elementary general music.
40. Secondary choral teachers in my district have made negative statements regarding elementary general music.
41. Secondary instrumental teachers in my district have made negative statements regarding elementary general music.
42. Elementary general music teachers in my district have made negative statements regarding elementary general music.

APPENDIX C

IRB Approval

To: Christopher Bulgren

From:

Thad

Polk

Cc:

Michael
Christopher

Hopkins
Bulgren

Subject: Notice of Amendment Approval and New Exempt Status

Subject: Notice of Amendment Approval and New Exempt Status

SUBMISSION INFORMATION:

Study Title: An Examination of Career Choice Self-Efficacy Among Male Elementary General Music Teachers

Full Study Title (if applicable): An Examination of Career Choice Self-Efficacy Among Male Elementary General Music Teachers

Study eResearch ID: [HUM00100243](#)

Amendment eResearch ID: [Ame00056557](#)

Amendment Title: HUM00100243_Amendment - Fri Oct 9 23:08:54 EDT 2015

Date of this Notification from IRB: 2/17/2016

IRB Exemption Determination Date: 2/17/2016

UM Federalwide Assurance: FWA00004969 (For the current FWA expiration date, please visit the [UM HRPP Webpage](#))

OHRP IRB Registration Number(s): IRB00000246

IRB EXEMPTION STATUS:

The IRB HSBS has reviewed and approved the amendment to the study referenced above. The committee has also determined that the study, as currently described, is now exempt from ongoing IRB review, per the following federal exemption category:

EXEMPTION #2 of the 45 CFR 46.101.(b):

Research involving the use of educational tests (cognitive, diagnostic, aptitude, achievement), survey procedures, interview procedures or observation of public behavior, unless: (i) information obtained is recorded in such a manner that human subjects can be identified, directly or through identifiers linked to the subjects; and (ii) any disclosure of the human subjects' responses outside the research could reasonably place the subjects at risk of criminal or civil liability or be damaging to the subjects' financial standing, employability, or reputation.

Note that the study is considered exempt as long as any changes to the use of human subjects (including their data) remain within the scope of the exemption category above. Any proposed

changes that may exceed the scope of this category, or the approval conditions of any other non-IRB reviewing committees, must be submitted as another amendment through eResearch.

Although an exemption determination eliminates the need for ongoing IRB review and approval, you still have an obligation to understand and abide by generally accepted principles of responsible and ethical conduct of research. Examples of these principles can be found in the Belmont Report as well as in guidance from professional societies and scientific organizations.

ACCESSING EXEMPT STUDIES IN eRESEARCH:

This study must now be accessed from the "Exempt and Not Regulated" tab of the eResearch Home Workspace. It no longer appears under the "Approved Studies" tab.

SUBMITTING AMENDMENTS VIA eRESEARCH:

You can access the online forms for amendments to this exempt study in the eResearch workspace referenced above.

A handwritten signature in cursive script that reads "Thad A. Polk". The signature is written in dark ink on a light background.

Thad Polk
Chair, IRB HSBS

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